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of the European Union



# INTERCULTURAL CARE IN THE SOCIAL AND HEALTHCARE SECTOR (I-CARE) TRAINER'S HANDBOOK

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## Project Information

Project title:	<b>INTERCULTURAL CARE IN THE SOCIAL AND HEALTHCARE SECTOR (I-CARE)</b>
Project number:	2019-1-UK01-KA202-061433
Sub-programme or KA:	Key Action 2: Cooperation for innovation and the exchange of good practices
Authoring partner:	Apricot & blinc
Date of preparation:	June 2021



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## Introduction

This handbook contains information to assist in the delivery of the 104, I-Care Training Modules on developing inter-cultural competences. It explores the issues of delivering sensitive subjects to learners, by developing a positive learning climate in which learners are free to express and explore their beliefs in a constructive way, whilst ensuring that everyone is included in the discussions and learning is taking place. It covers developing groundrules and also thinking about, as the trainer, your own cultural competence. It also contains information about how to develop your own training materials. It is designed to bring together a collection of information to support the delivery of the modules and to develop healthcare staff and assist them in delivering a culturally sensitive and inclusive service to all.

## Further Reading

In addition to the 10 training modules you will also find a range of supporting resource materials available in the [I-CARE Toolbox](#).

## Section 1: Delivering the I-Care Modules

The I-Care Training Modules have been developed to be delivered as e-learning, in a physical or virtual classroom or as blended learning.

There are 10 Modules covering different aspects of inter-cultural development that staff need to become skilled in, to be able to provide a culturally sensitive service in healthcare settings

These modules are:

1. Culture Diversity and Raising Awareness
2. Inter- Cultural Communication
3. Eating, Drinking, Celebrating and Fasting
4. Ageing, Dying and Death
5. Body, Gender, Sex and Intimacy
6. Pregnancy, Parenthood, Children and Family Structures
7. Disability, Psychology and Mental Problems
8. Dealing with Pain

*And 2 modules that help trainers to both develop their own materials and gain an understanding of validation.*

9. Creating Your own Learning Materials
10. Validation of Intercultural Training

*It is anticipated that each module will take 2 hours to complete.*

### Delivering the learning

These modules have been written so that they can be delivered to staff in different ways, to suit the situation of different individuals, staff teams and organisations.

### **Benefits of staff engaging in e-learning**

E-learning can save time and money. With online learning, learners can access content anywhere and anytime. They can fit the learning in around busy schedules and shift work. It can also lead to better retention with modern learners often preferring bite-sized, interactive content. The more engaging the content is, the better the learners remember information. If they enjoy learning, they will be better able to recall and apply the concepts at work. Also e-Learning is consistent. In face-to-face sessions, every trainer has their own approach and method of teaching. Online learning provides consistent and standardized training every time. Each learner goes through the same experience regardless of when and where they undertake the module. In addition e-learning is scalable. It can be rolled out to as many employees that you need to undertake the modules and can offer a personalised path through them.

### **Benefits of using a virtual classroom.**

By using virtual classrooms, training can be delivered to larger audiences and at multiple sites at one time by using technology making the training cost effective. The modules can also be recorded and shown to different groups without the need for a trainer's time. Of course, in times when it is difficult to meet face-to-face training can still go ahead. Using a virtual classroom can be cost effective.

### **Blended Learning**

Another way to deliver these modules is via blended learning, combining modern learning technologies with traditional learning methods. For example, staff accessing the training via e-learning, could be brought together face-to-face to discuss what they have learnt and how they will change their practises. Using a blended approach can be beneficial to both the organisation and the individual because it can appeal to different learning styles, by using more than one approach to delivering the learning. Organisations that embrace the advantages of offering learning opportunities in different ways will find that their development programmes are more effective by being more flexible to the needs of the organisation and the learner.

### **Face-to-Face Learning**

The advantage of delivering these modules face-to-face is that the trainer is able to develop discussion with the learners and share different points of view, which stimulates learning. Whilst working in groups staff teams can come together and share experiences and compare their own views with others. Also, when delivering training face-to-face it is easier to accommodate the different learning styles that will be present amongst the learners.

## Section 2: Dealing with Sensitive Topics

Developing intercultural competencies can be a painful process for some learners. We are all a product of our own cultural background and suspending these internalised beliefs can be difficult. It can result in learners becoming resistant to the subject matter, it can in some cases result in them taking a 'but my culture is the best' type of attitude, it can embarrass some learners, others it can cause them to disengage when they come under the groups scrutiny. If the group of learners are mainly from one cultural background it can be difficult to get meaningful discussions going without resulting in the confirmation of us and other.

