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Introduction

“It’s all storytelling you know. That’s what journalism is all about.”

Tom Brokaw, NBC

Journalism will never be the same again. The separate publishing platforms print/ audio/video now all converge on the internet. Here the “user” can access all media all the time.

In the 20th century journalism still saw separate tasks and professions, separate ways of generating a “story” and specific ways to work for each publishing platform. You were either a print journalist or a radio producer or working in television – ideally for the entirety of your working life.

The digital revolution has started to change all this. Publishing houses are becoming horizontally and vertically integrated: the same story now can be accessed as a print product, as a radio program or as a television show. The story will engage the user on whatever platform he chooses; and it will be “used” live, or on demand, whenever the user has time to access it.

At the same time, the tools of journalistic production and access to these tools have changed dramatically. You no longer have to invest millions of Euros in printing machines or broadcasting equipment to get your story out. Free or relatively inexpensive tools can be downloaded from the internet to enable anybody to write or produce sounds and images and to publish these where they can be accessed by audiences across the planet.

But, if anybody can publish anything anytime, what does this mean for “journalism”? What is the role of today’s journalist in an ever changing

media landscape where old business models work no longer and new sources of revenue are hard to find? Where the internet is ubiquitous and “stories” on any conceivable topic can be published by clicking a mouse?

Today’s journalists must learn how to adapt their work to these new and convergent platforms. They must be able to create content for all kinds of media and still work professionally, reporting the news, commenting issues and telling stories that engage the interest of “users” wherever these users may be and whatever publication platform they may choose.

Faced with these challenges, a European network of twelve journalism training institutes, media companies, professional associations and social partners has started an ambitious project. Launched in October 2004 as a Leonardo da Vinci pilot project, “Tri-Medial Working in European Local Journalism” aims to equip journalists to work in this new tri-medial landscape where text and sounds and images are used simultaneously to get the attention of the media users.

It is with great pride and pleasure that now we can present to the public the fruits of this project. It consists of a modular curriculum manual “Tri-Medial Competences in Local Journalism”, a train-the-trainer manual “Cross-Media Trainers Manual” and a teaching material list.

The developed curriculum manual integrates conceptual thinking with storytelling/writing skills and with technical competencies and it combines management and soft skills with knowledge about new publishing platforms and new tools to address these platforms.

The following project partners have been actively involved within the development and production of the three parts of the training concept:

- Kuratorium für Journalistenausbildung, Austria (KfJ)
- Deutsche Hörfunkakademie, Germany (DHA)
- St. Kliment Ohridski University of Sofia, Bulgaria
- Center for Journalistik og Efteruddannelse, Denmark (CFJE)
- European Journalism Centre, Netherlands (EJC)

-
- University of Bucharest, Faculty of Journalism and Sciences of Communication, Romania
 - HIŠA IDEJ and its department Radio Akademija, Slovenia

The aim of “Tri-Medial Working in European Local Journalism” is to help journalists from all over Europe develop skills to cope with the new media landscape and to equip them to grasp the new opportunities the technological changes offer.

If journalism is all about storytelling, we hope that our tri-medial concept for further training will help journalists write and produce better and more exciting stories. Moreover we believe that in this curriculum we are handing European journalists the tools to ensure their full integration into the emerging knowledge based society of Europe.

Part 1

Curriculum Manual “Tri-Medial
Competences in Local Journalism”

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1. Preface

The curriculum manual for further journalism training “Journalism Training for a Convergent World - Tri-Medial Competences in European Local Journalism” has been developed within the framework of the “LEONARDO DA VINCI Pilot Project TRIMEDIAL 2004-2006”. This project refers to the needs of local journalists in Europe to train them in order to face the growing tendency towards convergence in the media industry.

The manual may be used by all mid-career training institutes, academies and universities for further training and education of journalists and others employed in media as well as by the media industry for in-house-training.

It resulted from a pilot study and documentation regarding the current journalistic working conditions with the growing convergence of the different media. The study identified the need for further journalism tri-medial training and discussed what form and duration such training should have. At three regional workshops in Aarhus, Denmark, Hilversum, the Netherlands and Maribor, Slovenia, the outline of the training concept was discussed with representatives of media companies, academies and social partners. This feedback gave rise to the final shape of the concept for further training including the curriculum manual being now written by the five project partners, the *Austrian Kuratorium für Journalistenausbildung*, the *Dutch Media Academie*, the *European Journalism Centre*, the *Danish Center for Journalistik og Efteruddannelse* and the *Deutsche Hörfunkakademie*.

The curriculum manual “Journalism Training in a Convergent World - Tri-Medial Competences in Local Journalism” being now at hand has been mainly edited by the *Deutsche Hörfunkakademie*.

2. Context

The project “TRIMEDIAL – Tri-Medial Working in European Local Journalism” refers to the need for further journalism training of individuals employed by Europe’s local media industry. TRIMEDIAL started with the drafting of a short documentation describing the media landscape of the partner countries involved, among them Switzerland, Belgium, Scandinavia, and the UK.

Furthermore, the documentation includes a description of the demand for further journalism education plus a look at already available best-practice models of tri-medial courses at European mid-career institutes, academies and universities. The basis for all these results had been a pilot study. Secondly, a modular concept of further training for journalists, a train-the-trainer program, training and teaching material and a sensitization concept for personnel managers have been developed or are still under development.

Within their own countries, as well as across Scandinavia, the project partners interviewed journalists, media businesses, companies and media institutes and academies about the current journalistic work situation with its growing convergence of different media. The interviews clearly spelled out both the need for further journalism tri-medial training, and what form such training should take.

Of course there were some national divergences – in Austria, for example, journalism training tended to be conducted through the internet, whereas in Denmark, the training focus was more on multi-medial conceptual thinking and management training embracing the convergent working situation. But apart from these specific aspects, the general tendencies and results point to the fact that the digitalization of media can be considered as the driving force for change of journalistic work all over Europe.

In Belgium, tri-medial working in local media is still in its infancy. In

Romania, however, fifty percent of local journalists already work cross-medially. In general, though, it can be stated that many European journalists already work at least bi-medially. Freelances in particular may do tri-medial work or at least are considering it. They do this not only to secure their professional position, but also because they realize the need to constantly update their medial competences.

The pilot study revealed that successful cross-medial training must embrace conceptual, journalistic, technical, organisational and soft skills. A new, convenient curriculum is required. Training must be conducted during working hours in modules of two to three days.

2.1. Starting Position for the Generation of a Tri-Medial Training Curriculum

Digitalization and medial convergence are causing drastic changes in the European media market. Media products such as text, graphics, sounds and pictures are leaving their traditional boundaries and begin to appear on simultaneous platforms. Journalistic content is produced once and then, sometimes with slight, sometimes with essential alternations, is exploited on multiple medial publishing platforms. The technological developments driving this change radically alter the process of producing and publishing. At the same time, however, it causes synergy between formerly separate working fields. So, for example, broadcast and print media develop online-contents to complement their traditional medial offerings. But using the internet as a second platform is not the only challenge facing today's journalists: new publishing platforms such as UMTS and IPTV, and devices such as the iPod, are continually being introduced. The slogan "one content, all media" reveals the general and rapidly growing tendency towards a multiple exploitations of journalistic content.

The media industry and broadcasters have already been developing strategies to face the medial convergence by enforcing bi- and tri-medial working situations. For instance, the German public broadcaster WDR uses the so-called "x-ray process" to emphasize tri- and bi-medial work in their regional studios.

The age old question if the journalist is a special or a general "working animal" has again become part of the European debate on further journalism training. The tendency has been going towards a general availability at the costs of specialization. Back-pack journalists have been trained to do everything well at the same time. Dominique Vidal, the former head of the international department at the Centre de formation et de perfectionnement des journalistes, prefers to "invest in the quantitative and qualitative expansion of the newsrooms..."¹

Aside from the question of the necessary prerequisites to a working scenario for today's journalists, by general consensus the journalist is the "selector, the provider of hierarchies of relevance and of context", "the able organizer of information pieces", a content manager, who "must skilfully combine text elements, images and sound bites".²

The "logic of hyper linking" will lead to a new networking of products. This includes a shift from mono-medial thinking to multi-media publishing, emphasizes Leo Enthoven, coordinator in-house training of the Dutch Wegener Publishing.³

Against the background of these technological changes and the possible synergies between traditionally separate journalistic working fields, journalism training academies, institutes and universities offering degrees in journalism are beginning to define new qualification standards for European journalists caused by new "occupational standards for ... journalism". One example is the new skill set developed in the UK.⁴

Knut Kuckel, the founder of the Association of European Journalists e.V., stated that journalism education and training needs fundamental change.⁵ Radio journalists need additional qualifications in order to be able to put their products on the internet. Print journalists must become competent in working with images and sounds.

¹ Dominique Vidal, "Journalism training and critical thought", under <http://www.ejc.nl/hp/jt.vidal.html>, dated from 10.03.2005.

² Jan Bierhoff, "Brave new media world; the era of online journalism", <http://www.ejc.nl/hp/jt/jan.html>, dated from 12.03.2005.

³ Leo Enthoven, under "The training market: local and global", <http://www.ejc.nl/hp/mi/09.html>, dated from 10.03.2005.

⁴ Vgl. skillset, "National occupational standards for broadcast journalism", http://www.skillset.org/standards/standards/article_2210_1.asp, dated from 14.03.2006.

⁵ Knut Kuckel, <http://www.european-journalists.org/kommentar.04.htm>, dated from 11.07.2002

At the same time, this necessary process of a renewal of the mid-career journalistic qualification is enforced by a recessive economic development in the European media market. The number of freelancers working for the media is increasing. For freelancers, further training is often seen as entailing at least a short term financial loss. This may explain why journalists, compared to their counterparts in other professions, tend to participate less in training efforts.

Against this background, a European network of twelve training institutes, media companies, universities, associations and social partners began work on a trailblazing concept of tri-medial further training with their project TRIMEDIAL in October 2004. The partners produced a training curriculum that takes into consideration the technological developments of the media market, the resultant journalistic qualification demands as well as the employment structures. The curriculum also respects normal working hours and focuses on modules of two to three days.

2.2. The Idea behind TRIMEDIAL

The project partners considered the direct feedback of the media industry and its employers as a nurturing source of information for the development of a further journalism tri-medial training concept that responds to the needs of the media market.

By then creating the training concept on a European level, necessary skills will be provided in order to enable the European local journalist to master current and future working situations all over Europe. The Partners believe that the modular structure and working hours of the curriculum will strengthen the journalists' motivation for their own further training. This in turn will enhance their professional mobility in the European media market.

Finally, through a concept of sensitization, a process of enhancing the awareness for the necessity of a systematic development of human resources, and to achieve the necessary investment in human capital, the partners envisaged a close cooperation with relevant leaders of human resources departments.

3. Target Groups of TRIMEDIAL and Prerequisites

The target group includes local journalists, working for print, radio or TV. No difference is to be made between journalists employed by one company and freelancers. Prerequisites contain professional experience and working for at least one local medium, either print or radio or TV.

Additionally, heads of personnel departments, executives, and managing directors shall be sensitized for this further training in the sense of a culture of lifelong learning.

Aside from these two target groups, the further training concept, consisting of curriculum, training and Teaching Material and the train-the-trainer program, will be made available to all mid-career training institutes, associations, and media businesses free of charge. Thus, depending on the individual institution's goals, the modules may be integrated into their current training programs.

4. Targets and Training

4.1. General Project Targets

In line with the “Brugge-Kopenhagen Process”, TRIMEDIAL intends to support further training in local journalism. It will also contribute to the systematic development and standardization of further journalism training on a European level. Furthermore, the project’s results and its connected communication processes among the partners should serve to deepen the awareness of the need for a culture of lifelong learning.

The new milestones of the Maastricht Communiqué of 2004, the European Qualification Framework (EQF), the European Credit Transfer System in Vocational Education and Training (ECVET), and a modified EUROPASS pave the way for the facilitation for the European citizen to qualify herself/himself on a European level due to compatible national educational referential frames. Thus, this project includes a stepping stone towards the transnationalisation of journalism training and intends to enhance the European citizen’s professional mobility.

The project target is not only to provide the training industry with a curriculum responding the needs of the media industry, but also to increase the journalists’ willingness to train themselves. The motivation for further training we believe will be strengthened through the modular structure of the concept as well as through the different access levels. With short compact training units guaranteeing a minor absence from the working place, the financial losses for freelancers will be kept on an acceptable level. Distinct access levels enable the participating journalist to be trained corresponding to the already available qualifications. With this specific structure of the further training concept, not only freelancers, but also small local journalistic units such as local newsrooms, can be successfully addressed

4.2. Specific Training Targets

Training targets will vary based on the professional experience and already existing qualifications of each individual participating journalist. A print journalist will be trained in the audio-visual and multi-medial field and learn to produce and publish online for radio and for TV. Radio and TV journalists will need qualification modules to provide them with skills for writing and publishing on the internet. Apart from professional experience and qualifications, all journalists will need conceptual competences and basic multi-medial qualifications in order to work adequately tri-medially.

5. Structure of the Further Journalism Training Curriculum

The further journalism training curriculum consists of six modules:

- **Module I: Conceptual Thinking and Basics**
- **Module II: Technical Skills**
- **Module III: Storytelling/Writing Skills**
- **Module IV: Visual Skills**
- **Module V: Management Skills**
- **Module VI: Soft Skills**

We include the following matrix in order to visualize for whom the following content of the modules may be of interest. In the left-side column you find the medium the participant may come from, in the very upper line you find the different modules again.

Following the matrix, the individual participant may choose, depending on his or her current skills, what additional skills he or she may need.

	Mod. I	Mod. II: visual skills	Mod. II: audio skills	Mod. II: online skills	Mod. III: visual skills	Mod. III: audio skills	Mod. III: online skills	Mod. IV	Mod. V
Print	X	X	X	X	X	X	X	X	X
Radio	X	X		X	X		X	X	X
TV	X		X	X		X	X	X	X
Internet	X	X	X		X	X		X	X

Module I, conceptual thinking and basics, embraces topics such as the development of multi-media, content use and how multi-media works for the user. Another basic topic is the understanding and interpretation of audience research. Finally, the issue of media law on a national and international scale is also covered by this module in order to provide the individual journalist with an understanding of transnational media law.

The aspect of conceptual thinking will be mirrored in issues such as the different media and their respective agenda setting properties. Working in a cross-media newsroom necessitates in-depth comprehension of how to use the different media channels for successful communication with the user. The participants will develop the skills to decide where to place news and on which platform to guarantee the strongest audience impact. The participant will then learn what the resulting production process looks like. An additional part of the conceptual module includes the provision of a clear perception of the audience, its different target groups and the specific use of the different media. The participants will be able to understand how radio, TV, print and online content are used by the audience. Another aspect includes the understanding of the “relative” nature of news – i.e. which news is best reported via radio, TV or web and in which way the actual incident may be developed into a specific media product (news, interview, report).

The content of **module II, technical skills**, covers the technical skills necessary for a journalist to work successfully on a tri-medial level. For producing audio files, the journalists will be familiarized with the use of a digital recorder and how to do sound editing or cutting voice material and backgrounds sound, to arrange and mix short reports with e.g. DIGAS. If participants are coming from print journalism, they may also attend a workshop on voice training in order to build up their voice as an instrument for working in the broadcast area (TV/radio).

Journalists may also attend courses on the basics of 3D animation techniques and interactive TV. Finally, this module also contains a workshop on how to become a camjo— the camera-journalist, a combination of the camera-man and journalist, sometimes being also cutter and speaker. This

includes an essential change of the journalistic working profile and reflects a convergent development of the journalistic working conditions.

For producing online, journalists coming from a print, radio or TV background, may choose the introductory course web programming languages. Module II also offers courses to impart practical tools for producing online, such as using web editors as Dreamweaver, of digital picture editing with Photoshop, digital audio and video cutting. A course in Flash is also offered. In another workshop, journalists may get acquainted with content management systems in order to work on their own with such systems.

Module III, storytelling/writing skills, covers storytelling and writing skills to create either audio, video or online products. For producing audio or video, the participants will be trained to write for an individual medium on the one hand, but also to write for the corresponding genre of the distinct medium, e.g. how to formulate the text for news, for interviewing, for hosting, or for the audio packages. For producing online, participants will be trained in digital storytelling, storyboarding and the technique of instant depth. Journalists coming from print, radio or TV, will learn how to break news into small parts. Not following traditional dramaturgies, they will learn to narrate in a non-linear way for producing online. Input will be also given on the different storytelling models following the channel format or the program format and on the role of the host/anchor depending on the distinct medium.

The **module IV, visual skills**, contains workshops on visual specifics for producing video files such as how pictures may be used for the narration of a story. In this module, journalists may learn the visual eye of the camera, as well as the graphic and visual design of a website, its interactivity and the navigation of the user. For a broader context, journalists may also attend a course on web user friendliness. Additionally, participants will learn about the visual skills needed for producing print.

Within the **module V, management skills**, journalists will be equipped with methods for developing ideas – such as mindmapping –, planning,

taking action and prioritize in the busy working day. During a course on managing teams, the participants will learn on how to work effectively in a media team with different backgrounds and journalistic cultures and about principles of leadership in cross-medial newsrooms. Another workshop will deal with quality management of content. In the last course, journalists will learn the basics of media marketing, especially cross-media marketing, and be provided with instruments to reach the USP for a specific media product.

Different courses and workshops on soft skills are offered with the last module V, soft skills. In order to create good journalism in the cross-media newsroom, participants will learn the fundamentals of working in a cross-media environment with the cross-media newsroom team and the different roles within the team. Additionally, journalists will be equipped with specific communication tools to be able to use the internal communication structure and the processing of information within the cross-media newsroom.

6. The TRIMEDIAL Concept

6.1. Module I: Conceptual Thinking & Basics

Conceptual Thinking & Basics for Producing Audio/Video/Online/Multi-Media

The module I consists of a 3-day course for the topic “conceptual thinking” and two basic sub-courses. The overall basics for a local journalist who wants to work multi-medially include an understanding of the functionality and use of the various media by the audience. Additionally, the topics of national/international media law and the fundamentals of audience research are covered within this module.

