

# INTERCULTURAL CARE IN THE SOCIAL AND HEALTHCARE SECTOR (I-CARE)

## MODULE 9: CREATING YOUR OWN LEARNING MATERIALS

[www.i-care-project.net](http://www.i-care-project.net)

## 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:	BUPNET and blinc
Date of preparation:	June 2021



This work is licensed under the Creative Commons  
Attribution-NonCommercial-ShareAlike 4.0 License  
© 2021 by I-CARE Consortium

---

The European Commission support for the production of this publication does not constitute endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Introduction .....4

    Module Aims and Objectives .....4

    Understanding, Skills and Competences developed:.....4

    Training method applied/ What you have to do .....4

    Further Reading .....4

Section 1: Creating needs-driven training interventions .....6

Section 2: The Critical Incident Technique.....8

Section 3: Creating Role Plays.....13

Section 3: Using video and films for intercultural training .....17

## Introduction

This module aims to enable you to design a needs-based training intervention including development of your own learning material. Exemplary methods to design Critical Incident exercises, role plays, and video material are described.

## Module Aims and Objectives

The purpose of this module is for learners to:

- ☞ Understand how a needs-driven training intervention can be designed
- ☞ Get to know methods and tools to design own learning materials

## Learning Outcomes

After studying this module you will be able to:

- ☞ Know which steps to apply for a need's assessment
- ☞ Understand the "Critical Incident Technique"
- ☞ Develop your own role plays
- ☞ Work with video and film in your training

## Understanding, Skills and Competences developed:

- ☞ Planning competence for developing needs-driven training
- ☞ Methodological and design competence

## Training method applied/ What you have to do

This module is available as e-learning and also it involves

- ☞ Reading background information on the subject of the module.
- ☞ Putting into practice what you have learned

## Duration: 2 hours

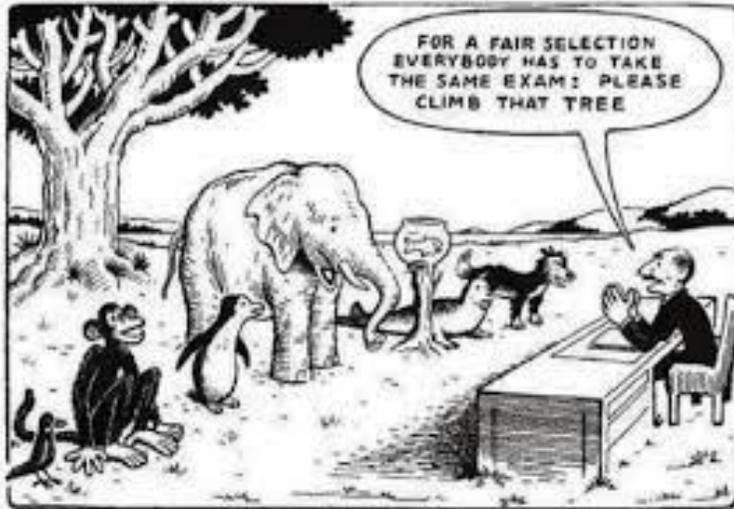
## Further Reading

You will also find a range of supporting resource materials for further information, available in the [I-CARE Toolbox](#) and on the [I-CARE App](#).

## KEY TO SYMBOLS

	ACTIVITY		TRAINER'S NOTES		SUMMARY
	TRAINER INPUT		ACTION PLAN		

## Section 1: Creating needs-driven training interventions



Source: Hans Traxler, Chancengleichheit, in: Michael Klant , [Hrsg.] , Schul-Spott : Karikaturen aus 2500 Jahren Pädagogik ,Fackelträger, Hannover 1983, S. 25

Not all training interventions are suitable for all learners. The best way to meet the needs of your learners is to adapt the learning materials to their specific situation or to even develop 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 customise the workshop by designing and including relevant case studies, role plays and exercises.
5. Meet with management to discuss the outcome of the need's assessment and a possible training design.
6. Design the training based on information obtained from the needs assessment.



#### ACTIVITY

Plan a needs assessment for your next training following the steps mentioned above.

## Section 2: The Critical Incident Technique



### Introduction

One way of gathering information on the needs of your learners and using this information within your own trainings is to use the so-called “Critical incident technique” (CIT). According to Hiller (2009) critical incidents can be used in intercultural education to create learning materials. In general, the term "critical incidents" 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) to have their staff report on the conflict situations that had recently arisen in their everyday work, with regard to parents from different cultures. One of the conflict situations reported was then chosen to inform and develop a training programme for kindergarten staff in similar organisations. A scenario was created, and the situation 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 speak with his son's nursery teacher because he was concerned. 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 three 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 applicant's 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 within your training with a follow up analysis and discussion of the whole group.