Delivering this type of training can be difficult for the trainer too, because as trainers we have to be aware of, and acknowledge the beliefs, prejudices and the stereotypes that we all hold, in order to facilitate meaningful discussion amongst the learners. This can be very stressful and can possibly result in trainers working within the belief systems of those learners who have the same cultural background as themselves, sometimes without even realising it. It is also difficult to deliver this type of training without resorting to stereotypes of minority cultures, instead of exploring the cultural differences and similarities.

To minimise these sorts of problems, the trainer needs to be comfortable with the subject areas and have worked through the e-learning modules and availed themselves of the suggestions for further learning, unless they feel they are already a culturally competent trainer; and to know and understand their own cultural values, beliefs and norms and be able and willing to suspend these when delivering training. This will enable other cultural values, beliefs and norms to take equal place and be equally valued in any exercises and discussions. It is also the responsibility of the trainer to manage their own emotions in addition to trying to manage the learner's emotions.

The trainer needs to ensure everyone in the room feels valued, that what they think and believe about the world and how life should be lived is equal to the views of others (this becomes difficult if learners have racist, sexist or homophobic etc. views, that are shared without being challenged).

It is always useful to start sessions with new groups of learners by discussing groundrules. This is the way the group agrees to work together. Groundrules can help to create a supportive, non-threatening culture, with the learning group, which can strengthen the relationships between the group members and the trainer. It can also help to make sure that everyone's views are listened to and are allowed to be challenged in a constructive way, enabling the whole group's learning to move forward. At the beginning of a training session the trainer should lead the discussion on what groundrules the group wants to set to work together, write them up, and put them where they can be seen, so that they can be referred to during the session.

### ***Examples of groundrules***

*Everybody will be listened to.*

*All challenges to how people think will be made in a constructive way.*

*Everyone will have the opportunity to contribute to discussions*

*No-one will feel that their opinion does not matter.*

*Differences will be explored and celebrated and not dismissed*

### Section 3: Being a Culturally Sensitive Trainer

We recognise that people from different cultures have different ways of doing things, from what and how they eat, to family behaviour, to beliefs, rituals and language. Even if people are speaking the same language words can be used that are interpreted in different ways. However, we also know that in addition to this, the way we organise, manage, lead, and motivate the learners, as well as the learner's own expectations of learning can differ between cultures.

To work effectively across cultures is challenging and most trainers in the West use a western model of what good training is, and how people learn.

These models are often based on being pro-active, encouraging individual contribution and encouraging learners to challenge the trainer, which is viewed as being engaged and interested in most Western cultures, but viewed as being rude and disrespectful in some Eastern cultures.

There may be some significant differences in your approach to how you think learning is best achieved to someone from a different culture to yourself. Your cultural background will affect how you behave with others, your attitudes towards them, how you exert control, and how you guide the learners through the learning process.

Before you can start to reflect on these things you need to understand your own culture, your own values, beliefs, and assumptions that drive your way of thinking about what is right and what is wrong, and what is good and what is bad. This involves recognising how you see, think, and feel about things and why, and how you express what you see. It also involves how you solve 'problems' as an individual and as part of a group, because the way you do this will be based on your assumptions, values and beliefs. These could differ from your learners who are from a different cultural background to your own.

Trainers need to know enough about cultural differences to make informed decisions on how they can make sure everyone can be comfortably involved in the learning process. Some learners can experience distress and withdrawal from this process if the values and norms being discussed during the training conflict with those of their own culture.

#### **Hofstede's dimensions of culture.**

Hofstede defines culture as mental programming. We are not born with a culture we are born into one. An interesting way of thinking about this is that babies, immediately after birth, are fitted with a set of cultural contact lenses through which they view the world from then on. As we grow and develop some of us are able to take off these contact lenses, albeit briefly, and try on a set from a different culture, to try and understand how they view the world.

Hofstede defines 4 dimensions of culture, power distance, uncertainty avoidance, individualism / collectivism and masculinity / femininity.

**The power distance dimension** relates to the inequality which exists in life. This is the differences in money, power, ownership of property and rights. In cultures where there is a high power-distance, that is where there is a large distance between those who have power and those who do not and where there is an expectation of an autocratic style of managing, individuals would not expect to get involved in a decision-making process. However, in low power-distance cultures there is a preference and expectation for everyone to have a say in making decisions. This has implications for a trainer.