”The Flow of News: Models for Journalistic Storytelling in a Converged World”

An essential part of working in a cross-media newsroom is understanding of how to use different media channels to their best advantage in the communication with the user. Experiences from mediahouses all over the world show that this knowledge does not come easy to journalists. They are used to working with one medium – TV, radio, print, or online – for their whole professional life.

Duration

- 3 days (8 hours a day)

Content

- The nature of news – the journalistic criteria for selection of a news story and how it has been changing with the introduction of the di-

gital media. What is the difference between fast news and slow news?

- media usage – how the different media work for the citizen around the clock,
- the audience/viewers: target groups, age groups, their viewing habits,
- analysis of ratings,
- differences/similarities between radio/television,
- thinking outside-in, instead of inside-out,
- understanding the target groups,
- understanding how radio, TV, print and online communicate with the user,
- the flow of news: Different models for telling news in small parts without losing the big picture. What is the best strategy for making different versions of the story for the specific channels?
- building the news agenda – what do we know of how people understand and make sense of the news?
- criteria and concepts for working with journalistic quality cross media, media ethics in a digital world,
- the Convergence Conductor Game, a simulation of the convergent newsroom.

Training Objectives

The participants should get a broad understanding of how different media channels work for the user. This in turn leads to planning to plan and produce journalistic packages of news and information, so that the different media channels will function as extensions of each other and possible synergies may be used. The participants should afterwards be able to develop a cross media strategy for a given coverage and to execute that strategy properly.

Additionally, the participants will gain an insight how the audience can influence the development of various program formats. They need to

know about how to set up audience research and how to interpret results to use for programming.

Didactic Advices

These goals can probably not be reached within the framework of a traditional lecture. The participants must first acquire some personal experience, and only afterwards they will be able to learn and discuss the consequences of their journalistic work and their decisions. It is also important that they get the chance to make connections from this “laboratory” to their daily work – wherever that may be. The Convergence Conductor Game as a simulation of a convergent newsroom reality is an eye-opening tool to prepare the participants for new trends and challenges in the multi-media landscape

Methodology

- Group exercises,
- plenum discussions,
- using practical examples from the participants’ daily work,
- the media conductor game,
- presentation of case stories,
- analysis of high profile media vs. analysis of the participants’ media,
- concept development for the participants’ daily journalistic practice.

Teaching Material

- Shayne Bowman and Chris Willis, “We Media – How Audiences are Shaping the Future of News and Information”, Thinking paper from The Media Center at the American Press Institute, 2003.
- Rich Gordon, “Digital Journalism: Emerging Media and the Changing Horizons of Journalism”, book published by Rowman & Littlefield Publishers Inc, 2003.

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- M.L. DeFleur 1992, "Audience Recall of News Stories Presented by Newspaper, Computer, Television and Radio", Journalism Quarterly.
 - SS Sundar, 2000, "Multi-Media Effects on Processing and Perception of Online News: A Study of Picture, Audio and Video Downloads." Journalism and Mass Communication Quarterly .
 - Dailey, Demo and Spillman, "The Convergence Continuum: A Model for Studying Collaboration Between Media Newsrooms", paper to the Ass. For Education in Journalism and Mass Communication, Kansas City, 2003.
 - Berkman and Shumway, "Digital Dilemmas: Ethical Issues for Online Media Professionals", Iowa State Press 2003.
 - Huang, Rademakers, Fayemiwo and Dunlap, "Uncovering the Quality of Converged Journalism", Indiana University, 2004.

Case Studies

- "Strategies for a Converging World", strategy report from the project Shaping the Future of the Newspaper, 2002.

"The Development of Multi-Media and Content Use"

This workshop contains an introduction to all aspects of tri-medial training, broken down into modules. The participants will learn the basics of development and functionality of multi-medial platforms and applications. Additionally, the role of the journalist within a cross-medial production process will be a central topic of this course.

Duration

- 1 day (8 hours per day)

Content

- Power of the various media,
- desk editor in a cross-media surrounding,

-
- producing and researching a subject for cross-medial publication
 - choice of platform, combination and options,
 - development of new ideas and formats,
 - technology,
 - content;
 - skills,
 - research.

Training Objectives

The aim of the module is to deliver the participants with an understanding about how every layer has its specific strong and weak sides regarding the transfer of information and communication.

Methodology

Theoretical workshop during which the participants discuss and analyse several formats. The participants will learn about the differences between these formats and possible combinations. The role and way of working of a desk editor changes in a cross-medial environment. How should a journalist handle these issues?

Didactic Advices

Lectures and short practical assignments both individually and in a team. The assignments will take place in a digital environment.

Teaching Materials

Class room with Multi-media presentation possibilities and for every participant a Multi-media computer with a broadband access to the internet.

“Media Law on a National and on an International Scale”

Although media law is mostly regulated on a national or even regional level – as it is in Germany – the most essential basics of the print and media law will be topic of this seminar. Additionally, domestic aspects of the media law – taking into consideration the internationalization of the media markets – will be illustrated within the seminar. A short overview shall be also given about the internet and the law.

Duration

- 1 day (8 hours per day)

Content

- Media and internet law,
- sponsoring and commercials for public and commercial broadcasters,
- contribution from sponsors,
- registration and recording of events,
- music rights,
- what is allowed and not allowed according to the media laws in the various countries, e.g. credit titles,
- financing possibilities,
- funds – national and international,
- where to find appropriate funding;
- what kind of program will be entitled for funding?
- how to apply and what about the role of a producer,
- contracts with funds and broadcasters,
- basics of internet law: copyright, content syndication, open source,
- differences between online and print media law,
- citation, references, net plagiarism,
- critical reflection/discussion on these topics,
- the digital imprint,

-
- the problem of external links,
 - practical cases and examples,
 - do's and don'ts.

Training Objectives

The participants should get to know the basics of national and international media law. Additionally, they should get to know the basics of (property) rights on the net.

Methodology

Theoretical lecture, case studies.

Didactic Advices

The participants should learn where to find out what they can and cannot do according to the various media laws. The participants should profit from the background of a law expert (renowned scientist or lawyer) specialized in new media law. Concrete examples and case studies should be the core of the module.

Teaching Materials

Hand-out with theoretical information, PowerPoint presentation, handbook with an overview of the most important European laws concerning online publishing and examples as a PDF, introductory literature.

6.2. Module II: Technical Skills

Technical Skills for Producing Audio

“Basic Knowledge for Producing Audio”

The recording and production of audio content intended for broadcast needs careful preparation, focusing on the handling of technical devices such as the master recorder as well as on the technical production such as editing and re-recording. Though technical handling of master recorders or editing software of a specific brand is not included within the content of this module, journalists will achieve a thorough grounding in how to produce audio content. Additionally, in order to produce audio files at a professional standard, they will also be trained to build up the individual voice.

This module does not only contain a short overview about the necessary production and recording means, but also advises about the adequate procedure for a successful audio production and discusses rules on correct pronouncing, the relevant prosody and breathing techniques.

Duration

- 2 days (8 hours per day)

Content

- Voice-training,
- effective breathing techniques,
- pronouncing, prosody and intonation for producing audio content and radio packages.
- *Hardware & Software*
 - Imparting on hardware components for successful audio production (sound card, boxes, etc.),
 - introduction into operating systems for audio production,
 - tape decks, MD players and their functioning,

- how to use a Minidisk-recorder which captures audio and stores it digitally,
- usability of software for digital editing in order to guarantee a successful audio production,
- multitasking programs and usability of multitracking for audio saving,
- non-destructive editing.
- *Microphones and Headphones*
 - Sound levels,
 - distinct types of micros (ball microphone, multi-direction microphone),
 - micro systems: dynamic micros versus condenser micros,
 - directionality of micros (omnidirectional, unidirectional, cardioid, hypercardioid, bidirectional),
 - micro’s impedance rating.
- *Recording & Telephone Recording*
 - Effective ways to get the best recording,
 - most commonly available models of minidisc recorders – using a minidisc quickly and effectively,
 - indoor recording vs. exterior recording,
 - role of headphones for a successful recording,
 - positioning of micros,
 - tips for an effective way to get the best telephone recording: positioning of the receiver,
 - controlling of the telephone voice in the studio,
 - controlling of recorded telephone original sounds,
 - importance of a test takes.
- *Cutting*
 - Editing of sound material by the use of digital recorders as the MD-recorder (cutting, dubbing, montage),

- MD-recorders versus MP3-recorders versus classical recorders,
- editing of sound material by the use of a computer,
- tips for a successful editing of original sounds (cutting of speeches, importance of prosody for editing).

Training Objectives

The participants of the course should

- achieve a thorough grounding in speaking, sound levelling and microphones,
- get acquainted with the technical handling for recording music, original sounds and room sound,
- acquire basic knowledge on recording original sounds,
- gain a grounding in technical prerequisites for a professional production of sound files,
- achieve an understanding for the use of digital editing systems.

Methodology

- Imparting of basic knowledge about voice building and methods for voice training;
- Breathing exercises, voice exercises, posture training;
- Getting acquainted with different production components;
- Making of exterior recording and indoor recording;
- Editing and mixing of sounds (speech, room sound, music);
- Composition of music, room sound and original sound from a technical perspective.

Didactic Advices

Due to the distinction between voice training and knowledge imparting on technical devices, focus for the voice training will be speech exercises; facilities for recording these speech exercises should be provided; voice training has to follow a meaningful intonation; training on the sound level

of the voice; exercises on articulation and on flexibility of breathing; introduction into the technical handling of the facilities and devices in context with the training on producing the distinct journalistic formats.

Teaching Materials

Handouts of the trainers, texts to be used for the voice training, manuals of the technical facilities and devices.

Technical Skills for Producing Video

“How to Be a Camjo/Video Journalist”

This camjo-course is to be understood as an introductory course. The profession of a camjo, the video journalist, has become by now already established in the journalistic world. Since there may be journalists who already know how to edit or use the camera, the original 3-day course of the Camjo has been subdivided into the following three courses, namely the first very introductory course of the video journalist (1 day), then the course “Operational-DV” (1 day), and the course “How to Edit with AVID” (3 days).

Duration

- 1 day (8 hours per day)

Content

- Research and production of an item,
- translation of news through a written lay-out into a picture story (scenario/storyboard),
- interview techniques (relations between people to interview and the camera),
- recording with and without a camera crew,
- set-up of editing scheme,
- co-operation with professionals like camera crews and editors,

-
- text and sound by images, and graphics (when to use titles, graphics etc.).

Training Objectives

The participant has to understand how to translate news into an item and to produce various kinds of items (informative, with existing material, cultural and self-chosen subject) and how to relate to the people to be interviewed.

Methodology

During the workshop the participants will actively research, make a scenario and produce a news item with DV equipment.

Didactic Advices

Studio environment where the trainer is coach and the participants work on short practical assignments. At the end they produce a news-item in pairs.

Teaching Materials

Hand-out with theoretical information, DV cameras and editing sets.
“Operational - DV/ Dvcam Handling”

“Operational – DV/Dvcam Handling”

This workshop delivers the basics for the handling of a Dvcam, its efforts and its restrictions.

Duration

- 1 day (8 hours per day)

Content

- Shots and framing,
- tripod or handheld,
- panning, zooming, lifting or tilting,
- sound, use of microphones and ways of recording,

-
- filters and lighting,
 - ways of working as a team of professionals (director, cameraman, presenter, etc.),
 - technical aspects as focus, depths of field, aperture, white balance, lenses and recording.

Training Objectives

- Handling of a Dvcam,
- production of short video sequences,
- light and color.

Methodology

Theoretical lecture and short practical assignments in pairs. During this introductory session we will demonstrate equipment and explain how a director has to prepare his item. Participants get the opportunity to operate a DV-camera.

Didactic Advices

Lecture and learning by doing.

Teaching Materials:

Handout with theoretical information, equipment for demonstration and 6 DV cameras and tripods.

“How to Edit with AVID”

Within this workshop, the participants will learn about the basics of editing. They will not only be trained in AVID, but also learn about other editing options. Additionally, the productivity of the media-tool of AVID will be presented.

Duration

- 3 day (8 hours per day)

Content

- DV/DVCam,
- spotting and logging,
- how to digitalise the “rough” material,
- sequences,
- editing audio,
- adding effects,
- export to Quicktime, Mpeg, and streaming media.

Training Objectives

The participant should learn how to set up projects with AVID Xpress under Windows NT. The participant will learn how to edit offline and how to store the material to tape.

Methodology

Theory and practical work.

Didactic Advices

Every participant works on their own computer. The trainer uses a computer on a beamer. Plenary instructions possible. Show and tell!

Teaching Materials

Hand-out with theoretical information, own laptop with program to be able to edit, equipment for demonstration.

“Basics of Interactive TV”

The development of interactive TV varies within the different European countries. This workshop offers an overview of the current situation of interactive TV and its programs. A focus will be on the development of the mobile media.

Duration

- 1 day (8 hours per day)

Content

- Overview of digital TV/receivers,
- satellite cable, dvbt and ip protocol,
- the role of the return path,
- the principles of interactivity,
- the interactive genres,
- voting,
- sophisticated interactivity,
- the role of the journalist in the production process.

Training Objectives

This lecture describes the wide range of existing enhanced TV formats. The participants will get a description of formats that are proven vehicles for delivering successful eTV services. A button does not mean interaction; there is more to interactivity than voting “yes” or “no.”

The challenge is now twofold: to move interactive TV into the mainstream while continuing to innovate.

This phase of interactive TV will draw heavily on audience insights – what we have learnt about what works and what does not. The technical innovation in the field will continue, but technical innovation in itself is not enough. The industry wants to see fresh, genuinely innovative ideas that make use of existing technology to deliver real audience benefits.

Methodology

Lectures in which examples of how interactivity works are explained.

Didactic Advices

The participants will get a very basic understanding about interactive TV.

Teaching Materials

Handouts and PowerPoint presentation through beamer. Computer with access to broadband Internet and beamer.

Technical Skills for Producing Online/Multi-Media

The part “Producing Online/Multi-Media” of the module “Technical Skills” contains six sub-courses.

This part of the “Technical Skills” starts with programming languages (mainly HTML), and is then followed by the topic of treating digital material with professional software: “Digital Picture Editing with Photoshop”. The follow-up unit will be on web-editors (mainly Dreamweaver). A special course will be about Multi-media animation techniques, working with Flash, and about 3D animation techniques. This part of the module “Technical Skills for Producing Online/Multi-Media” then continues with “Content Management Systems”. The module ends with the production and marketing of whole web packages.

“The Commands behind the Content – What Multi-Media Journalists Need to Know about Web Programming Languages. A Brief Introduction to HTML, XML, VRML, JavaScript, and Others”

These course offerings are for journalists who want to get into multi-media journalism as ‘all-rounder’, as ‘generalists’ breaking the strict division between writers on the one side and programmers/technicians on the other side (this can also be said about digital picture editing and cutting programmes).

Duration

- 2 days (about 8 hours per day)

Content

- The logic of hypertextuality,
- integrating text, pictures and sound,
- introduction to HTML, XML and VRML,
- the most important tags,
- formatting texts, working with color, integrating pictures and graphics, linking text, positioning elements on a web site,
- introduction to Java (including latest trends).

Training Objectives

The participants should be able to understand the underlying logic of the most important web programming languages. They should also be able to work on their own at least with basic HTML commands.

Methodology

Hands-on training with concrete examples. PowerPoint should only be used for prepared screenshots and similar useful didactic demonstrations. The rest of the course is held “live” on the big screen. Each participant should be able to put his current screen on the collective screen if he or she has a problem (by request). “Blended Learning” here means: the course can only be the kick-off for further individual occupation with the subject.

Didactic Advices

The most important point should be hands-on training without compromises. Beginning from the first minute of the course, journalists should work within the programs, software and features they will learn. The functionality of the program, software or feature in question should be demonstrated by a concrete journalistic working procedure. So there is no time for a theoretical prefix in these courses. The journalists should be able to understand the underlying logic of the program or software. They are not expected to become experts in programming or web design after a couple of days. The courses are understood as “schools of multi-medial thinking”.

Teaching Materials

PowerPoint presentation, handbook with an overview of the most important programming language commands as a PDF, introductory literature.

“The Digital Picture. An Introduction to Picture Editing in the Context of Multi-Media Journalism”

Duration

- 2 days (8 hours per day)

Content

- Programs: Photoshop, Image Ready, and others,
- picture formats: jpg, bmp, tiff, and others,
- professional scanning of pictures,
- Photoshop (Adobe) in detail: file formats, in- and export, filters, calibration, color treatment, optical effects, frames,
- how to optimize pictures for the web (overview),
- graphic design with Fireworks (overview),
- critical reflection/discussion: digital manipulation of pictures – biasing the information?
- using pictures from the net (copyright aspects),
- the digital image archive.

Training Objectives

The participants of the course (max. 12) should get a feeling for picture editing in the web context. They should be able to work with Photoshop on a basic level.

Methodology

Hands-on training with concrete examples. PowerPoint should only be used for prepared screenshots and similar useful didactic demonstrations. The rest of the course is held “live” on the big screen. Each partici-

pant should be able to put his current screen on the collective screen if he or she has a problem (by request). “Blended Learning” means here: The course can only be the kick-off for a further individual occupation with the subject.

Didactic Advices

The most important point should be hands-on training without compromises. From the outset of the course, journalists should work with the programs, software and features they will learn. The functionality of the concerning program, software or feature should be demonstrated by a concrete journalistic working procedure. So there is no time for a theoretical prefix in these courses. The journalists should be able to understand the underlying logic of the program or software; they do not have to be full experts in programming or web design after two days. The courses are understood as “schools of multi-medial thinking”.

Teaching Materials

Scanner, a selection of pictures in print, PowerPoint presentation, handbook with an overview of the most important picture editing programs as a PDF, introductory literature.