If critical incidents other than those reported by the participants that are 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 by using 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 group interviews 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 range of tasks the learner has and the intercultural situations to be anticipated in this context. Critical incidents should be selected on the basis of 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 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 (Flechsigt 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 (Flechsigt 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 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. When 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.



### ACTIVITY

Think about how you would use the Critical Incident Technique when designing your next training. Make notes on your ideas and plans.

## Section 3: 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 and 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 recording the role play on video, participants have the possibility to analyse and watch out for 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.

If you would like to create a role play yourself 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 conflict situation. 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 the way of communication.

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 (issues of attention) 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. Use 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, it is important to clarify the link 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.

### Section 3: 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 program. 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 film 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 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 film shows non-verbal patterns of communication very effectively. Another advantage of 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 their own 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 taped 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. But usually it is 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 microteaching 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 tape 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 video 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 very intensively. Actively participating in the learning process can be highly motivating and raise the learner'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 critical reviews to examine the qualifications of the filmmaker and their advisers concerning the depicted culture and the reactions of the audience. Finally check out the aesthetics of the film.

Nowadays there are many tools available for creating your own film 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 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 training?

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 the storyboard, the technical equipment and staff required and the amount of time, finance 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 taping 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 certain subject, avoid frustrations by managing expectations early on with regard to the aesthetic quality of the participants work (since they are not professional filmmakers!) 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 form 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.



Think about possible uses of video/film in your training. Make notes on your ideas and plans.



Below, you 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



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 material. 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 produced. 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.

## CRITICAL INCIDENT QUESTIONNAIRE

Please describe a situation where you have been in contact with a person from another cultural background that was critical to you and/or involved a conflict.

1. Give a headline to the situation
2. What happened? Where and when did it happen? Who was involved?
3. What happened before the situation that might have influenced it?
4. Have there been any issues resulting in a conflict?
5. What happened after the situation?

6. What do you think was the reason for the conflict?

7. What have you learned from the situation?

8. What were your feelings about the situation?

9. Could you have done anything differently?

## References:

**FLANAGAN, J. C. (1954):** The Critical Incident Technique. Psychological Bulletin, 51, S. 327-358.

**FLECHSIG, K.-H. (2001):** Beiträge zum interkulturellen Training. Göttingen: Internes Arbeitspapier.

**GÖBEL, K. (2003):** Critical Incidents - aus schwierigen Situationen lernen. Vortrag im Rahmen der Fachtagung Lernnetzwerk Bürgerkompetenz, 17./18. Dezember 2003 in Bad Honnef. Online: [http://www2.dipf.de/publikationen/volltexte/vortrag\\_goebel\\_critical\\_incidents\\_2003.pdf](http://www2.dipf.de/publikationen/volltexte/vortrag_goebel_critical_incidents_2003.pdf)

**GROSCH, H. / GROß, A. (2005):** Entwicklung spezifischer Vermittlungsformen und Medien. In: Leenen, W.R. / Grosch, H. / Groß, A. (Hrsg.) (2005): Bausteine zur interkulturellen Qualifizierung der Polizei. Münster: Waxmann Verlag, p. 227-271.

**HILLER, G.G (2009):** Der Einsatz der erweiterten „Critical-Incident-Analyse“ in der kulturkontrastiven Forschung. Forum qualitative Sozialforschung. 10 (1), Art.45.

**HOPKINS/ROBINS:** Using Videos as Training Tools. In: Fowler, Sandra M. / Mumford, Monica (1995): Intercultural Sourcebook (Vol.1). Cross-Cultural Training Methods. Yarmouth: Intercultural Press.

**LANGE, C. (1994):** Interkulturelle Orientierung am Beispiel der Trainings methode „Cultural Assimilator“. Göttingen: Beiträge zur interkulturellen Didaktik.

**RUNDLE/CAVALHO/ROBINSON (2002):** Cultural competence in health care. A practical guide.

**SEBIHI, A. (2007):** Interkultureller Dialog im Internet - Bildung einer E-Community zur Verbesserung des interkulturellen deutsch-arabischen Dialogs unter Verwendung von Critical Incidents. Göttingen: Institut für interkulturelle Didaktik e.V.

**SUMMERFIELD, E. (1993):** Crossing Cultures through Film. Yarmouth: Intercultural Press.

**TRAXLER, H. (1983):** Chancengleichheit, in: Michael Klant , [Hrsg.] , Schul-Spott : Karikaturen aus 2500 Jahren Pädagogik ,Fackelträger, Hannover 1983

**WIGHT, A. R. (1995):** The Critical Incident as a Training Tool. In: Fowler, S. M. / Mumford, M. (1995): Intercultural Sourcebook: Cross-Cultural Training Methods (Vol.1). Yarmouth: Intercultural Press S. 127 - 140.