### ***Implications for trainers***

*In high power-distance cultures the trainer is expected to lead and direct, taking responsibility for the learning process.*

*In low power-distance cultures learners see themselves as equal to the trainer, expect to take on their own learning and make challenges to show they are doing this.*

### **Uncertainty avoidance**

This dimension is about the extent to which we try to avoid uncertainty. This changes the way individuals cope with different levels of uncertainty because some cultures are more at ease with uncertainty than others. Different cultures have developed different ways of coping with uncertainty, developing laws and procedures for everything. Other cultures may have rules, but they are seen as less important, with social obligations and kinship overriding these rules.

### ***Implications for trainers.***

*When you are running exercises, some people might want more detailed explanations (less uncertainty) than others. If the exercise does not have specific, clear learning outcomes, some learners will wonder why they are being asked to do it. Learners from a culture with a low tolerance for uncertainty may find exercise like role play more threatening, often because of the requirement to experiment. Learners with a higher tolerance for uncertainty will want opportunities for experimentation and opportunities to design their own learning.*

### **Individualism / Collectivism**

This is the third dimension identified in Hofstede's research. It is about the extent to which people think and act as individuals, based on self-determination, as opposed to conforming or adhering to the ways of a group of people, the collective view of an organisation or family. In individualist cultures individuals are expected to make their own way in the world and be responsible for themselves. In collectivist cultures being part of a group and balancing the group or family needs is more important than the individual.

### ***Implications for trainers***

*Learners from an individualist culture are more likely to view the training in terms of what is in it for them and want the learning experience to be useful*

*and usable by them. Learners from a collectivist culture will be more likely to focus on how the training will help the group and be less interested in their own learning goals. In fact, they might be puzzled when the trainer keeps asking them what they have learnt.*

### **Masculinity / femininity**

This categorises a culture according to whether it can be perceived as predominately masculine or feminine. Today this terminology could be challenged. However, Hofstede identifies cultures characterised by assertiveness, advancement, freedom, recognition of independence and logical decision-making as masculine cultures. In contrast, feminine cultures are defined as those that emphasise and value, co-operation, concern for others, relationships, and decision making that includes the use of intuition.

### **Implications for trainers**

*If learners are from a 'masculine' cultural background they will expect the trainer to be direct, challenge them, insist on knowing the reason why they should learn something and will be uncomfortable with wishy washy statements. If learners are from a 'feminine' cultural background they may not expect you to challenge what they say directly, as this could cause them embarrassment and discomfort, and it would be considered disrespectful to challenge you back.*

### **Summary**

Trainers are in a unique position to learn from individuals from other cultures. They have the opportunity to respond to them with sensitivity and awareness and manage differences in a positive way that is beneficial to the whole groups learning. The success of training on inter-cultural competencies lies with the trainer's ability to bridge and manage the cultural differences that are within the training group. Done well this is the springboard for learners to become culturally competent and be able to deliver culturally sensitive services to those for whom they care.

## Section 4: Creating Your Own Learning Materials

In addition to the training materials provided in the 10 modules, you might want to extend the learning by creating more training materials to work with your learners.

**Needs Assessment** Not all training interventions suit all learners. The best way to match the needs of your trainees is to thoroughly adapt the learning materials to their specific situation or to even develop highly suitable learning material yourself addressing your learners needs specifically. Conducting a needs assessment can help to make your training more needs-driven. The following steps can be undertaken to implement a full-scale training intervention including a needs assessment (Rundle/Cavalho/Robinson 2002):

1. Meet with management in order to clarify the training objectives and ensure their commitment to organisational change.
2. Conduct a needs assessment to determine the organisation's culture, the needs of diverse consumers and level of support for diversity training using one or a combination of the following tools.
  - ❖ Interviews with individual employees and/or consumers
  - ❖ Employee and/or client focus groups
  - ❖ Organisation-wide questionnaires
3. Compile the needs assessments findings, analyse the outcomes, and write a report.
4. Use the needs assessment process as an opportunity to generate support for the training and to gather information on specific issues of concern to managers, employees, and consumers. This information can be used to customize the workshop by designing and including relevant case studies, role plays and exercises.
5. Meet with management to discuss the outcome of the needs assessment and a possible training design.
6. Design the training based on information obtained from the needs assessment.

### The Critical Incident Technique

One way of gathering information on the needs of your trainees and using this information within your own trainings is to use the 'Critical incident technique' (CIT). According to Hiller (2009) critical incidents are largely used in intercultural education to create learning materials. In general, the term critical incident is used in this context to describe situations in which a misunderstanding, problem or conflict arises due to cultural differences between the interaction partners (Hiller 2009, p.1).