“Basics of Internet Editors and Internet Layout Software for Multi-Media Journalists: Working with Dreamweaver”

Duration

- 2 days (7 hours per day)

Content

- Basics of interface design,
- current trends in online design,
- 'screen typography',
- internet layout software and editors: DreamweaverDream weaver (mainly), but also Pagespinner, GoLive and Frontpage (briefly),
- Dreamweaver (Macromedia): Introduction to multi-medial web publishing with Dreamweaver,

-
- frames and masters,
 - Rollover, On-Mouse-Over-Effects and JavaScripts,
 - hyperlinks and image maps,
 - layers,
 - Cascading Style Sheets (CSS),
 - drop-down-menus,
 - integrating key words for search engines,
 - doorway pages,
 - other editors in use (briefly).

Training Objectives

The participants of the course should be able to understand the basic principles and features of web editors. They should also be able to work on their own with at least some features of Dreamweaver.

Methodology

Hands-on training with concrete examples. PowerPoint should only be used for prepared screenshots and similar useful didactic demonstrations. The rest of the course is held “live” on the big screen. Each participant should be able to put his current screen on the collective screen if he or she has a problem (by request). “Blended Learning” means here: The course can only be the kick-off for a further individual occupation with the subject.

Didactic Advices

The most important point should be hands-on training without compromises. From outset, journalists should work with the programs, software and features they will learn. The functionality of the concerning program, software or feature should be demonstrated by a concrete journalistic working procedure. So there is no time for a theoretical prefix in these courses. The journalists should be able to understand the underlying logic of the or software; they do not have to be full experts in programming or web design after two days. The courses are understood as “schools of multi-medial thinking”.

Teaching Materials

PowerPoint presentation, handbook with an overview of the most important web editors and internet layout software features as a PDF, introductory literature.

“Moving Images on the Net. Basics of Multi-Media Animation Techniques (Flash and Others) and 3D Animation Techniques”

Duration

- 1 day (8 hours per day)

Content

- Multi-media animation tools: an overview,
- Flash (Macromedia),
 - vector graphics,
 - Motion Tweening and Shape Tweening,
 - film sequences,
 - Drag Drop objects,
 - preloaders,
- the player Shockwave and others (briefly),
- animating texts with Flash: working with Swish (briefly),
- critical reflection: how many effects does online journalism really need?
- results of user research,
- examples of 3D animation techniques,
- software overview for 3D animation techniques,
- creating basic shapes, gluing shapes, editing objects, applying colors and textures, lighting and camera for 3D animation,
- animation, rendering, and postproduction.

Training Objectives

The participants of the course should be able to work with some basic features of Multi-media animation tools, especially with Flash.

In the second part of this seminar, they will get a very basic understanding about the process of creating animated 3D objects.

Methodology

Hands-on training with concrete examples. PowerPoint should only be used for prepared screenshots and similar useful didactic demonstrations. The rest of the course is held “live” on the big screen. Each participant should be able to put his current screen on the collective screen if he or she has a problem (by request). “Blended Learning” means here: The course can only be the kick-off for a further individual occupation with the subject.

Didactic Advices

The most important point should be hands-on training without compromises. From the outset, journalists should work with the programs, software and features they will learn. The functionality of the concerning program, software or feature should be demonstrated by a concrete journalistic working procedure. So there is no time for a theoretical prefix in these courses. The journalists should be able to understand the underlying logic of the program or software; they do not have to be full experts in programming or web design after one or two days. The courses are understood as “schools of multi-medial thinking”.

Teaching Materials

Power Point presentation, handbook with an overview of the most important multi-media animation techniques (esp. Flash) as a PDF, introductory literature.

“Introduction to the Functionality of Content Management Systems for Journalists”

This course does not only offer an overview on CM-systems, but also their strength and weak points, which may be of interest under a journalistic perspective.

Duration

- 1 day (8 hours per day)

Content

- Various content management systems in use,
- content syndication strategies,
- discussion/critical reflection of the individual CMS problems of the journalists,
- practical exercise with a content management system.

Training Objectives

The participants of the course (max. 12) should be able to work on their own with some major content management systems.

Methodology

Hands-on training with concrete examples. PowerPoint should only be used for prepared screenshots and similar useful didactic demonstrations. The rest of the course is held “live” on the big screen. Each participant should be able to put his current screen on the collective screen if he or she has a problem (by request). “Blended Learning” means here: The course can only be the kick-off for a further individual occupation with the subject.

Didactic Advices

The most important point should be hands-on training without compromises. Beginning from the first minute of the course, journalists should work within the programs, software and features they will learn. The functionality of the concerning program, software or feature should be

demonstrated by a concrete journalistic working procedure. So there is no time for a theoretical prefix in these courses. The journalists should be able to understand the underlying logic of the program or software; they do not have to be full experts in programming or web design after one or two days. The courses are understood as “schools of multi-medial thinking”.

Teaching Materials

PowerPoint presentation, handbook with an overview of the most important CMS features as a PDF, introductory literature.

”Hands-On Training: The Production and Marketing of a Whole Cross-Medial Package”

Duration

- 1,5 days incl. a creation of a personal web site creation, followed by a 0,5-day-presentation and discussion of the results.

Content

- What is a multi-medial storyboard?
- advanced digital storytelling,
- best practice examples (worldwide),
- new developments or just hypes?
- "Webeos" (web videos), "Webortages" and others,
- introduction to the tools of internet marketing (search engines marketing, viral marketing, performance marketing),
- what makes your web site successful?
- tips and tricks for search engine registration,
- do and don'ts of internet marketing,
- individual production and marketing plan for a whole web package.

Training Objectives

The participants of the course (max. 12) should be able to realize a simple but effective, content-rich and user-friendly web site on their own.

Methodology

Hands-on training with concrete examples. PowerPoint should only be used for prepared screenshots and similar useful didactic demonstrations. The rest of the course is held “live” on the big screen. Each participant should be able to put his current screen on the collective screen if he or she has a problem (by request). “Blended Learning” means here: The course can only be the kick-off for a further individual occupation with the subject.

Didactic Advices

The most important point should be hands-on training without compromises. From the outset, journalists should work with the programs, software and features they will learn. The functionality of the concerning program, software or feature should be demonstrated by a concrete journalistic working procedure. So there is no time for a theoretical prefix in these courses. The journalists should be able to understand the underlying logic of the program or software; they do not have to be full experts in programming or web design after a couple of days. The courses are understood as “schools of multi-medial thinking”.

Teaching Materials

PowerPoint presentation, handbook as a PDF, introductory literature.

6.3. Module III: Storytelling/Writing Skills

“How to Write Creatively in Multi-Medial Surroundings”

Within this module, the journalists will learn about storytelling and scriptwriting for distinct media. The module is cut into three parts: scriptwriting for journalistic formats – e. g. news, features, documentary, interviewing –, writing of texts for presentation and hosting and writing for specific radio formats and TV channels. The first part of this module provides the journalists with a thorough grounding in scriptwriting and storytelling. The other part focuses on the specifics of journalistic formats and on the distinct media formats. The module also contains guidelines on generating texts for presentation and hosting. The focus will be on the basics of storytelling and on some journalistic formats.

The composition of sound and video files reflects the structure and the dramaturgy of short journalistic formats being used for radio and TV. Additional visual and audio-visual applications should be only used if they contain an additional informative value.

Duration

- 3 days (8 hours per day)

Content

Basics on Storytelling/Scriptwriting

- The main rule for writing either for audio or for video includes keeping attention to the difference between reading and listening,
- rules for scriptwriting e. g.: short and simple sentences, familiar words and expressions, redundancy, verbs are better than nouns,
- rules for comprehensibility,
- rules for linear sentence structure and text structure,
- target group orientated and format following,
- main sentences with core statements.

Journalistic formats

a) Interview

- Research, preparation and structure of the interview,
- interview situation: context and casting,
- legal prerequisites: informing the interviewee in which way the interview will be used (specific chosen sequences or the whole interview),
- verbalization of the questions that they sound quite spontaneous, attentive listening in order to possibly correct the missing comprehensibility of the interviewee’s statements (explaining of specific terms, asking for examples, quality of voice, disturbing exterior sounds),
- structure of the interview and asking open question,
- different kinds of interview,
- informative/journalistic interview,
- human interest interview,
- confrontational interview,
- non-verbal aspects.

Training Objectives

Participants of the course should

- learn to prepare for the various forms of interviews,
- know the importance of well-formulated questions and the right attitude when listening,
- have inside knowledge how text, and images and sound influence the way users will interpret the message,
- achieve the knowledge that concise interview questions follow the rules of comprehensibility and of verbalization.

b) News

- Main rule: comprehensibility of the spoken text since the audience will not be able to re-read the text as in the case of the print medium,

- news have to be short, distinct and logic,
- the importance and structure of the leading sentence: it includes the main and essential information, should never be too long; the three-line rule,
- significance of actuality, relevance and position of research for writing texts,
- training on writing news for different sound application,
- visual literacy in writing, shooting and editing for TV news,
- item structure,
- editorial design and composition for TV news,
- using of text – voice over for TV news,
- different formats.

Training Objectives

Participants of the course should

- be trained in news languages and on writing news text,
- learn about the several formats of TV news,
- Substantial – an item with a length of 2’ that is broadcasted, with a fixed form without fringe,
- “Shorties”, length of 30 seconds,
- ‘Read along’ beta, where the voice over is read during the live broadcast (no quotes, no general noise),
- “Reading through” beta with live voice over + quotes + general noise.

c) Current Affairs/Background Formats

- How to narrate lively, emotionally and with a message,
- use and significance of original sounds, room sounds for intensifying the effect of a story,
- effective, seamless and harmonious combination of spoken/commentary text and original sounds/room sounds in order to draw the recipient into the incident,

- the initial part of the radio package should incite interest and support the introduction into the topic,
- the writer’s text provides the recipient with background information, estimations and explanations.

Training Objectives

Participants of the course should write texts for radio packages; features, documentaries.

- be trained in the communication theory behind radio packages with original sounds, features and other background formats
- should learn what constitutes a good TV item
- learn dependence on a good combination of content as well as composition as well as form
- learn that the items “background formats” are usually 5 to 8 minutes long,
- have a thorough understanding of the fact that current affairs and background formats normally consist of documentary elements,
- know that sometimes the subject has been dramatized,
- be aware that this format may use effects, music and effective noise,
- have knowledge that current affair items are linked to the daily current news,
- know that background items can lead to or can supplement news item,
- know that background formats do not have to be broadcasted the same day.

Programs/Channel Formats

- Rules on writing texts for the specific formats: conceiving presentation, news and reports following the specific format,
- criteria for distinct program/channel formats (age, life style, music style, ethnic background),
- elements characterizing and shaping the format (music, style of presentation, news, radio packages, service elements).

Training Objectives

Participants of the course should

- acquire a thorough grounding on the distinct writing forms and journalists genres being adequate to the corresponding media and program- and channel formats,
- perceive the specific text structure of spoken language and do exercise on that.

Methodology

- The module „storytelling/script writing“is characterized by
- the imparting of background information on acoustic perception (verbal, written information by the trainer),
- acoustic and written examples of good/bad texts,
- analysis of spoken texts,
- transferring rules on how to write and recommendations by the trainer,
- exercises for writing interview questions, news, texts for radio packages, presentation,
- working with training texts,
- presentation of the texts produced by the participants,
- analysis of the texts by the trainer.

Didactic Advices

Doing an interview is a basic skill everybody asking questions should know. Being able to listen and react to the answers given and formulating the right questions are of great importance.

Story telling for news means that you have to tell a story in a very short time.

Grammar, codes, perception, tips and tricks are shared in this workshop. Digital photo- and DV cameras are used to shoot sequences in the field for the practical assignments.

“Writing for the Internet”

Non-linear writing and a linking of hyperlinks will be trained in this workshop. Content of this seminar will be how to produce journalistic content and a multi-medial storyboard. Case studies will be used as well in order to give practical examples.

Duration

- 1 day (8 hours per day)

Content

- The narrative of a good online story.
 - headlines, teasers and 'information depth' in journalistic texts on the net,
 - the 'reduction of complexity' for the quick net surfer: strategies and don'ts,
 - splitting a topic into various modules and formats,
- basics of 'non-linear storytelling',
- the net reader compared to the print reader: some empirical results from user research,
- how to 'win' readers – how to enhance interactivity – and how to avoid 'interpassivity',
- example 1: writing a story for an online magazine,
- example 2: creating a newsletter/a news section on a web site.

Training Objectives

The participants of the course should get a feeling for writing in the context of the net medium and how to address the net user properly.

Methodology

Hands-on training with concrete examples, tasks and writing sessions. PowerPoint should only be used for prepared screenshots and similar useful didactic demonstrations. The rest of the course is held “live” on the big screen as well as online. Each participant should be able to put his

current screen on the collective screen if he or she has a problem (by request). “Blended Learning” means here: The course can only be the kick-off for a further individual occupation with the subject.

Didactic Advices

The most important point should be hands-on training without compromises. From the outset, journalists should work with the programs, software and features they will learn. The functionality of the concerning program, software or feature should be demonstrated by a concrete journalistic working procedure. So there is no time for a theoretical prefix in these courses. The journalists should be able to understand the underlying logic of the program or software.

Teaching Materials

Prepared offline material to write an online story, PowerPoint presentation, handbook with an overview of the principles of writing online as a PDF, introductory literature (e.g. Meier, Klaus, 2002: Herausforderungen des Internet-Journalismus. Das neue Medium denken lernen. In: Altmeyden, Klaus-Dieter/Hömberg, Walter, Hg.: Journalistenausbildung für eine veränderte Medienwelt. Diagnosen, Institutionen, Projekte. Wiesbaden: Westdeutscher Verlag, p. 145-155).

“The Face of the News – the Role of the News Anchor”

TV will usually be the means whereby you can get in touch with the citizens in a more “human” way than other media channels can do. Chances are that the communication of the media can be personalized – in a positive sense of the word. The role of the news anchor is maybe one of the most important in the cross-media newsroom.

As the anchor person, you are responsible for communicating directly to the citizens and at the same time to guide them through their daily news diet. Giving perspective and presenting broader views of what is happening in society.

The best anchors are more than good communicators – they are leaders in creating good journalism.

Duration

- 2 days (8 hours per day)

Content

- Live performance,
- cross promotion - promises and pitfalls,
- communicating with others – coaching and giving feedback,
- ethics in TV journalism.

Training Objectives

The participants will get a theoretical and practical understanding of the possibilities and the importance of the role of the anchor person . This will leave them with a frame for further development on the different aspects of that role.

Didactic Advices

There should be different teaching “spaces” – a classroom for conferences and group discussions and a TV studio. There will be several short presentations followed by practices, analyzes of these practices and discussions.

Methodology

- Best practice examples,
- practical exercises in front of the camera.

6.4 Module IV: Visual Skills for Producing Print

“Visual Journalism: Thinking Like a Reader”

We think that when a story is printed, it is also being read – but it is not true. Only a small part of the articles in a newspaper or in a magazine are actually being read. To produce a print product for reading is a difficult and painstaking process. It is not enough to know about journalism and how to put words on paper. You will have to know how people read, and how the different elements in a print product - pictures and words, small and big elements - work for the reader.

Duration

- 1 day (8 hours per day)

Content

- We are all scanners: How people “use” a print story,
- the differences between text and picture,
- analyzing and using different types of pictures in a journalistic way,
- how words influence the understanding of a picture – and the other way around,
- thinking like a reader when writing and producing print journalism.

Training Objectives

The participants should get to know the rhetoric of print journalism – how people are actually reading newspapers and magazines, and what to keep into consideration when planning, writing and editing different kinds of printed content.

Methodology

Theoretical lectures, exercises and analysis of whole pages.

Didactic Advices

Thinking like a reader requires some kind of theory from research and

eye track studies, but the goal is to get the participants to think like a reader. The fundamental of this module is to produce, analyze, reflect – and then to do this again. To look at your own product with a stranger’s eye is not easy, but training in analyzing what you actually see is the only thing that will help.

Teaching Materials

- “Eyes on the News”, report by The Poynter Institute (Mario Garcia a.o.), 1989.
- “The Reader, the Text, the Poem” book by Louise Rosenblatt, Southern Illinois University Press, 1978.
- “Creative Advertising”, book by David Bernstein.
- Lots of examples to look at and work with.

Visual Skills for Producing Video

“The Strength of Pictures for Storytelling”

We all have been learning to tell stories in words since childhood. We also learn to write essays or give lectures. But telling a story in images is a profession on its own. Participants learn storytelling through pictures. How do people look at images? How can a story be set up and which patterns can be use to transfer the message as clear as possible?

Duration

- 2 day (8 hours per day)

Content

- Image language,
- TV- philosophy,
- history of film and film analysis,
- patterns,
- how does editing affect the story?

Training Objectives

- Knowledge about the different shots (size of the picture, focal length of the camera),
- significance of the positioning of the camera and its distance,
- camera perspective (bird, frog perspective),
- time and movement (shooting speed, editing speed, effects of specific sequences of the pictures
- knowledge on the different forms of transition (cut, aperture stop).

Methodology

Theory and practical assignments. The participants will analyse fragments of films and television. With the use of a camera they will “write” their own image story.

Didactic Advices

Lecture with short examples of TV-programs, art and film. Discussion among the participants is important.

Teaching Materials

Computer with PowerPoint on beamer, DVD-player on beamer, digital camera.

“The Eye of the Camera - Picture Composition – Visual Literacy”

Within this course, the participants learn the basics of picture composition, visual literacy and how the laws of visual literacy have to be kept into consideration when producing a video.

Duration

- 1 day (8 hours per day)

Content

- Reading images,
- the human eye,
- complexity of the visual layers,
- perception,
- selection
- composition,
- codes,
 - still pictures : the strength of the moment,
 - running pictures: its underlying laws.

Training Objectives

Visual communication is a process of sending and receiving messages using images. Visual literacy can be defined as the ability to construct meaning from visual images. In a multi-media world, the importance of active reading based on information visualisation and the importance of visual communication to capture attention, reinforce knowledge and increase audience responses is essential. Visual literacy is what is seen with the eye and what is “seen” with the mind.

Methodology

Theoretical lecture during which examples of various TV-productions will be analysed and discussed.

Didactic Advices

Lecture with short examples of TV-programs, art and film.

Teaching Materials

Hand-out with theoretical information, TV with video or beamer.

“Montage: The Power of Content through Editing”

The technical skills have been transferred within the module II. Within this course, the participants will be trained in the different editing techniques which are important for the video cutting. Analysing existing visual material and its different forms of editing, the participants will be delivered with editing instruments, which they will then use for fugde-material.

Duration

- 2 days (8 hours per day)

Content

- Basic editing techniques,
- handling of material,
- structure,
- when to cut in relation to movement and continuity,
- creation of sequences,
- “Voice”-cutting of “radio with images”,
- analysing existing news items,
- editing of offered rushes to a sequence,
- making an editing plan.

Training Objectives

The participants learn to look at three aspects of editing: composition, sequence and the item in total. Through analyses and discussion the participants learn to see the power of auditory and visual layers.

Methodology

Practical and theoretical sessions.

Didactic Advices

By editing rough material in various ways, the participants learn how a good item can be translated into images and sound and how this can strengthen or weaken the message of the item.

Teaching Materials

Editing material and editing sets with editor

6.5 Module V: Management Skills

Management Skills for Producing Video/Audio/Online/ Multi-Media

Organising a multi-medial or cross-medial context requires adapted management skills. The following module is split into three sections. Target groups are journalists of all hierarchies as well as staff in a higher position usually managing the others. Again, it should be possible to book the whole package from the first to the third one as well as single courses.

The module starts with competence in managing teams with a special emphasis on diversity and change management.

Quality management: a fundamental understanding of the still young science of quality research will be the goal of the unit.

The module culminates in a consideration of marketing tools for the technically and organisationally realized cross-media product.

“How to Benefit from Diversity: Managing Media People with Different Backgrounds and Journalistic Cultures”

Team leader have to motivate their team to optimal performance. They have to recognize and utilize the strengths and talents of each team member in order to ensure that the best and most innovative solutions will be recognized, developed and implemented.

Different approaches to team working will be explored, as well as working with diverse – and challenging – personalities. This seminar will concentrate on team work. As a result, the capacity for leading, working with and motivating teams will be developed.

Duration

- 2 days (8 hours per day)

Content

Theory:

- How to stay flexible: principles of 'change management' and learning
- an introduction to the 'diversity management' approach,
- management of communication problems,
- conflict communication in an intercultural and/or inter-media context,
- crisis communication in an intercultural and/or inter-media context.

Practical Aspects:

- Contact with applicants,
- organization of applicants' assessment,
- the first interview with the new colleague,
- principles of team development and team design,
- principles of leadership in cross-medial newsrooms,
- how to give proper feedback,

-
- how to establish a good conversational atmosphere,
 - how to be multi-tasking.

Training Objectives

The participants should be able to manage a heterogeneous team in a cross-medial production context.

Methodology

Dialogues and discussions combined with lecture units, Socratic questioning, various tasks in consequent group work, self-organised learning (constructivist approach).

Didactic Advices

The most important Didactic Advices are flexibility, interactivity and dialogicity. The course should ‘pick up’ the participants at their concrete problems of management or organisation of multi-medial work. The solution of a management problem or at least the improvement of a current situation should be the core of the whole course unit.

Teaching Materials

Video conference tools (if possible), phone conference possibility, PowerPoint presentation, handbook as a PDF, introductory literature.

“The Quality of Multi-Media Content. How to Raise the Standards and Guarantee Excellence”

In this workshop, the participants will learn the basics of organizing the quality discussion within the editing office. Continuous and systematic occupation with the journalistic products in editorial conferences and air-check conferences include the basis for a journalistic quality safeguarding. Aircheck and feedback models will be presented. Participants will also actively be trained on these models.

Duration

- 1 day (8 hours per day)

Content

- What is the definition of "media quality"?
- the debate on cross-media quality,
- usability as a special e-quality,
- critical discussion: ethical standards and information credibility on the net,
- how to measure quality empirically,
- how to maintain or enhance the quality of your multi-media product,
- how to avoid mistakes or things the reader/viewer/user will not excuse.

Training Objectives

The participants should be able to improve the quality of a given e-content in general terms (text quality, navigation quality, usability...). They will learn methods of discussing journalistic products through both group-discussions and one-on-one dialogue.

Methodology

Presentation of worldwide best practice examples, 'classical' lecture with presentation, critical discussion. Rather traditional knowledge mediation because of the short duration of the module.

Didactic Advices

The most important Didactic Advices are flexibility, interactivity and dialogicity. The course should 'pick up' the participants at their concrete problems of management or organization of multi-medial work. The solution of a management problem or at least the improvement of a current situation should be the core of the whole course unit.

Teaching Materials

PowerPoint presentation, handbook as a PDF, introductory literature.

“An introduction to the Variety of Marketing Tools in the Cross-Media Context”

The participants will gain systematic and comprehensive insight into modern marketing know-how. This course of lectures will acquaint the journalists with the most effective marketing tools. They will learn to apply these in a special cross media situation. Participants will successfully plan and execute marketing strategies which are crucial for a media company.

Duration

- 2 days (8 hours per day)

Content

- Basics of media marketing: traditional vs. new media,
- cross-media marketing, forms of integrated marketing,
- how to reach an USP for your product,
- how to bind the reader/viewer/user for a longer period of time,
- how to use a good media package,
- the return of investment,
- making a business plan/vision/strategy.

Training Objectives

The participants should learn to locate and 'sell' their multi-media products to the public or to specific target groups.

Methodology

Mix of plenary lectures with presentation of worldwide best practice examples, discussions as well as individual and group work by means of practical examples, case studies. The participants have the opportunity to

discuss their own cases from practice. Thus, they will acquire individual marketing know-how and are able to implement it in a targeted manner.

Didactic Advices

The most important Didactic Advices are flexibility, interactivity and dialogue. The course should 'meet' the participants at their concrete problems of marketing multi-medial application or content. The solution to a marketing problem or at least the improvement of a current situation should be the core of the whole course unit.

Teaching Materials

PowerPoint presentation; handbook as a PDF; introductory literature

6.6. Module VI: Soft Skills

"How to Survive - and How to Create Good Journalism in the Cross Media Newsroom"

Newsrooms are, by nature, complex and stressful organizations. Cross-media journalism only increases their complexity. To improve the situation, cross-media newsrooms will typically be organized in teams by topics, – beats –, connecting different skills, cultures and personal backgrounds.

Strong leadership is vital to these new environments, but strong personal skills are also required. The ability to manage time and work together in high performance teams is crucial. These skills will be developed in the daily work, but the basic understanding has to be learned. This course will teach the fundamentals for working in a cross-media environment.

Duration

- 2 days + 1 day (8 hours a day)

Content

- Newsroom culture – the difference of defensive and constructive workplaces,
- managing projects – working with strategies, goals, phases with limited resources,
- power and responsibility in the newsroom,
- the different roles in a team. How the individual can contribute to the common goals,
- coaching and feedback, theory and practice,
- internal communication – sharing of information in the cross media newsroom.

Training Objectives

The participants will get a basic understanding of how to contribute in the best possible way to a constructive and high performance cross media newsroom. They will learn their individual strengths and weaknesses for working in a team and develop personal project and time management Skills.

Didactic Advices

With the content of the course it is natural to use team-based learning as far as possible. The learning teams will be challenged with tight deadlines and tasks that will give some practical experience with both the challenges in teamwork as such and the personal reactions to these challenges.

To reach the training goals, a strong personal involvement is needed. Some theory is required, but everything has to be transformed into personal experience to be learned. That is very difficult under the limited time conditions.

One way to get this involvement into play is to divide the course into two. In between the participants will have to go home and practice and reflect – and come back and have some time to discuss their experiences and develop solutions to their concrete problems. Another way of getting this

involvement into play is to play the Convergence Conductor Game developed by the Café, a business game in order to train multi-medial working in cross-medial newsrooms. This game is also a part of the very first seminar of Module I, under “The Flow of News: Models for Journalistic Storytelling”.

Methodology

- Group discussions,
- Belbin test (based on the model developed by Dr. R. Meredith Berlin, Henley Management College, London),
- coaching and giving feedback,
- case studies,
- development and conceptualization of rough project plans,
- written report on the participants’ experiences.

Teaching Material

- The Impact Study, “Culture Report: A Profile of the Impact Newspapers and Their Departments”, The Readership Institute, Northwestern University, 2000.
- “The Belbin Test – Mapping of Team Roles”, the Danish Institute Cankerous Management College, 2001.
- James Flaherty, “Coaching: Evoking Excellence in Others”, Butterworth-Heinemann 1998.
- Roy Peter Clark and Don Fry, “Coaching Writers – Editors and Reporters Working Together Across Media Platforms”, Bedford/ St. Martins 2003.
- Project management in the Newsroom, Teaching Material developed by the Centre for Journalism and Further Education, 2005.6.7.

6.7 Overview on the Curriculum Manual Days

	Days
Module I: Basics & Conceptual Thinking	
The Flow of News: Models for Journalistic Storytelling in a Converged World	3
The Development of Multi-Media and Content Use	1
Media Law on National and International Scale	1
Module II: Technical Skills	
<i>Technical Skills for Producing Audio</i>	
Basic Knowledge for Producing Audio	2
<i>Technical Skills for Producing Video</i>	
How to be a Camjo/Video Journalist (Intro)	1
Operational-DV/Dvcam handling	1
How to Edit with Avid	3
Basics of Interactive TV	1
<i>Technical Skills for Producing Online/Multi-Media</i>	
Web Programming Languages (HTML, XML, VRML, JavaScript, etc.)	2
Digital Picture Editing with Photoshop and Others	2
Basics of Internet Editors and Internet Layout Software	2
Moving Images on the Net. Basics of Multimedia Animation Techniques (Flash and Others) and Basics of 3D Animation Techniques	1
Introduction to the Functionality of CMS for Journalists	1
Hands-on Training: the Production and Marketing of a Whole Cross-Medial Package	2
Module III: Storytelling/Writing Skills	
How to Write Creatively in Multi-Medial Surroundings	3
Writing for the Internet	1
The Face of News	2

	Days
Module IV: Visual Skills	
<i>Visual Skills for Producing Print</i>	
Visual Journalism: Thinking Like a Reader	1
<i>Visual Skills for Producing Video</i>	
The Strength of Pictures for Storytelling	2
The Eye of the Camera – Picture Composition – Visual Literacy	1
Montage: The Power of Content through Editing	2
Module V: Management Skills	
Managing Media People with Different Backgrounds	2
The Quality of Multi-Media Content	1
Marketing Tools in the Cross-Media Context	2
Module VI: Soft Skills	
How to Survive and Create Good Journalism in the Cross-Media Newsroom	2
All Modules	44

6.8. Proposed Schedule

Month	Course	Number of Days
February	Module I: Conceptual Thinking & Basics	
Week 1	The Flow of News: Models for Journalistic Storytelling	2
Week 2	Other Courses	3
March	Module II: Technical Skills	
Week 2	Basical Knowledge for Producing Audio	2
Week 3	How to be a Camjo/Video Journalist	1
	Operational-DV/Dvcam Handling	1
	How to Edit with Avid	3
Week 4	Basics of Interactive	1
April		
Week 1	Web Programming Languages	2
Week 2	Digital Picture Editing with Photoshop and Others	2
	Basics of Internet Editors and Internet Layout Software	2
Week 3	Moving Images on the Net. Basics of Multi-media Animation Techniques and Basics of 3d Animation Techniques	1
	Introduction to the Functionality of CMS for Journalists	1
	Hands-On Training: The Production and Marketing of a Whole Cross-Medial Package	2
June	Module III: Storytelling/Writing Skills	
Week 1	How to Write Creatively in Multi-Medial Surroundings	3
Week 2	Writing for the Internet	1
	The Face of News	2
September	Module IV: Visual Skills	

Month	Course	Number of Days
Week 1	Visual Journalism: Thinking Like a Reader	1
	The Strength of Pictures for Storytelling	2
Week 2	The Eye of the Camera – Picture Composition	1
	Visual Literacy	
	Montage: The Power of Content through Editing	2
October	Module V: Management Skills Soft Skills	
	Modul VI: Soft Skills	
Week 3	Managing Media People with Different Backgrounds	2
	The Quality of Multi-Media Content	1
	Marketing Tools in the Cross-Media Context	2
Week 4	How to Survive in the Newsroom	3

Part 2
Teaching Material

Authors

Media Academie

Marijke Baas/Jannerieke Hommenga

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1. Preface

After having conducted a survey for training material under the partners of the Leonardo da Vinci Trimedial project for Local journalism, we found that most institutions were not using fixed teaching material to support their courses but instead used reference books. Thus, it has been decided that the best way to refer to material was to prepare a reference list with book-titles and links to articles that might interest future Trimedial journalist and the institutions that will offer the courses as described in the Curriculum Manual.

In the past training books and papers formed the basis of every education. Every school and training institute would have an extensive library at their disposal. Students were required to read many books and literature lists were long. Most training and education was theoretical of nature.

In the private and practical training institutes every training and lecture would be supported by papers, written by the lecturers/trainers. These papers and manuals would be part of all training based on the initial training. As training were not internationally orientated, all training material would be in the native language of the organising country. Updates of training material would be few.

Students would register for the training as a whole, taking for granted training in thing they already knew.

With the introduction of the computer and access to the World Wide Web, the internationalisation and digitalisation, the way of learning and teaching changed. E-learning and learning by doing have been introduced. Individualisation in training is now commonplace Teachers/trainers longer stand in front of a classroom, in a coach-like function wander through

the classroom. Training is now tailored to the participants. Students want to learn the things they don't know and skip the subjects with which they are already familiar.

As a result, the individual qualifications of the trainers now have an enormous impact on the training. Speaking and understanding more languages than just their native one allows both trainers and students to access international information.

Digital techniques change so fast that written material risks being outdated almost before being published. As a result the only books now being used as references are those that discuss timeless skills and insights.

To keep up with the latest techniques and insights a trainer/student now has access to web logs and informational sites of specialists and manufacturers of equipment.

Most academies, universities, high schools and training institutes no longer use books or training material for extended periods of time. Written papers are updated. Students are kept abreast of changes through websites/-logs and forums.

As the Curriculum Manual "Tri-media Competences in Local Journalism" is based on the latest technologies, it would not be wise to implement teaching material that would require constant monitoring for possible updates

Therefore the partners in this project have chosen to attach a reference list to books and papers and website links available.

By doing so it is also possible to address books/material in various languages. Those able to read a certain language thus have access to all kind of information. Module I: Conceptual Thinking & Basics

2. Module I: Conceptual Thinking & Basics

Module I/1: The Flow of News: Models for Journalistic Storytelling in a Converged World

- Berkman, Robert and Shumway, Christopher, *Digital Dilemmas: Ethical Issues for Online Media Professionals*, Iowa State Press, 2003.
- Bowman, Shayne and Willis, Chris, *We Media – How Audiences are Shaping the Future of News and Information*, Thinking paper from The Media Center at the American Press Institute, 2003.
- Coman, Mihai, *Mass media în România post-comunistă*, Polirom, Iași, 2003.
- Dailey, Larry, Demo, Lori and Spillman, Mary, *The Convergence Continuum: A Model for Studying Collaboration Between Media Newsrooms*, paper to the Association for Education in Journalism and Mass Communication, Kansas City, 2003.
- Dasselaar, Arjan, *Handboek Internetresearch*, Van Duuren Media, 2004.
- DeFleur, M.L. "Audience Recall of News Stories Presented by Newspaper, Computer, Television and Radio", *Journalism Quarterly*, 1992.
- Gordon, Rich, *Digital Journalism: Emerging Media and the Changing Horizons of Journalism*, Rowman & Littlefield Publishers Inc, 2003.

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- Hasebrink, Uwe, *Mediennutzung in konvergierenden Medienumgebungen*, Fischer, München, 2004.
- Herbert, John, *Journalism in the digital age*, Focal Press, 1999.
- Huang, Edgar, Rademakers, Lisa, Fayemiwo, Moshood and Dunlap, Lillian *Uncovering the Quality of Converged Journalism*, Indiana University, 2004.
- Jager, Rita and van Twisk, Pieter, *Internetjournalistiek*, Boom, 2001.
- Leslé, François, and Macarez, Nicolas, *Le multimedia*, PUF, Paris, 1998.
- Marinescu, Valentina, *Mass media din România, o lectură sociologică*, Tritonic, București, 2004.
- McAdams, Mindy, *Flash Journalism: How to Create Multimedia News Packages*, Focal Press, 2005.
- Negroponte, Nicholas, *Being digital*, Random House, 1996.
- Raiteri, Charles, *Writing for Broadcast News: A Storytelling Approach to Crafting TV and Radio News Reports*, Rowman & Littlefield Publishers, 2005.
- Sundar, Shyam, "Multi-Media Effects on Processing and Perception of Online News: A Study of Picture, Audio and Video Downloads" *Journalism and Mass Communication Quarterly*, 2000.
- The Missouri Group et al. *Telling the Story. The Convergence of Print, Broadcast and Online Media*, Bedford Books, 2003.

- Tyrrell, Robert, *The work of the Television Journalist*, Focal Press, 1981.

Case Studies

- "Strategies for a Converging World", strategy report from the project Shaping the Future of the Newspaper, 2002.
- Horizontal and vertical integration in a media company

Mediafax, one of the two most important news agencies in Romania, is part of a group integrated both horizontally and vertically. Thus, vertically, the group has both text producers (Mediafax, a recording studio and a film studio, for example) and text distributors. Horizontally, the group has several TV stations, radio stations, publications and internet sites, both local and national. In an effort to rationalise the production of news, the local correspondents of the group prepare a package of the same news to be used in as many as possible group products- a sound version for the radio stations, a video version for TV stations and a written version for Mediafax.

Toti Marinescu, one of the executive directors in the group, explains: "We do a sort of radio with TV nuances, to put it this way. Style, searching subject, sound illustration, and especially live transmissions. We've trained our people to be capable to speak freely, with no text, for any type of event they go to. So, the moment they go to an event, they stay, they look at, and they can go live directly. We look for colorful inserts and avoid static information. After the live transmission, the journalist comes in the newsroom and write it in radio module, and eventually sends it also for Mediafax news agency, if the agency was not at the event. The journalist is practically an universal soldier of the news. He comes and edits alone or in team, if he has a camera or a camera man with him (we tried to buy some video cameras, but we have not reached the point the journalist can film and transmit live information in the same time). Then he edits the video news, down in the TV room, makes it in a radio format and, eventually, gives it to the agency. The whole process takes a maximum of three-four hours."