*Example:* Within the European project INTEGRATION a German kindergarten team used the ‘Critical Incident Questionnaire’ (see annex) for their staff to report on the conflict situations that had arisen recently in their everyday work. One of the reported situations has been chosen to develop training for kindergarten staff in similar organisations. A scenario has been created and the situation has been transferred to a short film episode to be integrated into e-learning training.

Short description of the episode:

A father of Chinese origin asked to meet his son's nursery teacher because he was concerned about what he had been happening. He made accusations that his son was being scolded and had to eat food from the floor. This had apparently been reported to him by his son. Although he talked very seriously about the issue, he reacted with a smile to pedagogical explanations concerning the different developmental phases of a child and to the hint that the educators at the day care centre have many years of experience and would never mistreat a child in that way. The nursery teacher was confused about this reaction and was unsure what it would mean.

These kinds of incidents can be a basis for discussion about cultural differences and ways to approach intercultural conflicts in a specific environment. They can highlight the specific needs for intercultural learning and provide hints about the situations that might need to be reflected upon and improved.

If larger numbers of critical incidents are collected in a specific context, they can also be used to research frequently occurring communication conflicts in a specific context. Grosch & Groß (2005) distinguish between the following possible uses of critical incidents:

- ❖ Critical incidents as a training material with the purpose to use them within training and learn from them,
- ❖ Critical incidents as an instrument for assessing cross-cultural situations specific to the profession and relevant areas of conflict in intercultural communication in everyday working life,
- ❖ Critical incidents as an evaluation instrument for evaluating the effects and learning successes of participants in intercultural trainings,
- ❖ Critical incidents as an assessment and diagnosis tool to record, classify or select applicants' previous intercultural knowledge, experience and competences (Grosch / Groß 2005, p.236).

### Generating Critical Incidents

The easiest way to work with critical incidents within a training session is to have your learners report their critical incidents to the training group with a follow up analysis and discussion with the whole group.

If critical incidents other than those reported by the participants present are to be used for training purposes, they must first be collected and then processed. The originator of the ‘critical incident technique’ J.C. Flanagan (1954) suggests collecting data either through direct observation of behaviour or through surveys (e.g. interviews, group interviews, questionnaires).

When conducting interviews on critical incidents Göbel (2003) suggests the following topics:

- ❖ Description of the event
- ❖ How did the event occur?
- ❖ When did the event occur?
- ❖ Description of relevant details
- ❖ List of those involved
- ❖ Own role in the situation
- ❖ Analysis of the incident

Göbel (2003) recommends conducting the interview as an individual interview or in a group interview, depending on the question and the situation. The advantage of an individual interview is a higher degree of intimacy and confidentiality, but they do require a significant amount of time and resources. The group interview, on the other hand, is a time-saving option in which several people can be interviewed about a topic at the same time. Another advantage of the group interview is that specific topics can emerge through the dynamics of the interaction between the participants.

Another possibility would be to develop a standardised questionnaire. Flechsig has developed the 'critical incident questionnaire' (see annex).

### Selecting and Creating Critical Incident Episodes:

In order to select suitable cases for a training programme from the results of a critical incident survey, Wight (1995) recommends first identifying the learners' range of tasks and the intercultural situations to be anticipated in this context. Critical Incidents should be selected on the basis of their relevance, the broadest possible coverage of crucial situations, as well as the possibility of providing an insight into fundamental cultural differences and the problems and misunderstandings that may result from them (Wight 1995, p.129).

When creating critical incident episodes from collected data to be used for training purposes, Wight (1995) states that the following criteria should be considered. The episodes should:

- ❖ be short and concise and contain only the information that is needed for the exercise,
- ❖ not be too complex and focused on one particular aspect,
- ❖ contain enough background information to be able to classify the situation, but not anticipate the reasons for the events,
- ❖ not contain clues as to the reasons for certain behaviours.

Finally, incidents should be proofread by people from the respective cultural groups involved. Further criteria for a final review are the clarity and accuracy as well as the diversity and relevance of the potential conflicts presented.

## Using critical incidents in a training session

Critical incidents can be used both at the beginning of a training programme and later on. By using them early, learners can be confronted with situations they may not know how to interpret. This could create awareness of the need for intercultural learning in a practical context and of the importance of one's own cultural imprint in certain contexts. Alternatively, critical incidents could be used later in the training to give specific examples of situations in which cultural differences manifest themselves and to test the learners' ability to transfer their acquired knowledge (Wight 1995.p.131).