The group provided intensive training for the local correspondents, so that they can perform this complex task (interview done by Raluca Radu on 29 Sept. 2005 with Toti Marinescu, Executive Director, InfoPro, Compania de Radio Pro (part of Media Pro trust, private, AV, print, on-line- “a trans-media brand”).

- Different formats, from different sources, on a press review-based site that also produces own materials: www.hotnews.ro.
- Unofficial cartels among local journalists
- *interview done by Raluca Radu on 28 March 2006 with Ferencs Vasas, former chief of correspondent networks for the written press and for TV stations -*

The American system is the following- several reporters work for several editors, and when the subject is announced, if you ask the editor for the written press, agency, radio or TV, they say- Well, I need it as well.

Our journalists are not used, usually, to write for several media. An agency text can go as well for the newspaper, but for the radio it needs slight adjustments, and for TV it needs an absolute rethinking, because there you have the image- text dialogue. But, many times, at our TV stories, one can see that the main vector is not the image, and the secondary vector the word, but, on the contrary, there are reportages where the story is illustrated, that is, the roles are changed. The image comes on the second place.

In Romanian local media, there is a tendency of correspondents local to create a cartel in a certain county center. They collaborate. In the first place, they collaborate not to miss events. They know that they are going to be reproved by Bucharest, if the whole press has an event, and they don't. In order not to risk this, they collaborate.

The one that has first the information about an event, gives the other one something, but not everything. On the other hand, if one does not want to collaborate, is boycotted by all others- they give him no more informa-

tion. On the other hand, there is a good collaboration between the local correspondents and the local newsrooms, that in some counties are several. Why? Because a correspondent is asked to cover the events, no matter their nature, on his territory. No matter how qualified and no matter how vast the network of sources, they can not cover the events the same way as a whole newsroom, or several newsrooms combined.

Many times, Bucharest is not interested if the information they get today hadn't appear already in the local press, at the local TV or the local radio. In some situations, the Bucharest editors notice, and ask the correspondent to be in synchrony with the local press. If he has no good relations with the local press, there is, of course, the possibility not to cover these events.

In some bigger towns there are at least two groups, sometimes three, that form a cartel, based on elective affinities, and compete with one another. In Craiova (around 300.000 inhabitants, our note), for example, there are at least two such cartels, that compete with one another. Of course, usually they know the most important events, but in the case of radio and TV, the moment you act is very important.

The difference between the main commercial TV stations, ProTV and Antena 1, once, at a helicopter accident was that one of them send, rapidly, unedited images, while the others, even if they arrived first, had some technical difficulties, and couldn't send not even unedited images. On the second informative programs, they both came, of course, with edited images.

They collaborate a lot on information, but many times this collaboration goes way over the admissible deontological limits. For example, in a TV news, only one cameraman goes, and the reporter doesn't even leave the newsroom. That cameraman shoots in place, takes interviews, so several TV stations broadcast the same news. Maybe the event is important enough to have a story about it on every TV stations, only that they broadcast the same interviews, the same images, the same frames, and so on. Many times one can not notice, because everybody watches it own TV broadcast. I caught them when I was coordinating networks of TV local

correspondents. They haven't even look for the minimum prudence - to have different interviews, if they work for several TV stations, of course, legitimate sources, but different sources. More than that, even the frames to illustrate the event were not different. Danube was filmed always from the same angle; one could recognize it from the boats, for example. They always have justifications. And, usually, different TV stations help each other. If one misses an event, he can ask from the other TV journalists for some frames, and usually he get the images if the other one doesn't insist on exclusivity. No matter that a reportage is in exclusivity, because, two reporters can not see the same thing in the same way- writing "reportage in exclusivity" is a stupid thing.

There are different causes- the competition, the effort to please the bosses, not to miss the events, another motive is that they are not very well paid, and if they can work once, and be paid twice, why shouldn't they? Or they work in turns. I had a team reporter-cameraman that could change places, so from time to time they asked in turns for a day, a week off.

The press institutions have an appetite for originality; the problem is that they don't notice, they don't know the realities at local level. In general, the Romanian press is excessively Bucharest-centered. As a result, some counties are under-covered. The geographical coverage is not uniform. An example is the situation of southern counties (near Bucharest, our note). If you base your information on the central press, in those counties nothing happens. Of course, the news potential in some counties can not be compared with others: one news for the central press per day in Cluj (as one of the factors, the main political parties in Romania, both in power and in opposition, have leaders of national importance in Cluj- in the West of Romania, our note) versus 3-5 news a month in nearby counties, if you exploit properly the events there. But white spots on the map are not admissible. In these southern counties there are no correspondents, maybe the public radio has correspondents and Rompres (the public press agency, out note) but they are not useful for the TV stations, if they can not shoot the event, anything can happen, with no use. In general, the central newsrooms say that they cover with the central reporters the news in

the south of the country, but these reporters are not allowed to go in those counties to build a source network, to be announced when something goes on, to rush there with a car. They are always busy with the central events, because all the newsrooms work with too little reporters. This is not to say they have too many editors. Otherwise the news and the features would be better edited.

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- The Impact Study, “Culture Report: A Profile of the Impact

Newspapers and Their Departments”, The Readership Institute, Northwestern University, 2000.

Useful Internet Resources for Trimedial Journalists

- Investigative Reporters and Editors Resource Center
<http://www.ire.org/resourcecenter/>

“The IRE Resource Center is a rich reserve of print and broadcast stories, tipsheets and guides to help you start and complete the best work of your career.

This unique library is the starting point of any piece you’re working on. You can search through abstracts of more than 20,000 investigative reporting stories without leaving the convenience of your Web browser.”

- Resources at the Online News Association / Cyberjournalist website
http://www.cyberjournalist.net/tips_and_tools/
<http://www.cyberjournalist.net//tips/ojtips.html>
http://www.cyberjournalist.net/great_work_gallery/
http://www.cyberjournalist.net/the_weblog_blog/

“CyberJournalist.net is a news and resource site that focuses on how the Internet, convergence and new technologies are changing the media.

The site offers tips, news and commentary about online journalism, citizen’s media, digital storytelling, converged news operations and using the Internet as a reporting tool. CyberJournalist.net highlights examples of online journalism with the aim of recognizing those who do great work and helping those who don’t. The site also explores how technology is affecting journalism, with an emphasis on how the Internet can help all journalists better do their jobs.”

- Radio and Television News Director Foundation
<http://www.rtnda.org/resources/wiredweb/index.html>

“The Radio and Television News Directors Foundation provides training programs, seminars, scholarship support and research in areas of critical concern to electronic news professionals and their audience.”

-
- Poynter Institute Resources
http://www.poynter.org/resource_center/

“The Poynter Institute is a school dedicated to teaching and inspiring journalists and media leaders. It promotes excellence and integrity in the practice of craft and in the practical leadership of successful businesses. It stands for a journalism that informs citizens and enlightens public discourse. It carries forward Nelson Poynter’s belief in the value of independent journalism in the public interest.”

- Tip Sheets: TV / Radio
http://www.poynter.org/content/content_view.asp?id=31904
- Color, Contrast and Dimension in News Design
http://www.poynter.org/content/content_view.asp?id=2711
- Journalism Libraries Bibliography
http://www.poynter.org/content/content_view.asp?id=1202
- Broadcast Journalism Bibliography
http://www.poynter.org/content/content_view.asp?id=1166

Online Journalism Review

“We strive to provide guidance to online reporters, editors and publishers – and to continually challenge their capacity to create innovative, informative and engaging news services for their readers and for the larger global community.

- Tips for shooting better online video
<http://www.ojr.org/ojr/wiki/video/>
- Shooting Web Video
<http://www.ojr.org/ojr/stories/050303mcombs/>
- Online News Resources in Europe
<http://www.ojr.org/ojr/lasica/1017820248.php>
- Teaching the Future of Journalism
<http://www.ojr.org/ojr/stories/060212pryor/>
- Guide to Journalism and Mass Communication Research

<http://lib.sdstate.edu/lib15/mcomlinks.html>

- Visual Search Tools at journalism.net
<http://www.journalismnet.com/video/index.htm>
- Internet Archive
<http://www.archive.org/>
<http://www.archive.org/web/web.php>

The Internet Archive is a non-profit organisation that was founded to build an ‘Internet library,’ with the purpose of offering permanent access for researchers, historians, and scholars to historical collections that exist in digital format.

And with their “Wayback Machine” you can search 55 billion (!)web pages since 1996:

- CurrentTV
<http://current.tv/studio/survivalguide/>
<http://current.tv/studio/create/cj/casestudies>

CurrentTV is all about “user generated content”, enabling “amateurs” to shoot and edit video etc. This Al Gore backed venture offers some great support helping users to better shoot and edit their stories. Moreover CurrentTV also offers case studies concerning journalism standards.

Part 3

Train-the-Trainer Manual

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About the Manual

This manual is a part of the project “Tri-Medial Competences in European Local Journalism” that has been developed within the frame of the “LEONARDO DA VINCI Pilot Project TRIMEDIAL 2004-2006”. The project refers to the needs of local journalists in Europe to train themselves in order to face the growing convergent tendencies in the media industry.

The main purpose of the trainers manual is to address the needs and requirements of coming cross media trainers who take up the task of introducing other media professionals to work cross medially through either training courses or on-the-job training.

The manual has been developed in a close collaboration between the Deutsche Hörfunkakademie (Germany), University of Sofia (Bulgaria), University of Bucharest (Romania), Radio Akademija (Slovenia), Media Academie (Holland) and The Centre for Professional Development in Journalism (Denmark) – the latter as coordinator of the work.

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1. Preamble

The journalism profession is to communicate, to explain and illustrate, and we do it in print, on the radio and even live on TV in educational programs. Indeed journalists have the potential for being trainers and many do so without any formal pedagogical education or training in training. Others are more hesitant to take up the role of teaching not knowing the theory about learning and the tips of the trade.

This manual is aimed at both groups. It aims to verbalize what many of us already know as learners, namely how do people learn? The manual focuses on adult learning principles and provides a number of tips on how to design a course. It aims to widen this understanding to different learning styles, various motivating forces and the many learning barriers which might prevent learning from taking place.

Some trainers are reporters and photographers, some are editors and sub-editors and some are media technicians or other editorial staff. Some already have vast cross media experience from their own media house, others are specialized in certain media but will train within the cross media concept. And typically they all have limited training experiences and pedagogical knowledge.

How do I teach colleagues who are just as good as me or even better?

Apart from our communication skills, the main assets of coming cross media trainers are our skills and unique experience of working cross media or working with our specialized media. That is something we have which our coming trainees do not have. Our challenge as trainers is to transform our professional experiences into solid knowledge and theory we can pass on.

There are ways to compile and structure your experience from practical work and lift it into tip-sheets, systems and theory. Often we are helped by

studying the theory. However, as cross medial practice is still new, cross media theory is still being developed. In this manual the coming cross media trainers will not find articles on the conceptual thinking of working cross medially. This will all be presented in the conceptual course entitled “The flow of news: Models for journalistic storytelling in a converged world”.

Planning you own course. The cross media trainers will have to develop and plan their own modules. In addition to this manual they will be provided with skeleton programs of their module but how they adjust the module to the specific target group of their course in their country is up to them. Indeed, a key point of this manual is the necessity to tailor training to the needs of the learners.

Thus the trainers have to adjust the objectives for each module according to the needs assessment and they have to define the relevant activities (exercises, discussions, group work, individual work, etc.) in order to reach these objectives. They also have to develop objectives for each plausible session throughout the module. Part two of this manual is meant to be a help in this process.

How do people learn? Some journalists and other cross medial workers have learned the profession the hard way: On the job, trial and error, without much pedagogical help apart from the sub-editor’s comment: Not good enough, try again! Others have studied journalism, communication or media at university level with only a little practical experience involved, if any at all.

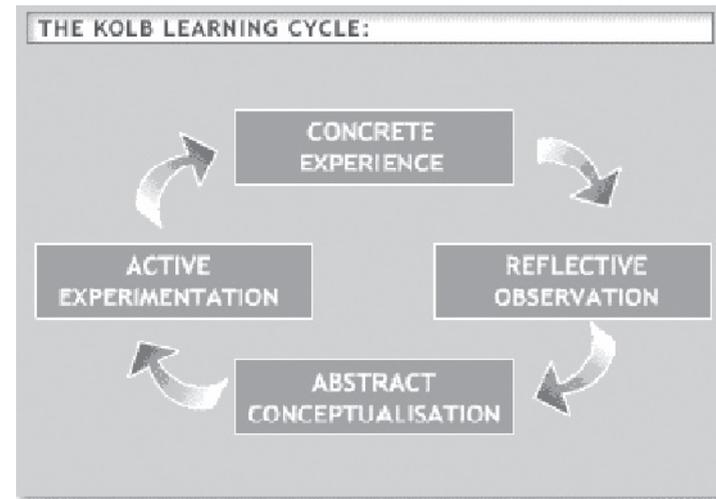
This manual believes in neither old fashioned theoretical lectures nor the old fashioned learning-by-doing-as-you-are-told method. The modern process of learning by doing combines the two with the sophisticated understanding that people also learn through reflection and participation.

The method is circular with four stages: 1. The trainee act (work, assignments, experiments), 2. thus the trainee gets new experiences, 3. upon which the trainee reflects, 4. and the trainee finally readjust his or her theoretical understanding. Then the trainee is ready to 1. act again, but on a

higher level.

The understanding of learning as circular is developed by the American scholar David A. Kolb, who in 1984 published the ground breaking book *Experiential Learning: experience as the source of learning and development*.

Kolb’s Experiential Learning Cycle



That people develop preferences for different learning styles is a well-established fact. Over the years there have been a few theories on different learning styles. One of them originates from Kolb’s Learning Cycle stating, that the four processes of the cycle reflect four learning styles:

- The Activist is Concrete Active and prefers learning from concrete experiences (simulations, case study, homework). The activist is ready for anything.
 - Training approach: Problem solving, small group discussions, peer feedback, and homework are all helpful; trainer should let the learner determine his or her own criteria for relevance of materials.

- The Reflector is Concrete Reflective and prefers reflective observation (logbooks, journals, brainstorming). The reflector wants time to think, before he or she decides.
 - o Training approach: Lectures are helpful; trainer should provide expert interpretation (taskmaster/guide); judge performance by external criteria.
- Theorist is Abstract Reflective and prefers abstract conceptualization (lecture, papers, analogies). The theorist wants to analyse, how the different components relate to each other.
 - o Training approach - Case studies, theory readings and thinking alone helps; almost everything else, including talking with experts, is not helpful.
- Pragmatist is Abstract Active and prefers to gain experience from testing the ideas (laboratories, field work, observations). The pragmatist wants to know how to apply the theory in practice.
 - o Training approach: Peer feedback is helpful; activities should apply skills; trainer is coach/helper for a self-directed autonomous learner.

The point here is not to devote this manual to Kolb's doctrines and preach the ideas from one school of learning styles rather than another. The point is merely to underline: We are all different and should be met as such.

– which brings us to something completely different: From the Monty Python film »Life of Brian« - the scene where the crowd demands, that Brian is their Messiah, very much against his will. He tries to explain them, that he doesn't like the idea of having followers:

Brian: »You are all individuals.«

The crowd: »Yes, we are all individuals.«

Brian: »You are all different.«

The crowd: »Yes, we are all different!«

One lone voice from behind: »I'm not!«

2. Adult Learning Principles ⁶

*“Tell Me and I Will Forget;
Show Me and I May Remember;
Involve Me and I Will Understand.”
Confucius 450BC*

There are many theories on learning and on how to make a course effective. But the short answer is that a good course takes a trainer who can engage the interest of the trainees, appropriate training methods and techniques, a well designed course, and good teaching materials. But most of all it takes good learners:

2.1 Autonomy and Self-Direction.

Adult learners are self-directed and autonomous. The self-direction of the adult learner is a central point for the success of the training since in most cases the adult participates in the training of his own free will and thus his/her motivation to actively participate is very high. Self-directed and autonomous participants want to be included in the implementation of the learning process and even in the planning. They make a firmer commitment to activities in which they feel integrated and where they have contributed in defining the training needs. Their primary integration can

⁶ Cf. Stephen Lieb, *Principles of Adult Learning*. Under: <http://honolulu.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/adults-2...> dated 31.01.2006;
Cf. *Principles of Adult Learning*. Under: <http://www.teachermentors.com/RSOD%20Site/StaffDev/adultLrng.HTML>, dated from 07.03.2006;
<http://adulthood.about.com/cs/learningtheory/>, dated from 31.01.2006;
http://www.southernhealth.org.au/cpme/articles/adult_learning.htm, dated from 31.01.2006
Cf. Rolf Meier, *Seminare erfolgreich durchführen. Ein didaktisch-methodischer Handwerkskoffer*. Gabal Verlag GmbH, Offenbach, 2003, p. 218-225;
Cf. Jochem Kießling-Sonntag, *Trainings- und Seminarpraxis*. Cornelsen Verlag, Berlin, 2003;
Cf. *Andragogical Model*, under: http://www.ucd.ie/adulthood/resources/pages/facil_andragog.htm, dated 31.01.2006

begin with the needs assessment process and the formulation of training objectives. For the adult learner it is more fun and more effective to discover and achieve training transfer by yourself and to plan how you will use what you have learned in your own professional situation. In addition, participant-orientated exercises and group work support a social training atmosphere in which the adult feels good. Thus the trainer has the role of a facilitator who guides the adult towards actively expanding his own knowledge as opposed to delivering facts to a passive recipient.