Critical incidents can also be integrated into intercultural education contexts in many different ways. In the following, some variants will be outlined:

- ❖ Discussion of learner-generated critical incidents
- ❖ Critical Incident Exercises
- ❖ Cultural Sensitizers
- ❖ Critical incident role playing

### Discussion of learner-generated critical incidents:

In this variant, learners are asked whilst they are taking part in the training, to report on cases they have experienced themselves. If possible, the incidents should be written down with the help of given categories in questionnaires, forms or checklists. It is important that the learners avoid interpretative and evaluative statements in their descriptions.

The cases are then presented in plenary. This can be done, for example, by collecting the cases in a 'wall newspaper'. and selecting and discussing individual cases. Possible alternative explanations and courses of action should be addressed in the discussion of the cases (Flechsig 2001, p.89).

Sebihi presents a media-supported variant of learner-generated critical incidents (Sebihi 2007). Within the framework of his study, an internet platform was created for the exchange between Arab and German students, which enables a collection of critical incidents and their further interpretation (Sebihi 2007).

### Critical Incident Exercises:

For Critical Incident Exercises (CIE), critical incidents are prepared in the form of episodes. Learners first work through an episode individually. Then they can be guided to reflect individually or in small groups on possible explanations with regard to the perception, interests and intentions of the persons involved as well as possible consequences and further developments of the case described. The results are then discussed in plenary (Wight 1995, p.128ff).

The episodes can be prepared and used in different ways (Flechsig 2001, p. 88):

- 1) The episodes are described in the 'first person' from the point of view of the different persons involved. In doing so, different intercultural orientations of the persons concerned should become clear.
- 2) The episodes are described from the point of view of an expert or a neutral observer. The learners should then retell the case from the perspective of the persons involved in the first person, expressing their respective self-images. Then they have to work out the external images that the people involved have of the others as well as the reciprocal external images (i.e. the external images in relation to myself that I think the others supposedly have).
- 3) The episodes are written as open cases from the perspective of an outside observer. The learners should work out different perspectives and form their own hypotheses that relate to differences in cultural orientations. In addition to the pure case description, interpretation aids can be used. Interpretive aids can contain clues that can contribute to the interpretation of the case at hand, such as information about typical values, behaviour or forms of communication of the respective cultural communities.

#### **Cultural Sensitizer:**

The cultural sensitizer is an individual learning activity. In the cultural sensitizer (Lange 1994) each critical incident episode is followed by three, four or five interpretations. Alternative explanations can be developed by experts based on research or questioning members of different cultures about possible interpretations. The learner chooses one of the interpretations, then checks to see whether it is the preferred interpretation. Subsequent feedback is given to the learner on their choice. Having chosen the most appropriate explanation the learner receives positive feedback, some additional information about the role of cultural aspects in the situation and then continues with the next episode. After a less appropriate choice there is a discussion about why the interpretation is not the preferred one. The learner will be asked to read the episode again carefully and choose an alternative. The training material can be presented in the form of a book or via internet/e-learning. Both can be worked on completely without any help or under guidance of a coach.

#### **Critical Incident role playing:**

It is also possible to combine critical incident episodes with role-playing. For using role-play small groups of learners choose a critical incident episode, assign different people to play each part, decide upon the basic elements of the dialogue and then play out the episode for the whole group. A good question for trainers to use following the role play is:

What did you learn above and beyond what would you have learned by simply reading the episode?

You might also assign a group of observers who can give feedback to the role-players after the role-play.

## Creating Role Plays

Role plays are training activities where two or more participants take on characteristics of people other than themselves in order to attain a defined objective. Participants who are not actively involved in the role play function as observers who look for certain issues related to the overall objectives as the role play unfolds. Although a role play session may run up to an hour, which includes preparation and debriefing, the actual role play takes just a few minutes.

The most common use of role plays is to build interpersonal skills such as delegating, negotiating, managing conflicts or giving and receiving feedback. In addition to skill development other purposes for using role plays can be attempting to create attitudinal change or generating a sense of empathy for a person of another culture.

There are many benefits to conducting role plays. Some of the most important include:

- ❖ Participants get a clear sense of identifiable skills in interpersonal situations, mechanisms and the impact of things done effectively and ineffectively
- ❖ Participants have an opportunity to feel what it is like to try out new or enhanced skills
- ❖ Participants get a chance to feel what it is like to be in another role
- ❖ By videoing the role play, participants have the possibility to identify and analyse the subtleties of their behaviour repeatedly

A role play on intercultural learning usually deals with a situation in which two people (or parties) of diverging cultural backgrounds meet. These backgrounds can be either related to existing cultures or fictitious cultures.

When creating a role play for a specific target group, choose a scenario which is related to intercultural encounters or conflicts which might take place in a similar way in the participants` life. The scenario should include a description of the situation and include any areas of conflict. It might also include information on the background of the conflict. A scenario might come from a previously completed critical incident questionnaire (see above).