2.2 Life Experience and Knowledge.

In contrast to children for whom learning means getting acquainted with new contexts, facts and information, adults already possess a rich portfolio of life experiences and also expectations which they involve and weave into the process of learning and allow to impact on the way they approach the training/workshop or seminar. Thus, the training should use instructional material based on the participants' living/working situation, their experiences and previous education as a positive source for the training. The training should be problem-focused or task-centred. This participatory and integrative approach uses instructions which reflect the context – life experience, working situation, professional experience – of the participants' lives. Taking a participatory approach ensures that training is seen as something useful and significant, particularly if role plays, exercises and examples refer to concrete situations in the participants' working situations. The transfer of training input the practice improves the reception and recall of information.

2.3 Goal-Orientation.

Adult learners need a training pattern. They want to be informed about objectives, contents, methods and the schedule for the training. Transparency of the learning process is of key importance to adults. One of the main tasks of adult education is to provide transparency about the course de-

sign so that participants will achieve their goals and objectives throughout the training process.

2.4 Relevance-Orientation.

Adult learners need to see the relevance of the training to their own life/professional situation. The training has to be applicable to their actual working life in order to be valuable for them and to guarantee a successful transfer of the training into the participants' lives. The trainer's task is to deliver specific relevance to the training input which will then automatically lead and strengthen the motivation of participants. By delivering relevance, the training becomes authentic for the participant and he/she achieves skills he/she will need and use in real-life working situations.

2.5 Practicality.

Since most adult learners chose themselves to participate in the training, they want to see how useful training input is for them. They want to know how they may use the input of the training for their job and how they are able to transfer the newly achieved skills into their actual working life. The degree of the usefulness of the training input for the participant will also support the participant's recall of the information.

3. Competencies of the Trainer ⁷

A successful trainer needs to possess certain competencies and skills in order to be able to respond to the needs of individual learners in an inclusive way. Such competencies include process competence, psychic-social competence, methodological competence, professional competence and personal competence.

3.1 Process Competence

3.1.1 Transparency about Training Needs.

The trainer often finds himself caught between the trainees and their needs on the one hand and on the other hand the organizer of the training such as an employer, a hosting organisation, a funding agency or a training institute. This may lead to problems which the trainer has to address openly:

Sometimes the organizer's ideas about what the trainees need to learn do not match with their actual training needs.

In some cases the training conditions – in terms of time, duration, resources, etc. – are insufficient for training practical skills.

In other cases the organizer do not plan how the training can be followed up in the workplace after the training, and work conditions and structures may even jeopardize the achieved learning.

Finally, in some cases the motivation of the trainees is hampered by communication and management problems within the organisation of the employer or organizing institution.

⁷ Cf. Rolf Meier, *Seminare erfolgreich durchführen. Ein didaktisch-methodischer Handwerkskoffer*. Gabal Verlag GmbH, Offenbach, 2003, p. 141-147, 199-217;
Cf. Jochem Kießling-Sonntag, *Trainings- und Seminarpraxis*. Cornelsen Verlag, Berlin, 2003;
Cf. *Effective Facilitation*, under:
http://www.ucd.ie/adulted/resources/pages/facil_effective.htm, dated from 31.01.2006;
Cf. for the topics "conflicts", "group work", "preparation", under:
<http://www.ucd.ie/adulted/resources/pages>, dated from 31.01.2006

The starting point for the trainer is to analyse what the organizer want and need on behalf of the trainees. This entails building an understanding of the development that the training should accomplish as well as an individual assessment of the training needs. An intensive assessment via briefings and questionnaire analysis will provide the trainer with some input on the actual training needs.

3.1.2 Designing the Training Project.

After having adjusted the objectives and the content to the needs of trainees, the trainer may easily be able to design a training project including aspects of organisation and content.

However, an effective training design has to take possible challenges into account such as organisational problems. The training projects needs to be flexible enough to accommodate changes in the organisational process, for instance if the composition of the training group suddenly changes.

3.2 Psychic-social competencies

3.2.1 Understanding Group Dynamics/Diversity Management.

One of the most challenging aspects of transferring knowledge, information and skills in combination with an active integration of the participants includes the successful management of diversity. All participants may have a different approach to the topic being taught and they may also have different levels of previous knowledge. So the trainer needs to work in a way that nurtures the individual potential of each learner within the specific group. Within this context, the ability to recognize and analyse group dynamics may be very helpful. The trainer needs to realize diverse perspectives and patterns of reflection within the group of participants and to integrate and involve them in a process where each participant achieves her/his individual objectives.

3.2.2 Team and Conflict Competencies.

A successful analysis of group dynamics also includes conflict competencies in order to handle difficult situations that may occur during training such as interruptions by an uninterested participant. In order to guarantee a successful flow of the training, a competent trainer needs to realize when conflicts begin and he or she should also be able to analyze and untangle misunderstandings and miscommunication and react adequately to interruptions and criticism.

3.2.3 Distinct Communicative Competencies.

The trainer's essential and main activity is communication, not only with the trainees, but also with the organizer, facilitators and guest lecturers. The trainer may need various rhetorical and even persuasive skills, but most of all the trainer needs to be precise in setting goals and understanding the diversity of those he or she communicates with.

3.2.4 Methodological Competencies.

Generally the trainer needs to conceive a customized, tailor-made seminar with a design which takes all wishes, prerequisites and prior arrangements into consideration. Additionally, a transparent course design ensures the participant's understanding of the training method; that the participant has to set her or his individual training goals – and to achieve them.

The trainer needs to prepare the contents of the training including methods and media to be used in the training. A competent trainer should be also aware of intervention techniques in any case of interruptions of the training.

3.2.5 Organisational Skills.

Often the trainer must also be able to take care of some organisational aspects of the training, the planning and organisation of the local and media resources.

3.3 Professional Competencies

3.3.1 Knowledge about Professional Pedagogical Topics.

In order to shape and facilitate training processes, the trainer needs to have a basic pedagogical understanding of course design and how people learn. This may include knowledge about didactics and methodology, psychological phenomena, communication and diverse training concepts.

3.3.2 Knowledge about the Working Conditions of the Trainees.

In order to guarantee a participant-integrative approach and a successful transfer of the training input, the trainer needs to know the participant's working world and its contents. This knowledge allows the trainer to better understand possible questions and problems participants may have and it may also be used to illustrate how similar problems within the training situation may be solved.

3.4 Personal Competencies

3.4.1 Authenticity.

Due to their own life experience, adult learners have a critical approach to the trainer's personality. They want their trainer to be authentic and convincing and able to translate the knowledge and information adequately to the participants' real working situation. In this context authenticity means not only that the trainer is trustworthy in terms of facts or actuality, but also is trustworthy in his or her role as trainer, not trying to be anyone else but him or herself.

3.4.2 Creativity.

A trainer needs a high mental creative potential in order to respond to the different training situations, training needs and learning styles. The trainer should also be open to integrating new impulses and producing fresh and modern training concepts.

3.4.3 Emotional Stability.

A trainer will very often be confronted with emotionally challenging and difficult situations. It is very important to understand that it is not a personal defeat to face problems in the classroom or to have problems with an individual participant. Such situations are to be expected and foreseen as pedagogical problems which should be met as professional challenges and dealt with through pedagogical methods and understanding.

4. Designing Seminars ⁸

4.1 Preparation

4.1.1 Analysis of Participants.

In order to guarantee successful training transfer for the participants, the trainer needs to analyze the profile of each individual within the group. After the briefing from the organizer, the trainer already has a fair idea of the training needs, but it must be supplemented with a needs assessment.

The questions to ask include:

What are the experiences, skills, knowledge and previous education of the participants?

What are their wishes and the objectives they want to associate with in the forthcoming training?

What are their needs and shortcomings?

By assessing the participants' individual needs and current position, a trainer may then support them in formulating the individual goals they want to set for the training.

⁸ Cf. Rolf Meier, *Seminare erfolgreich durchführen. Ein didaktisch-methodischer Handwerkskoffer*. Gabal Verlag GmbH, Offenbach, 2003, p. 218-247;
Cf. Jochem Kießling-Sonntag, *Trainings- und Seminarpraxis*. Cornelsen Verlag, Berlin, 2003, p.11-32 111-121

4.1.2 Defining Learning Targets.

Obviously defining learning targets is a process which has to begin before the training plan is set up. But the definition of the learning target is a road map which is not only drawn by the trainer but also by the participants. Adult learners often have a fair understanding of their own shortcomings and needs and may therefore be included in defining the training objectives. The optimum training objectives are defined in cooperation between the trainer and the participants.

It is crucial to differentiate between three types of objectives, namely objectives for awareness, skills or knowledge.

- Awareness objectives includes goals sensitising or raising awareness, creating motivation, changing behaviour and facilitating new understanding. Such objectives are reached through discussions, eye-opening exercises, and exchange of experiences and knowledge.
- Skill objectives are all about mastering new skills. Mastering skills takes practise, trial and error. The participant needs to reflect and evaluate the experience and to take in new knowledge to adjust his or her understanding. And then try again on a higher level. According to David Kolb, learning new skills is a circular process and it takes time!
- Knowledge-objectives concern only transfer of new knowledge. They may in principle be reached by reading a book – if the participants are motivated and able to understand the text. However, the learning styles are different from person to person, and the learning process is seldom that easy.

4.1.3 Course Design.

To develop a course design is a process that has to embrace various pieces of information. The trainer knows what the organizer wants and the needs, wishes, profile and previous education of the participants. Combining this information with the timing and duration of the training, the organizational framework and the learning culture the trainer is capable of setting feasible objectives and deciding on the appropriate training methods. The trainer may now outline a program as a draft.

4.1.4 Describing a Course Schedule.

After having developed the rough course design the trainer can finally make a detailed syllabus and a trainer's program in details with a tentative timing of each session, exact definition of the topics, the delivery methods, the media and training materials used for the training.

4.2 Introduction ⁹

4.2.1 Reception of Participants.

The very start of a course is of crucial importance. In the first minutes and hours during the first session and the first day the participants decide if the course is worthwhile attending.

The most important moments during the start of a course is the reception and welcoming of the participants. The trainer should make the participants feel comfortable and welcome and create a "pleasant" environment within which the learning process will take place.

The trainer should introduce him or herself including his or her professional qualifications in order to gain the respect of the participants.

4.2.2. *Introduction of Participants.*

Prior to the course the trainer should have a general description of the participants in order to aim the course to the particular learning interests of the trainees. This approach makes not only the communication between trainer and trainees more effective, but it gives the trainer important prior knowledge about each individual learner. The trainer should try to find the best approach both to the group as a whole and to every trainee.

However, in most cases the trainer and the trainees have never met each other and the trainer's knowledge about the individual trainee is limited if existing at all. Often the trainees do not know each other and even if they do they may not know details about each others' skills, knowledge and experience.

Therefore the trainer may want to conduct a thorough initial introduction of the participants.

There are several methods for creating an instant profile of every trainee: One is to invite the trainees to make individual presentation of their qualifications, skills, reasons for joining the course and expectations to the outcome of the training. Another is to ask trainees to interview each other on these subjects and report to the class. A third is to ask the participants to complete a questionnaire (name; qualification and practical experience; skills of the participant; expectations from the training; motivation for learning...). The completed forms can be read by the trainer only or the participants can read them aloud.

The advantages by sharing the information about all participants with the group are several. Sharing will create group responsibility for the outcomes, it will build respect for the skills and views of the others, and it will build an understanding of the common objectives of the class and an ability to judge the general level of the acquired skills during the training.

4.2.3 *Motivation of the Participants.*

A trainer should be aware of the motivations trainees have for joining the course.

Cyril Houle identifies three categories of motivational styles: 1. The goal-orientated learners who use education to accomplish well defined objectives, 2. The activity-orientated learners, or social learners, who take part for the social contact, and 3. The learning-orientated learners who seek knowledge for knowledge's sake.

Often adults have less time for learning; they do not see themselves as learners, they work and have no time for learning, they seek information important for their work and they see the trainer as a source of information.

To maximize adult learning it is important to understand the principles of adult learning and motivation.

4.2.4 *Presentation of the Content and Learning Targets.*

Presenting the contents of the course is another important part of starting the course. The learning targets and the participatory nature of the course must be known from the very beginning – and it must be ensured that they match the expectations and the needs of the participants.

In this way the trainer and the trainees can draw up a “course contract” in which both parties commit themselves to work for the objectives – by participating in discussions, sharing experiences and knowledge, and completing assignments.

The presentation of the course may also include a presentation of topics and contents, the concept of group work and learning in a group, learning techniques and learning materials and technology.

4.3 Delivery Methods

The delivery methods are divided into two categories¹⁰. *The passive method* through which the trainer gives pertinent information to participants who take notes and later ask questions. *The active method through which the trainer uses methods that permit interaction with participants and the practice of diverse skills.*

The main passive methods are traditional university lecturing, expert-delivered instructions, and speeches supported by audio-visual means.

One of the main active methods is to give trainees a practical task. Another is group discussion, either with the whole class or in small groups, followed by discussions in plenum where conclusions are drawn with the help of all participants. Others are exercises and games that stimulate reflection on the parameters of a given task or reflection on certain types of behaviour. Others again are simulation of activities, role playing, followed by comments delivered by the entire group under the supervision of the trainer.

The identification of the proper delivery method is based on the fundamental principles that lead to choosing one method over another. The use of passive methods, especially in traditional university lecturing and the use of audio-video presentations, are not recommended for a training session.

The active methods are more useful, beginning with the presentation of the learning objectives together with demonstrations of the type of knowledge and skills to be taught.

The active methods stimulate the skills specific for different learning tasks and permit the participants to practice these tasks. They also contribute to the creation of a team spirit inside the group. The active methods, if well conceived and controlled, permit a continuous evaluation of knowledge and support the progress of the training.

4.3.1 The Method of Argumentation.

A superior type of thinking is based on the ability to reason correctly, coherently, logically, based on sufficient, solid and valuable arguments. It implies analysis, synthesis and evaluation based on social criteria and values, assumed by the individual and practiced with knowledge and efficiency.¹¹

The task of a trainer or a moderator¹² is to make a group progress to fulfil the objectives it assumed at its initial configuration point. Group notions are essential. A group is not only the sum of its members, it represents a sociological entity – it corresponds to an assembly of individuals that, at some point, have a common objective and make together a product, be it intellectual or material.

The trainer had the task of creating the group, of cultivating it and to guide it during its existence depending on the desired objectives and products.

The group as such has to be a resource for the individual members. This is why the trainer has to pay attention to differences, oppositions and conflicts that arise inside a heterogeneous group, by its nature. For this goal, the trainer has to enrich the group potential, to permit it to express sufficient points of view and ideas that can be synthesised afterwards in a group product.

4.3.2 The Method 'I know/ I want to know/ I've learned'.

This is a learning technique used for developing the critical thinking that helps each participant realize what he thinks he knows about a theme or a subject under discussion, what he would like to find out (own expectations) and finally what he found out.

Thus, the starting point, the expectations and the final acquisitions are clearly shown. A table like the one below can be provided to the participants to be filled in.¹³

¹¹ Dumitru, I. Al., *Dezvoltarea gândirii critice și învățarea eficientă (The development of critical thinking and the efficient learning)*, Editura de Vest, Timișoara, 2000, p. 26.

¹² Păuș, V., (coord.), *Parteneriat și dialog social – Ghidul formatorului (Partnership and social dialogue, Trainer's guide)*, ed. Vanemonde, 2003, pp.27-28.

¹³ Dumitru, I. Al., *Dezvoltarea gândirii critice și învățarea eficientă (The development of critical thinking and the efficient learning)*, Editura de Vest, Timișoara, 2000, p. 72-73.

I know	I want to know	I've learned
The participants make a list - individually or in small groups - of what they think they know about the topic	They write the doubts they have or what they would like to know more about.	At the end of the training session they write what they have learned

The method can be used so the trainer can adapt the different materials to the specific environment he or she works in. The trainer has to show openness to group ideas and to changing the session's initial objective if the need arises.

4.3.3 Group Work.

Group work is organized in pairs or groups of three-five participants – and has many advantages:

- ensures maximum participation of participants;
- uses their knowledge;
- uses their intellectual capacities;
- ensures the transition to new situations;
- contributes to generalizing knowledge;
- stimulates creativity, spontaneity, combining partial solutions into final solutions;
- helps develop cooperation, listening skills, communication, problem solving, tasks dividing activities;
- has a stimulating psychological effect for most participants - especially for the timid ones who often feel inhibited

The trainer can organize the groups in three main types:

- the less structured type - the trainer gives general indications, and the participants are allowed to organize themselves;
- a more structured type - the trainer sets roles inside the group;

- the third type – the trainer recommends some roles in the group, but permits the members to distribute the roles (for a discussion, for example, role distribution is not recommended).

Group reporting strategies¹⁴

- All the groups have the same tasks to accomplish. After each group has reached a solution, the commentaries of two groups are presented to the rest of the participants. The other groups are asked to add what is missing.
- All the groups have different tasks, so that the work of each group becomes vital for the completion of the collective task for the class. Each group has to undertake a distinct activity on a given theme.
- The participants are asked to use the group work results as the basis for a different task.

4.3.4 Brainstorming

An efficient technique to transmit information and to generate an impact on the participants is the brainstorming method¹⁵. It is a simple and efficient method to generate new ideas. Now it is the most used technique to stimulate creativity inside a group. The brainstorming principles are:

- Quantity determines quality - the more ideas, the more chances to find valuable and useful solution in solving a problem. The free association of several ideas (even bizarre ideas) may lead to the development of new and viable ideas.
- Delaying the evaluation/ judgement of others' ideas – this gives the each participant the possibility to put forward any idea, to free himself from it and to drop all forms of censorship. Brainstorming does not tolerate critiques.

As a characteristic this group discussion method mobilizes the ideas of participants through an intense associative technique that stimulates the participants to find the right solution.

¹⁴ Keen, E., Tîrcă, A., *Educația pentru cetățenie democratică, ghid pentru profesori (Education for a democratic citizenship, Trainer's guide)*, ed. Radical, 1999, p. 58.

¹⁵ de Peretti, A., Legrand, J.A., Boniface, J., (coord.) *Tehnici de comunicare (Communication techniques)*, ed. Polirom, Iași, 2001, 107-109, Charles, R., Willame, C., *La communication orale*, ed. Nathan, 1992, Dumitru, I. Al., *Dezvoltarea gândirii critice și învățarea eficientă (The development of critical thinking and the efficient learning)*, Editura de Vest, Timișoara, 2000.

4.3.5 Development Rules

A problem is launched for discussion in a 20 to 30 persons group; the task is to express all the ideas and hypotheses one has on the problem. In this phase, the accent is on quantity. Judgment is not allowed. All ideas are listened to. The participants are encouraged to build on the ideas of others, to make free associations. The evaluation is left for later (if possible, the second or the third day). The ideas are discreetly recorded.

4.3.6 The Cluster Method

The cluster is a more flexible method to be used either individually or as a group activity. When it is used individually, the theme has to be known to all participants, because they don't have the possibility to obtain information or ideas from the rest of the group. The cluster method can be a break in the brainstorming session, allowing each participant to find out about the others' ideas and make logical connections between them.¹⁶

The cluster technique can be used either freely with no prescriptions or restrictions, or as a semi-structured cluster where the participant follows the trainer's indications about the categories of information to be identified.

Characteristics of this method are that it

- encourages free thinking and creativity;
- is a mode of building new associations of ideas or to identify new meanings;
- permits criteria based groupings of ideas and information;
- facilitates idea fixation and helps structuring information, for a better understanding and retention;
- is a technique that shows the way an individual understands a certain theme or content.

4.3.7 Development Rules

the trainer writes a word or a phrase on a flip-chart page. The participants are asked to write words that come up in association with the proposed theme/problem. Lines are used to show the connection between ideas. The exercise continues until the time expires or all the ideas are expressed. No judgment is made and group spontaneity is encouraged.

4.3.8 Discussion.

There are several types of discussion which can involve all participants in the group¹⁷:

- The dispute type of discussion:
 - Provocative;
 - Different perspectives of the persons involved in the discussion;
 - Sporadic interventions to make constructive suggestions or to understand the position of the other person.
- Cumulative type of discussion:
 - Developing the discussion based on the position of one person;
 - Blueprint of points of agreement;
 - Certain restraint in pointing out differences and solving questions of disagreement.
- Exploratory discussion:
 - Takes place in atmosphere based on trust and mutual respect;
 - Trying to understand opponents to see where their points of view come from;
 - Trying to cooperate and to clarify concepts and problems that appear in the discussion.

Discussion rules: The trainer sets a short list of rules all participants have to understand and respect. The alternative is to ask the participants to

142 ¹⁶ Dumitru, I. Al., *Dezvoltarea gândirii critice și învățarea eficientă (The development of critical thinking and the efficient learning)*, Editura de Vest, Timișoara, 2000, pp. 73-75.

¹⁷ Keen, E., Tîrcă, A., *Educația pentru cetățenie democratică, ghid pentru profesori (Education for a democratic citizenship, Trainer's guide)*, ed. Radical, 1999, pp. 62-63.

make their own rules that will help them understand and follow the rules better.

Principles to be followed in discussion:

- Listen to the person who speaks;
- Raise your hand if you want to speak;
- Do not interrupt;
- Criticise the idea, not the person expressing the idea;
- Avoid being ironic;
- Encourage others to participate.

Discussion management techniques: The trainer plays the role of integrator. He or she directs the participants' contributions, introduces and limits the ideas to be discussed and presents issues. The trainer launches the initial conversation by presenting new elements or hypotheses to encourage discussion. The trainer mainly coordinates the efforts of participants to develop new ideas. A good trainer has made a functional guide for the discussion in advance which include

- Key problems to be discussed;
- Possible questions to encourage discussion;
- Desirable conclusions¹⁸.

4.3.9 Using Questions.

Using questions during a discussion¹⁹ has the aim of developing reflexive and critical thinking. Questions like: *Why? How? What? Do you mean that...? What did you mean by...? can encourage the participants to clarify their opinions.*

Closed questions that can be answered with Yes or No, and leading questions like Isn't it true that...? have to be avoided unless they have a specific purpose.

Types of questions:

- Questions about the understanding of contents are reproductive questions that offer psychological comfort because the fear of failing is minimal;
- Empathy questions - necessitate transforming information and imagining the described situation: what does a person in the situation feel, see or hear.
- Interpretative questions help participants discover the connections among facts, events and ideas. These questions stimulate speculative, critical ideas.
- Questions of application demand assessment of how problems encountered in daily practice can be solved.
- Synthesis questions lead to creative problem solving based on original thinking. They help identify alternative solutions to a given situation.
- Evaluative questions demand assessment and judgment about facts, events, etc.

4.3.10 Questions that Stimulate Critical Thinking

- What happened? Why did it happen? Did it have to happen? Understanding causes and effects and the consequences of deeds is encouraged.
- What made you act like that? What were the reasons? The trainer creates the possibility of moving the accent to internal motives and encourages exploration.
- Could this have been done differently? The trainer encourages the idea that actions are the result of choices and that the outcome is influenced by the choice.
- Who was responsible? What would have you done in this situation? Why do you think the other person acted like that? The trainer encourages empathy.

¹⁸ Păuș, V., (coord.), *Parteneriat și dialog social – Ghidul formatorului (Partnership and social dialogue, Trainer's guide)*, ed. Vanemonde, 2003, pp. 37-38, Charles, R., Williams, C., *La communication orale*, ed. Nathan, 1992, p. 74.

¹⁹ Keen, E., Tîrcă, A., *Educația pentru cetățenie democratică, ghid pentru profesori (Education for a democratic citizenship, Trainer's guide)*, ed. Radical, 1999, pp. 65-66.

- Was it a good decision? Why? Essential questions to be asked as often as possible to monitor group development.
- Was it a good think for the group? This question is used to encourage empathy and understanding the effects of deeds and words on others.
- Why do you think that? Helps participants motivate their answers.

4.3.11 Socratic Questions.

Questioning must be encouraged because textbook answers are thought-stopping answers. It is said, that ‘thinking is driven not by answers but by questions [...] only students who have questions are really thinking and learning’.

Already Socrates knew about this way of cultivating critical thinking.

Trainers engaged in a Socratic dialogue should:

- respond to all questions with a further question that calls on the respondent to develop his or her own thinking;
- seek to understand, when possible, the ultimate foundation of what is said or believed, and follow up the implications of those foundations with further questions (the trainer should have the agenda and frame of reference of each participant in mind);
- treat all assertions as connecting points to other thoughts;
- treat all thoughts as being in need of development;
- recognize that all thoughts can exist fully in a network of thoughts
- recognize that all questions presuppose prior questions and all thoughts presuppose prior thoughts (taken for granted or assumed).

4.3.12 How to Ask?²⁰

Closed questions:

- Closed questions with short and precise answers, usually yes or no: *Do you like to work in a team? Do you have any radio training?*
- “Cafeteria” questions are closed questions where the respondent can choose between a set of proposed answers: *Did you find the training very useful/ useful/not very useful/ useless?*

Open questions:

- Informative questions permit essential information gathering on a subject: *What? What was it all about? Who are you talking about? When?*
- Mirror questions permit deepening of the dialogue and ask for additional information: *‘I find that his solution not viable!’ - ‘Not viable?’ - ‘Yes, because...’*
- Relay questions permit the exploration of the participant’s answers. The trainer addresses the question he was asked to a different participant: *Participant: ‘What do you think about this solution, Mr. M? I find it not viable.’ - Trainer: ‘Not viable? Is that your opinion too, Ms. V?’*
- The test question. A participant is asked to identify the meaning of a body of work or an obscure expression to which participants attribute several meanings: *What do you understand by “cross media”?*
- The boomerang question is directly based on a point in the answer from a former speaker: *Mr. M. has just told us how he acted in that situation. How do you see these things, Ms. V?*
- The echo question asked by one of the participants is forwarded by the trainer to another participant: *Please tell me, Ms. V., what answer do you think I should give to this question?*
- Check up questions to ascertain if a person has understood correctly what he or she has been asked to do: *What are you going to tell us about?*

²⁰ Charles, R., Williame, C., *La communication orale*, ed. Nathan, 1992, p. 36-37.

- Suggestive questions drive the answer. The person asking the question is in a position of power: Would you agree that this is the best solution?
- Opposing questions makes the respondent formulate a contradictory answer. The person asking the question is in a position of power: Do you still maintain that the person who carries out the task should not be listened to?
- Concluding questions aim to goal sum up the information from a discussion. The person asking the question is on an equal footing with the rest of the group: What conclusions can we reach after this analysis?

4.3.13 Answering Questions.

The trainer has to set aside some time to answer the participants' questions. This form of interaction gives the meeting a more dynamic character and is also a source of information and feedback.

There are several steps to be considered in answering a question: identifying the meaning of the question; elaborating an answer; and verifying interlocutors' understanding²¹.

4.3.14 Identify the type of the question.

A closed question demands a precise answer like Yes or No. The answer can be completed; in this case the question is rephrased at the beginning of the answer. With an open question, the answer must usually include a personal opinion or an argumentation. In this case, the answer has to be formulated first mentally.

Establish the boundaries of the question. Identify the field of the question from the key words used to formulate the question. Several situations may occur: The question is about a detail. In order for the answer to make sense, it is sometimes necessary to refer to the larger context of the problem. In other cases the question may be too general – and it is necessary

to reduce the field and it maybe illustrate the answer with examples. The particular case is considered emblematic for the whole situation. Finally the question may include an implicit assumption (a trap question). Before answering, look for the hidden assumption, then expose it in the answer. An example: *Is it OK to do this material only for TV and radio? Even if the answer is affirmative or negative, the question implies that that material can be done primarily for TV and radio.*

4.3.15 Role Playing

is an interpretation by two or several persons of how to solve a particular scenario. The scenario is prepared by the trainer and interpreted by the participants. The goal of role plays is to help participants gain new knowledge, abilities and skills in a stimulating way. The advantage is it offers participants the opportunity to treat serious work problems in a relaxed and positive way²².

Development guidelines:

- Each participant gets a text with a situation or a situation is presented orally;
- Each participant is asked to make an appreciation of the situation;
- The participants are asked to pick a partner to discuss their own opinions;
- The entire group discusses reactions to the situation presented; participants are encouraged to express the reasoning for their opinions;
- Participants are asked to assume a role and interpret the situation from the moment the problem was identified;
- Three or four pairs are asked to present their role plays to the group;
- Conclusions are drawn in the group about the problem/situation presented.

²¹ Charles, R., Williame, C., *La communication orale*, ed. Nathan, 1992, p. 40-41.

²² de Peretti, A., Legrand, J.A., Boniface, J., (coord.) *Tehnici de comunicare (Communication techniques)*, ed. Polirom, Iași, 2001, pp. 352-353, Keen, E., Tîrcă, A., *Educația pentru cetățenie democratică, ghid pentru profesori (Education for a democratic citizenship, Trainer's guide)*, ed. Radical, 1999, p. 66.

4.3.16 Simulation

is a method close to role playing but participants are asked to interpret the roles and immerse themselves in a certain frame in order to re-interpret reality. Characteristics are:

- Is a reality exploration technique;
- Serves to explain abstract notions and theories;
- Is a heuristic strategy;
- Leads to the discovery of new knowledge and logical links between what is already known;
- Consolidates and develops oral abilities;
- Permits feedback about the consequences of some actions;
- Is a method of mind shaping.

The trainer's role, both in role playing and in simulation, is that of activity leader. He or she picks the subject, establishes the objectives and stresses the important points to remember.

Journalistic task fulfilment - as in rewriting a piece for different media - is a type of simulation that involves acquiring and practicing new abilities. Another more developed form of simulation is the media conductor game developed to improve the understanding of the dynamics in a cross media newsroom.

4.3.17 The Case Study

uses the presentation of a situation which in a professional or private context would involve management, organization, negotiation or other kinds of actions. The situations presented are usually complex. Resolving the problems usually requires the ability to make decisions, manage projects, under take negotiations and formulate proposals²³.

The case study is based on a real example or the real life experiences of participants. The goal is to help participants acquire new skills and to

change their perceptions. The advantage is that it allows participants to discuss important aspects of their work without talking critically about their own organizations.

The trainer can present the case study either as whole including solutions; as an analytical study with part of the solution; or by leaving the participants to solve the case.

The case study goes step by step: case presentation; analysis and diagnosis of problems (usually done in a team); discussion and development of proposals for intervention; search for solutions, analysis and presentation; and finally and eventually a phase of experimenting. If the case is studied by several teams the fifth phase may be one of confrontation where participants together evaluate the proposed solutions to reach a decision about what to do.

Characteristics²⁴ of the case study are that

- it efficiently involves the participants;
- has a great heuristic and applicative value;
- involves the direct confrontation with a real situation;
- involves problem cases/ typical examples
- supports generation of inductive knowledge (from particular to general) and deductive knowledge (from general to particular).

The trainer is a mediator and an animator. He or she presents the case and organizes and leads the process of analysis. Solutions can be evaluated on parameters such as advantages/disadvantages/consequences²⁵:

	Advantages	Disadvantages	Consequences
Solution I			
Solution II			
Solution III			

150 ²³ Charles, R., Williame, C., *La communication orale*, ed. Nathan, 1992, p. 94.

²⁴ Păuș, V., (coord.), *Parteneriat și dialog social – Ghidul formatorului (Partnership and social dialogue, Trainer's guide)*, ed. Vanemonde, 2003, p. 51.

4.4 Using Media

4.4.1 Black Board.

A black board or white board is probably the most widely used workshop tool. It is important that you know why you are using the board (headings, agenda points, capture of information etc.). The black board is appropriate to use for presentations to 2 -20 people. Trainers need to make appropriate use of the board to ensure that it serves its purpose as a valuable training tool. Advantages of the black board - and the flip over for that matter - are primarily that it is easy to use and a flexible and spontaneous medium which can be used at normal day-light in the room,

4.4.2 Flip Over.

The advantages of the flip over compared to the black board are twofold: You can prepare flipcharts in advance (so participants do not have to wait while you draw up the chart) and you can save the writing for later (maybe use the flipchart as a poster). Another advantage is that a flip over is portable. Disadvantages of the flip over include: preparation of good flipcharts may take up a lot of time, they may be difficult to see, and the paper might tear.

4.4.3 Overhead Projector.

It is appropriate to use an overhead projector in groups of up to 100 people to present key elements of a presentation, headings, agenda points, information captured, presentation of case studies, etc. Advantages of the overhead projector are that it can be used at normal day light; slides can be prepared beforehand or during the lecture; it is easy to handle; slides can be used again; slides are easy to carry around and provide an excellent overview of the duration of presentation. Amongst the disadvantages are that too many slides will lull participants to sleep and make the presentation boring... Consider putting summaries of each slide in the

“note” portion of your presentation and print them out as handouts to the audience. If it is necessary to use handouts, only hand them out at the time when they are needed so that the audience is not distracted by and/or play with them. If they are handed out early, ask the audience to keep the print side face down or direct their attention to a specific page so that they are always following the progress of the presentation. Always number the pages if there is more than one. This will help in case some one accidentally gets the pages out of order. It is best to wait till the end to give out handouts.

4.4.4 Posters/Collages.

Keep these visual aids concealed until they are needed. If they are left in the open while the presentation is taking place, the audience will not pay attention to the presenter but focus on the poster/collage. After the visual has been used, conceal it again for the same reasons. Make sure that the visual is visible from all parts of the room. Collages may appear cluttered at times, but it is best to avoid this for posters. Include a manageable amount of information that will get the point across but still makes the visual appealing. Be sure to keep the typography of the poster readable even from the back of the room. A large and clear font should be used at all times. It is also important to choose a text colour that stands out from the background colour.

4.4.5 Task Board.

A task board provides an overview of tasks already accomplished and those still waiting. Task boards should be visible and big enough to allow for continuous updating. Task boards are rarely used in presentations and lectures and might be more appropriate for trainings and work meetings as they enable participants to chart detailed progress of accomplished tasks and things still to do.

4.4.6 PowerPoint.

Presentation software such as PowerPoint, Keynote and StarOffice provide tools to build, organize and deliver information to the audience as well as allowing you to customize the way you want your presentation to look. Some of the benefits are: increased communications with the audience; improved effectiveness of what you are trying to communicate; reduced manual presentation processes, easily organized information, use of template or customized presentations. Advantages also include: easily created visually attractive material; it is easy to make low level interactivity/animation; you can hyperlink to other documents or websites; self paced learning with the possibility for choice of routes according to learner needs/interests. As another advantage you can easily combine audio, video, graphics, spreadsheets and tables from your other files, and practically any other source, to enhance your presentations (AIF Audio, AU Audio, AVI, CD Audio, MIDI Audio, MPEG Audio, MPEG Video, Quicktime Video, Vivo Video, and WAVE Audio). However, use animation sparingly, so it will not distract the audience.

Caution on presentations: keep characters large enough to be read by your audience – minimum 18 pt font. Consider the place where the presentation will be delivered and also the visual ability of your audience. Use bullet points sparingly, use visual images instead as these will increase message retention; avoid tables with too many rows and columns (when people cannot read the characters, they become pointless); avoid jamming too much content onto a page - break it into two or three pages with only a few points on each page. Keep the slide layout and color scheme constant to make the presentation look professional and non-distracting. Limit the color scheme to two or three colors so that the slides do not look too complicated. Transitions and animations may be fun, but they should be used sparingly so that you do not distract the audience. Also, when presenting, use slides as an outline. Do not put all of your information onto a slide. Keep notes with you so that you can speak freely and do not have to read the slides for help.

4.4.7 E-Learning

is the use of electronic technology to deliver, support and enhance teaching and learning as well as use of new multimedia, information and communication technologies and the Internet to improve the quality of learning by facilitating access to resources and services as well as remote exchanges and collaboration.

Advantages of e-learning are the A4 of e-learning - anytime, any place, any pace, any subject. E-learning materials can be accessed at the most convenient time for the learning process. If the course material is well constructed then learning can take place in short segments and can be customized to suit the learner's needs. With e-learning students are in charge of their own learning process as e-learning material can be accessed in a non-sequential way which allows students to navigate content in different ways or obtain a global view before tackling the details of individual units. E-learning is cost effective: large numbers of students can have access to the same materials with peer-to-peer or student-to-tutor support services that reduces the cost of delivery. It is easy to keep e-learning materials up-to-date as course contents is located in one place and can easily be supplemented with direct links to supporting materials such as Internet and library resources. With e-learning students can learn in a relatively anonymous environment without the embarrassment of failure and/or socio-cultural bias from personal contact. E-learning is interactive as well constructed materials will have elements of interactivity through simulations etc. which will underpin and enforce the learning process.