Likewise, the roles should be relevant for the roles which the participants will face in intercultural encounters. Create scripts for the roles including all relevant information on the cultural orientation of each role. Important dimensions of cultural orientations are the way of dealing with space and time, the handling of social relations and communication style.

Define clear tasks for your participants. You can be creative with regard to the assignment. For example, the task could consist of planning a celebration or the construction of a building, negotiating terms, discussing a certain issue or giving feedback to somebody. Try to define a task which facilitates interactions determined by values, interests and perceptions and alternative models of behaviour.

Finally write down instructions for the actors (e.g. clothing, amount of time), the observers (what to pay particular attention to) and the conductor (introduction, procedure, debriefing).

The following paragraph contains a list of all relevant components of a role play.

Elements of a role play:

### 1. Scenario

- 1.1. Description of the situation
- 1.2. Description of the conflict / background of the conflict

### 2. Scripts / Roles

- 2.1. Dealing with space
- 2.2. Dealing with time
- 2.3. Handling of social relations (hierarchy, individualism or collectivism)
- 2.4. Style of verbal and non-verbal communication (formal or informal, direct or indirect, tolerance for conflicts, way of addressing each other, courtesy)

### 3. Tasks

- 3.1. Planning (e.g. a celebration, the construction of something)
- 3.2. Negotiating (e.g. a contract)
- 3.2. Discussing (e.g. a controversial topic)

### 3.3. Giving feedback (e.g. with regard to motivation)

## 4. Instructions

4.1. Actors (e.g. clothing, amount of time)

4.2. Observers (e.g. paying attention to communication, problem-solving)

4.3. Conductor (introduction, procedure, debriefing)

A roleplay can be conducted as follows:

1. Introduce the role play approach: Share goals and ensure understanding

First of all, it is very important to clarify the linkage between the purpose of the role play and the reason that the group is involved in the training. After sharing the goals, ask for questions. Try to make sure everyone understands the purpose of the role play session.

2. Share the background of the situation and hand out the scripts

Share the situation, characters (roles), and details of the role play with the participants. The characteristics of the situation should closely match to the present or future situation of the group.

3. Recruit volunteers to play the roles and outline what the observers must do

Ask for volunteers for both roles. Assigning a defined task to the observers ensures that they remain an integral part of the role play session.

4. Give participants time to prepare for the task

Give individuals, pairs, or small groups time to prepare for their role. They will need time to think about how they will perform exactly in the role play.

5. Set the scene and start the role play

Prepare the equipment for videotaping the session. Physically arrange furniture and other props so the role play can be started.

6. Stop the role play

Stop the role play at the appropriate time, which is usually between five to ten minutes after its start. Ask yourself if enough has happened to give the group a basis for discussion.

## 7. De-role actors

De-roling is very important because it lets people leave the role behind them and it emphasizes that they were only playing roles and not performing as themselves. To de-role the actors call them by their actual names and say for example: Please resume your regular chairs, you are no longer x and y.

## 8. Facilitate a debriefing

Begin the debriefing with either the observers or the role players. Showing the videotaped role play might facilitate the debriefing for the role players because they get the chance to observe their own behaviour from a different perspective. Debriefing questions for the observers should derive from the task given to them at the beginning of the role play. Typical questions for observers might include the following:

- ❖ What did you see happening?
- ❖ How did x accomplish his/her goals?
- ❖ What did x do?
- ❖ What was the result of x's action?

It is important to keep the discussion descriptive in order to reduce defensiveness.

## 9. Discuss different approaches and help participants to draw conclusions

During the discussion you could ask people to share an approach that is different from the one just observed. Finally ask the participants to draw conclusions and apply what they have learned to their real-world situations.

Think about how role-playing could meet the needs of your learners and how you can integrate this methodology in your training activities. Make notes on your ideas.

## Using video and films for intercultural training

With both audio and visual components videos and films have the capacity to bring the experiences, ideas and emotions of people from different cultures into a training programme. A film always shows a certain perspective. A film about a foreign culture can show us things in new ways. Film study enables trainees to reflect on stereotypes and develop empathy. But films can also show our own culture or behaviour to ourselves in a new way. Because of its technical qualities video is especially suitable as a feedback mechanism. Actively working with video as a form of cultural expression can make us aware of our own cultural background.

Film can be used for both awareness and behavioural skills training and stimulates cognitive reasoning as well as affective learning. The medium of film comes the closest to reflecting real-life situations familiar to the trainees. It can show positive or negative consequences of a behaviour. In contrast to other methods films shows non-verbal patterns of communication very effectively. Another advantage of using a film is that it provides entry into topics that seem too controversial or too uncomfortable for many educators to address in other ways. There are several ways to use films in intercultural training.

You might show a ready-made training video or record your own material for a training session. There are several professional training videos on the market. They usually contain lectures on intercultural issues or case studies. Feature movies made by foreign cultures or films made by members of the culture that deal with intercultural issues can be analysed in a training session. There is also the possibility to use YouTube video, series, commercials, news or talk shows. Documentaries can highlight specific problems faced by people from different cultural, social and economic backgrounds.

Another possibility is to have recorded your own material to show in a training session. You might develop your own case studies (for example from critical incident episodes) and use them as training material. If you train people from your own culture you might show a self-produced documentary on values and traditions from people of the culture your trainees deal with. Alternatively, you might use a self-produced film about your own cultural traditions and values when training someone from another culture or country.

Analysing and discussing these kinds of films can help to raise cultural awareness by reflecting on attitudes and emotions towards other cultures.

Of course, there is the possibility of filming real-life situations of people in intercultural contexts for providing feedback. However, it is usually easier to tape a simulated situation. Video can be used to record learners practicing skills and then played back for evaluation. This allows the participants to improve their individual abilities in specific areas.

Using video as a feedback mechanism refers to a micro-teaching approach which has a long tradition in the education of teachers. Change in people often occurs when they are faced with an image of themselves that is in clear contrast with what they perceive themselves to be or what they wish to become.

A video produced with the learners during the training can be used to document the learning process. You may record group discussions; simulation games or other exercises in order to be able to repeat things and reinforce what has been learned.

Additionally, the learners may be given the task to produce their own videos, in form of a play, a commercial, an interview, an instructional film or a video collage on a certain cultural or intercultural issue. By planning their own production, the learners have to be very creative and reflect on the subject of their film intensively. Actively participating in the learning process can be highly motivating and raise the trainee's awareness of intercultural issues.

If you decide to show a ready-made film in a classroom, workshop or seminar, first of all you have to locate appropriate sources. Recent technology has given us easy access to a wealth of materials. The biggest difficulty is not finding material, but rather choosing from a wide variety of materials from around the world.

As we begin to locate and preview cross-cultural films questions arise as to how to evaluate them. The place to begin is with the interests and needs of your particular group. Think about whether the content and level of difficulty is appropriate for your learners. Additionally, you have to decide whether your group is emotionally prepared to handle films that deal with sensitive, controversial issues. Another criterion for evaluation is the geographical relevance. Depending on where you live, you might find certain films particularly interesting.

One of the most difficult problems we face is how to evaluate films and videos for accuracy and reliability in depictions of cultures. In some cases, we ourselves may have the background and experience with a particular culture to judge the merits of a film. But as a multicultural educator we are often in the position of dealing with cultures outside our own area of expertise. Try to seek as much information as you can get about the film. Use film reviews and critics to examine the qualifications of the filmmaker and their advisers concerning the depicted culture and the reactions of the audience. Finally aesthetics of the film.

Nowadays there are many tools available for editing your own video material or even producing your own animated (teaching) videos.

If you are interested in producing your own film material, you have to plan it carefully before you start. Answer the following questions:

- ❖ What is the content of the film?
- ❖ Who do you want to reach?
- ❖ What do you want to achieve?
- ❖ What kind of approach will support the aims of the film?
- ❖ What resources can you use for the production?
- ❖ Is film the appropriate media for the content and aims of the teaching?

As soon as the idea of producing a film begins to become more concrete, you should create a script. A script contains a preliminary title, the subject, the content you want to teach, a rough structure, a planning of the process and a definition of the aim and the target group. After that you have to create a more detailed plan including a storyboard, the technical equipment and staff required and the amount of time and other resources available for film production.

If you have chosen a film or created your own video material, you have to think about how to integrate it in a training session. When showing any kind of film take care to note the major targets for the session and the specific objectives for the use of video. Tell the viewers what to expect, giving special

attention to elements that are emotionally sensitive. Give viewers instructions on what they should especially attend to. Some viewers might be asked to pay attention to the dialogue between two actors while others watch their actions. You can also give groups of viewers one or two questions to think about as they watch the video. Specific tasks produce more focused observations and richer follow-up discussion. After having watched the video start by asking for general reactions in order to give the viewers a chance to voice their strongest responses and feelings before moving into the planned debriefing. In the discussion ensure that the tasks assigned to the viewers are highlighted and given special attention.