Disadvantages of e-learning include dependency on technology as learners will need access to a machine with minimum specifications dictated by the e-learning supplier and/or have access to a service with a high bandwidth to transfer the course materials in a timely way. It is also a problem that some e-learning materials designed for one particular system will not function properly on another (for example Apple Macintosh and Windows PC). E-learning may be unsuitable for certain types of learners as e-learning requires a high level of self-discipline and personal time management. E-learners need to be highly self-motivated to take full ad-

vantage of the medium as the online learning experience can be quite impersonal. Electronic communication does not necessarily provide a good match for face-to-face communication and is more linear than face-to-face discussion. Other learners may have limited IT skills or be uncomfortable with electronic communication and they will therefore need to learn how to use the medium effectively.

4.4.8 Display Screen Technologies

aim to enable access to and use of digital resources for the benefit of the whole class whilst the role of the tutor lies in guiding and monitoring learning. The most significant factor is the ability to focus the whole class's attention on, for example, one word within a piece of text, to discuss it with the class, and to make amendments in line with the discussion. This is where technology adds value to the learning process. A diversity of multimedia resources are employed and practitioners have started to create their own resources. There is genuine interaction and the learners play an active role. Advantages include: learners show increased motivation and enjoy the interaction the technology offers; the subject becomes 'alive' and captures the attention of learners; it encourages the involvement of learners in the subject; and tutors are able to share multimedia resources and the internet with a whole class. Types of display screens: CleverBOARD, Mimio, EBeam, Plasma Screens, Interactive Whiteboards, Projectors,

4.5 Motivating Participants

The saying goes that "there are three things to remember about education. The first is motivation. The second is motivation. The third is motivation."

But it is still difficult to give a simple answer to the 100 dollar question: "What turns on that motivation force in people?"

However, we know that it is within their motivation that trainees find fuel

for learning. And their motivation force comes from within. Rather than motivate the trainees the challenge for the trainer is to create the conditions that will help trainees to motivate themselves. From this point of view it is necessary to plan motivation, but it presupposes an understanding of how people learn and the differences in learning styles.

4.5.1 The Trainer as a Facilitator:

In this manual it has been stressed several times that adult learners rarely learn from listening to lectures only. Especially action-minded people like journalists and cross medial workers are seldom prepared to listen to long lectures. Even if they do listen to an entertaining and wise lecturer, the knowledge passed on may not take root in the brain of the adult learner. It might go in one ear and out of the other. We know that.

Therefore we need to motivate them to listen and learn. When they have an immediate need for the theoretical knowledge and understanding, adult learners will listen and understand. That is why we often want to connect the (academic) lectures to a subject the participants are already working on - or to a controversial subject which they are (currently) preoccupied with.

The best way to create a motivation for - or an immediate need for - certain knowledge is to make the trainees experience the difficulties in their own practical work and in the reality outside the class room.

To be motivated for theoretical learning many journalists need to connect to their own hands-on experience and to real-life experiences in general. The trainer is the facilitator who makes sure that this motivating connection is always present.

The method of "learning by doing" is based on the experiences of the participants, extracted from exercises, workshops and work experience in the real media, as well as on the trainees' own reflections and discussions.

4.5.2 *The Trainer as a Moderator.*

Most of the time trainees need to reach conclusions by themselves. Therefore training is conducted in a highly participatory fashion which engage trainees in discussing their own experiences in groups or in the class. The participants themselves are the experts, sharing their personal experiences, and the trainer is mainly there to facilitate discussions and summarize on higher levels.

The trainer's ability to lead the plenary discussions is very important for *the participatory approach*. Through his or her moderation the trainer transforms the discussions into real learning:

- by inserting provocative questions into the discussion in order to focus it.
- by throwing his or her own professional experience into the discussion - and asking for the participants experience - and thus secure *the real life approach*.
- by summarising and making halfway conclusions throughout the discussion in order to raise the level of the discussion.
- by leading the discussion onto theoretical conclusions, including repetitions - preferably guiding the participants to reach the conclusions themselves.
- by interrupting cantankerous persons with a firm hand and stop attempts to nonsense discussions.
- by functioning actively as an moderator and ask direct questions so that quiet participants as well as more outspoken ones contribute with their opinions.

Of equal importance is the trainer's ability to supervise group work, especially in the phases of developing ideas and planning the project. In group work the role of the trainer can be compared to that of a coach in a basketball match:

- The trainer does not participate, but merely follows the group's discussions from the bench

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- If necessary, the trainer can insert his or her comments, but the trainer may do better by calling for a timeout in order to add new things to the discussion or even reorganize and guide the group.
 - However, just like the basketball coach the trainer mostly wait for breaks to occur and take advantage of them to take stock and insert new theory.
 - After group work the trainer will let the class analyse and evaluate, taking note of the training needs for each player.
 - A good coach knows the importance of praising the players for all the good they have to offer.
 - A good coach knows the necessity of building progress on the capabilities of the people's capability, not on what they lack.
 - And a good coach knows that in order for a person to develop is has to be with the strength and motivation that comes from inside.

However, journalistic coaching is basically talking about journalism and the actual work at hand, e.g. cross media reporting, editing, layouting, photographing. It is basically the journalist who is doing the talking, while the coach is listening, asking clarifying questions that make the reporter elaborate on the subject. Like the good moderator the good coach guides the people coached to reach the conclusions themselves.

4.5.3 *Need to Learn, Ready to Learn.*

Adult learners in general, and media professionals in particular, are driven by two main motivators: Their Need to Learn and Their Readiness to Learn.

Nothing happens unless the learner wants it to happen. "You can drag the horse to the water, but you can not force it to drink!"

The training must be as relevant to the daily lives of trainees as possible. It is of utmost importance to understand the training needs of the participants and set the objectives of the training accordingly. If there is no

coherence between the task and the need to know, the trainee may not be motivated to fulfill the task.

However, the objectives must be realistic for the trainee. It is a basic assumption that the prospect of success is a stronger motivating force than the prospect of failure. On the other hand the objectives must be challenging and the task not too easy; learners can accept an temporary uncertainty in order to learn what they need to learn.

In successfully organized training, the needs of the trainees are coherent with the overall objectives of the course. But it is crucial for the trainer to understand that the individual trainee translates the common objectives into individual goals – and that the trainer subsequently should provide informative feedback on the progress toward such individual goals.

Even so the learning process normally produces a mild level of anxiety because it implies change in the learner's beliefs and behavior. Mild stress is useful in motivating the individual but with severe anxiety and a high degree of stress the learner's perception of what is going on is limited. The trainer must be able to foresee anxiety and has a responsibility to avoid it by setting realistic but challenging objectives for the training.

However, when it comes to the intermediate objectives, e.g. for one particular session or module, the training needs will vary in the class. For instance, some will need repetition, some will not. Or some will need the exercise, some already have the necessary experience. For some trainees that particular intermediate lesson may be of no relevance at all; they simply do not need to learn it.

When it comes to trainees' Readiness to Learn, we have a similar situation. Some of the trainees are ready to harvest the lessons learned now, today, others need yet another eye-opener, another personal experience or a thorough explanation.

Because of the different learning styles we may experience a similar situation even if all trainees need to learn about the subject and are all set to learn it. Some of the trainees need to start with theoretical understanding,

others with experimenting, others again with a step-by-step instruction and others again may need to reflect on both theory and action. It is not possible for the trainer to accommodate all needs at one time.

In all three situations some of the trainees are motivated by their needs while other are in danger of experiencing a motivation drop.

In all three situations the solution is to identify alternative motivational forces.

- The most important thing is to recognize those who are not accommodated by the current activity. The trainer must say or signal: "Yes, I know this is not for all, and not for you in particular, but please be patient, your turn will come".
- A great motivating force is the understanding of the bigger picture: The interconnection between activities, intermediate objectives and the overall objectives. Included in the bigger picture is the understanding of the participatory training methods and the different learning styles. If the trainee does not know why a certain activity is necessary, he or she is not motivated let alone enthusiastic. It is like the story of the two stonemasons; one seems moody, slow and certainly not motivated, while the other is happily carving stone by stone. Asked what he is doing the first replies: "I am carving these damned stones for my master". The second stonemason is, however, informed of the bigger picture and answers: "Me, I am building the new cathedral."
- A motivator closely related to recognition is praise: "You have learned this already, so you can afford to be patient".
- A fourth motivator is to ask the successful learners to assist the process by sharing with their peers: "You have knowledge on this, please share with us." Or: "Please tell us how you learned that."
- Another motivator is to set additional learning objectives, e.g. perfection this, combining that with other objectives. However, by doing so the trainer needs to secure feedback on this level too.

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- For those who are anxious about a certain activity, reassurance is a motivating factor – and it helps to break the activity into possible steps.
 - For those who are not ready to take in the theoretical and systemic approach the motivator is similar: Assure them that they will eventually learn and give them bricks of understanding they can step on.

4.5.4 Other Motivators.

Learners are not only motivated by their need to learn. Some are even more motivated by being part of this great community of enthusiastic learners, others by the thrill it is to learn and off-learn. The scholar Cyril Houle identifies three categories of motivational styles:

- The goal-orientated learners who undertake training in order to reach well-defined objectives
- The activity-orientated learners, or social learners, who take part for the social contact.
- The learning-orientated learners who seek new knowledge for the sake of knowledge.

The three styles can have a positive influence on each other. People seek each other to compare their abilities, opinions, and emotions. The social acceptance and the mere presence of others may very well reduce their anxiety and fuel the courage to experiment. However, such social motivators may also lead to dull conformity or devastating competition or other forms of behaviour which may not be constructive.

Therefore teambuilding is important in order to understand differences in the class. It is crucial that the trainer has an eye on how trainees work together and their different roles in group work as well as in the class.

Of course the trainer's ability and attitude can also be both motivating and de-motivating.

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- Trainers who can present themselves as inspiring, well-prepared, structured and professionally capable will create trust and thus promote motivation.
 - Trainers who create a warm and accepting yet business-like atmosphere will promote motivation.
 - Trainers who communicate well and prepare exercises, energizers and interesting visual aids motivate learners by capturing their attention and curiosity.
 - Trainers who use incentives well, will motivate by giving praise, rewards or even privileges.
 - The trainer decides which incentive that is likely to motivate the individual learner at a particular time.

4.5.5 Other Tips.

The following tips are widely found on the internet and may be googled for further explanation (the original source is however lost in cyberspace):

- Capitalize on students' existing needs
- Make students active participants in learning
- Ask students to analyze what makes their classes more or less "motivating"
- Hold high but realistic expectations for your students
- Tell students what they need to do to succeed in your course
- Strengthen students' self-motivation
- Avoid creating intense competition among students
- Be enthusiastic about your subject
- Work from students' strengths and interests
- When possible, let students have some say in choosing what will be studied
- Increase the difficulty of the material as the semester progresses

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- Vary your teaching methods
 - Give students feedback as quickly as possible
 - Reward success
 - Introduce students to the good work done by their peers
 - Be specific when giving negative feedback

4.6 Dealing with Conflicts, Difficult Situations and Difficult Participants

How you deal with conflicts and difficult participants in difficult situations depends on the character of the conflicts and the people involved.

The main message of this brief chapter is: As learning is a risky business for the adult learner, the trainer has to expect conflicts and must see difficulties as an integrated part of the training and learning process. The good trainer understands and utilizes resistance as useful feedback from the participants.

It is of outmost importance to stress that facing problems in class is not a personal defeat but an expected and foreseen pedagogical challenge. The trainer must deal with it, not by blaming him or herself but through pedagogical methods and understanding.

Identifying conflicts at an early stage is important in order to avoid unnecessary escalation of the conflict. Un-addressed conflicts tend to spread and multiply.

From the trainer's point of view there are two types of conflicts in training: Conflicts amongst the participants and conflicts between the trainer and the participants.

As participants are different people with different needs, different learning styles, different ways of working, different personalities – and all of them under the pressure of learning and unlearning - conflicts are inevitable. The challenge for the trainer is to identify the cause and character

of the conflict. Some conflicts must be solved through immediate conflict management, involving the participants in the solution. Conflicts can arise from simple misunderstandings of the task or from destructive competition on how to deal with it.

Other conflicts are rooted beyond immediate appearances and may only be solved through acceptance of the differences. Maybe some participants should simply not work together on a certain task or maybe they need help defining their roles in the cooperation.

Similarly there may be many different kinds of conflict between the trainer and the adult learner. A conflict can be caused by simple misunderstandings of words said or not said – or it may arise because the psychological profile of the trainer does not match that of a participant. They may not like each other at all, or the trainee may compete with the trainer, or the trainee is afraid of the trainer, or - even worse - the trainer is afraid of the trainee.

It is the job of the trainer to take charge of all such conflicts and ensure that they do not jeopardize the learning of the participant. And the great danger is if the trainer overlooks a developing conflict because of the unpleasant nature of the conflict.

In many cases even trainers with pedagogical training need to seek supervision from other trainers to identify and deal with a conflict.

In most cases, however, the conflicts are banal and have to do with anxiety, resistance and specific learning barriers.

4.6.1 Facing Resistance

in the classroom is an inherent problem in training. Resistance may appear in many ways: talking in class, being late, passivity, loud sighs, attempts to divert discussions, competition, confrontation and subversive activities such as creating alliances against the teacher, the subject, the method or anything else.

What the trainer should do is to interpret it all as feedback – poorly articulated maybe – but still feedback on the training, which should be used to improve the learning.

There are three types of students: Those who go for it right from the beginning; those who are hesitant and have to be won over; and those who are reluctant and whose resistance has to be conquered. It is important to identify the reluctant trainees from the outset. They must not be allowed to take more space than they are entitled to in class, during breaks or on the mind of the trainer!

Reluctant and negative trainees are a bit like a strong magnet; they either repel the trainer's attention (and the trainer will miss the problem), or they will attract the attention of the trainer who may therefore give them too much space. The trick for the trainer is to get out of the magnetic field and help them to learn!

In a classroom all different types of participants will be represented: The break-eater who eats up all your breaks, the silent but suffering type, the grumbler who just likes to argue, the creep who prefers to agree to understand, the sniper who sees the written evaluation as pay-back time... They are all there amongst the mostly very positive participants, it is just a question of identifying them and dealing with them on a professional level.

4.6.2 Resistance towards Learning

often occurs when the learner feels insecure about his or her ability to perform. Unlearning old habits and understandings leaves the trainee in an insecure temporary vacuum until new ways and understanding takes root. The adult learner puts his or her present status at stake just by accepting the need to learn more. Finally the learning process is a process of trial and error where everybody is expected to make mistakes which again is a risky business. Resistance may occur because of different learning styles, differences in working patterns and so on. All this may feed a resistance

towards learning of which the learner may not be aware. But the experienced trainer certainly will.

Resistance is likely to be the result when a trainee clashes with his or her personal and mostly unrecognized learning barriers. A learning barrier can arise from many things. It may have been created way back at school, e.g. by a rigid language teacher, by the experience of being bullied or whatever. A learning barrier may be caused by a minor difficulty amongst the learner's many challenges, for instance a difficulty of being direct in expression, a difficulty with a certain subject, a difficulty with being creative in the morning, a difficulty with technical terms... there can be so many unrecognized hindrances for a learner.

4.6.3 The Challenge for the Trainer

is to be understanding and to think in terms of learning barriers. Sometimes they are obvious, sometimes impossible to comprehend. Sometimes the trainer can successfully confront the barriers, and at other times it is better to bypass them in silence.

Resistance will often arise from lack of motivation – e.g. if the objectives do not meet the needs of the learner or if the trainees feel they have little use for the subject matter – and it should be dealt with as described above.

Resistance can also be caused by situations outside the class room. Bad mood, toothache, problems with a girlfriend, a sick child or other genuine worries. The solution is to be compassionate and just ask: What is wrong?

It is more difficult if the resistance is caused by a counter-productive atmosphere at the workplace of the trainees. If there is a problem with cooperation with the management, if the trainees are forced to undertake training by a bullying manager, or if the manager in other ways is seen as an enemy, then the trainee will be very resistant to succeed in training. The manager would see it as his success and with this strange conflict-logic

the trainee may not want this to happen even if the price he or she pays is to waste a chance of personal development.

4.7 Closing courses

The termination of a course involves three major steps: reinforcement of the lessons learned, evaluation and making a plan of action for how to implement lessons learned.

The reinforcement of the transfer of learning during the course may not be so different from the reinforcement of learning at the end of the day or at the end of a module, e.g. through the participant's personal diary or logbook or through a web log.

The evaluation concerns the actual course or module. The trainer may conduct an oral evaluation or talk personally with each participant as a way of supplementing information gathered through the training organizer's standard evaluation form. Another way of getting feedback is to open a special feedback weblog.

After the course the participants should make a personal action plan on how they will apply what they have learned to their daily work and how they will follow up with subsequent training on the job. Initial questions could be:

- Did you reach the training goal you set at the start of the course?
- Name three things you have learned.
- How are you going to implement these in your work?
- Could you name three concrete actions you are going to undertake in the coming two months?

When the participants are asked to set goals for the follow up of their training, it is important the goals are both operative and feasible. In this context the *S-M-A-R-T* formula could be used to formulate and define goals.

The goals need to be defined in a simple and Specific way that is easy to understand. The goals must be *Measurable* in the sense that the adult learner must be in a position to realize when she or she has achieved the objective. A goal also needs to be *Achievable* in the sense that the participant will be able to achieve the goal. Goals must be *Relevant* since only relevant objectives are interesting to integrate into real-life working situations. As a final characteristic the goal must be *Time-based*. The participant must set a deadline for when she or he must have achieved the training target.

It would be effective to follow up on the plan of action, e.g. two months after the course. The follow-up could be in the form of a central meeting or it could be through email or SMS contact.

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