Critical incident films can also be integrated in e-learning units because they follow the basic outlines of programmed learning. Audio-visual critical incidents can be used in the same way as written critical incident episodes in critical incident exercises, conflict resolution exercises or as a cultural assimilator. However they have the advantage of showing vividly aspects of non-verbal communication.

If you decide to use video as a feedback mechanism it is very important to prepare the participants carefully. Do not start with the video feedback right at the beginning but rather later on in the course. Begin with simple role-plays without recording them. It can help if you as a trainer take part yourself and if you include the learners in setting up the technical equipment. Give clear statements on the procedure, on the criteria of observation and the evaluation. For the evaluation you might show the whole video or just parts of it, for example only the positive aspects. Finally, the participants can compare their own videos of a situation under different circumstances or compare the videos of different participants. However, it is very important to make clear which aspects participants should focus on when reflecting on their behaviour.

If you would like to produce a video with your learners during the training to focus on a certain subject, avoid frustrations by managing expectations early on with regard to the aesthetic quality of the participants work (since they are not professional film makers!). Additionally, do not overtax the learners by giving them too many tasks at the same time. Give clear directions concerning the time frame, the content of the video, the procedure and the use of the technical equipment and other properties. The learners` video productions should be evaluated immediately in the training session being run. For the evaluation it could be interesting to look at why a certain content was chosen, what important aspects should be noted or what difficulties arose. These kinds of productions might prove to be very useful for educational purposes. If you would like to use the material again in different contexts you must have the participant`s permission.

In the end, which method you choose will depend on your target group and training objectives. All support materials, exercises and discussions used in connection with the videography approach should be designed with the appropriate training objectives in mind.

## Video editing tools and tips

Below can find a list of free video editing software.

<b>iMovie</b>	Video editing software on <b>iOS</b> devices	Free to use on Mac (software), iPad (app) and iPhone (app) If the app can't be found on mobile iOS devices it can be downloaded (and also updated) from the app store.
<b>HitFilm Express</b>	<b>MAC, Windows</b> <a href="https://fxhome.com/product/hitfilm-express">https://fxhome.com/product/hitfilm-express</a>	Named one of the best free editing tools next to iMovie Free to download and use, add ons can be bought from an included store but are not at all necessary for basic video editing Offer free video tutorials on their website covering all kinds of topics regarding the video editing with the software
<b>DaVinci Resolve</b>	<b>MAC, Windows, Linux</b> <a href="https://www.blackmagicdesign.com/products/davinciresolve/">https://www.blackmagicdesign.com/products/davinciresolve/</a>	More advanced video editing software with more options and functions. Easy to use interface, according to their page "The cut page has a streamlined interface that's fast to learn for new users and designed for speed". Completely free to download and use
<b>VSDC</b>	<b>Windows</b> <a href="https://www.videosoftdev.com/">https://www.videosoftdev.com/</a>	Rather old-fashioned and interface is not super intuitive Good enough for simple edits

## General tips for filming videos

- Try to place the camera at eye height so you can look straight into it and don't have to look up or down when filming yourself or somebody else speaking to the camera



- When filming with a phone: Turn it sideways and film in horizontal mode (the exception being videos that are produced for social media outlets like Instagram only) and carefully clean the camera lens to remove smudges and fingerprints with a soft cloth before filming
- If you can, use a tripod or try to find something else to prop up the camera like a stack of books or a shelf for example. Having stable footage will improve the video quality massively.
- Usually, the microphone on a camera or phone is just fine for simple videos. However, if you want to improve your footage or are in a busier place, try using an external microphone. This could just be a phone with an audio recording app running that can be placed closer to the speaker. If you are using an external microphone you will have to combine the separate audio and video files in a video editing software. TIP: When audio and video recording are started clap loudly once before you start talking so you have a visual and audible mark to synchronise the audio to the video.
- When filming outside on sunny days it's usually best to not film with backlight. This means that the sun (or any light source for that matter) should not be behind the subject you are filming and therefore shining directly into the camera and only lighting the subject from the back, but instead behind the camera person and therefore lighting the scene from the same side you are filming from

**Remember** *A needs-driven training session should be designed based on a needs assessment and should ideally contain learning materials that are explicitly designed for the respective group of trainees and directly target their needs. There are several options for designing your own learning materials. A very versatile option is the “Critical Incident Technique” where the target group of the training or the learners themselves report on typical intercultural situations that arise in their everyday work. With the help of the results different forms of learning activities can be arranged. Furthermore, it can be useful to work with individually designed role plays or videography approaches that can be adapted to the needs of the learners.*



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