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780 Av. Francisco O. Magumbwe, Maputo, Mozambique

USE MEDIA TO TEACH MEDIA

IDEAS FOR MEDIA TRAINERS

BY

CLAS THOR, RANSFORD ANTWI & WILLIE OLIVIER



ACKNOWLEDGEMENTS

NiZA

The Netherlands Institute for Southern Africa (NiZA) was founded in 1997 out of the merger of three organisations which had been active supporters of the anti-apartheid struggle since the 1960s: the Holland Committee on Southern Africa, the Dutch Anti-Apartheid Movement and the Eduardo Mondlane Foundation.

The core of NiZA's overall mission is to strengthen democratisation processes in southern Africa. To this end NiZA collaborates with organisations in southern Africa that promote freedom of expression, free media, human rights, peace building and economic justice. Together with and on behalf of these organisations, NiZA works towards strengthening their capacity and influencing the policy-making process in the south and the north. NiZA also promotes the involvement of the Dutch public in southern Africa by collecting and disseminating documentation and information and informing the Dutch press and public on issues concerning the region.

The Media Programme's overall goal is to enable media and other information outlets to seek, receive and impart information and ideas that contribute to more democratic and open societies where governments are more accountable to public needs and interests and where citizens are increasingly able to make more informed decisions and participate in democratic processes. We achieve this goal by providing capacity building support to partner organisations working in four core areas, namely media advocacy, media training, media production and dissemination and media sustainability.

NSJ

The Southern African Media Training Trust (NSJ) provides high quality in-depth courses to develop the professional standards of mid-career journalists and strengthen media institutions throughout the countries of the Southern African Development Community (SADC).

A network of more than 70 first-class trainers equips journalists and media executives with the professional stock-in-trade to fulfil their role as communicators, mobilising agents and watchdogs, and make their media a vital civic forum in a pluralistic democratic society.

Its mission is to have free, independent and pluralistic media and a citizenry informed by competent and professional journalists. These are vital for the establishment and sustenance of a democratic society based on human rights principles.

THE KAS MEDIA PROGRAMME

The sub-Saharan media programme of the Konrad Adenauer Stiftung (KAS) was established to promote the work of the media in southern and eastern Africa, especially through training initiatives that strengthen media competence, accountability, sustainability and freedom of expression.

The goal of the KAS Media Programme is the development of independent media that report freely, fairly and critically, and are the watchdogs in democratic society.

By supporting the press, the groundwork is laid for policy-making that originates from an informed democratic sovereign people. The KAS believes that the real value of the media in Africa is its ability to perform its development, economic and political role ethically and competently in an environment where journalists can operate competently, without fear or favour. Freedom of expression is the main condition to reach this goal, as well as well trained and skilled journalists.

The media are an integral part of a modern democracy. They are supposed to mediate between politics, the economy and society in a sensitive, judicious and balanced manner. To be able to achieve critical and informed politics in Africa, more particularly where there is a scarcity of information and skilled journalists, the media have to be empowered and supported.

The KAS Media Programme therefore focuses on the development of the media and helps to enhance the standard of journalism in southern and east Africa. The sub-Saharan media programme's work involves journalists, publishers, media owners, media and politicians in roughly twelve countries.

In cooperation with local and regionally operating partners, the KAS also initiates and supports international and regional exchange of news, views and ideas in the journalistic field.

SOME WORDS FROM THE AUTHORS ...

“When will there be a book for ToT - for Training of Trainers - in media?”

During the past few years, participants inspired by the new methodologies they have learnt in our courses have asked this question repeatedly because of the lack of books in the field of how to train journalists on different levels.

“How can we train without basing our training on formal lecturing?”

“How do you keep the group together and move forward with the learning process without losing the pace?”

“Can you tell us more about general methods for further education?”

“What’s the secret behind being a good trainer in journalism?”

These are some of the other questions we are frequently asked during training courses. We hope that some of the answers will be found in this basic book and that the ideas we present will be tried and tested, developed further and adapted to local conditions and different training environments as we tried to do while working on the different parts of the book.

“But why - and when - when did you start to work on the book?”

In our case it was in the late 1990s, at Fojo (the Institute for Further Education of Journalists) in Kalmar, Sweden, when the three of us met at the first Training of Trainers’ course for journalists from the SADC region in Africa. We then began trying and developing different methods and practical exercises for the different media. We also started to collect and organise material for our own use in future training.

The methods and material were further developed and adapted from 2002 to 2005, with Clas Thor and Willie Olivier in the role of trainer of trainers and Dr Ransford Antwi in his capacity as Training Manager for NSJ in Maputo. Other co-trainers and participants also inspired us with their ideas, contributions and patience in testing them, especially in ToT courses arranged in cooperation with NSJ/Fojo/Sida (the Swedish Agency for International Development Cooperation) in Zambia, Lesotho, Swaziland and South Africa.

We are grateful to Ingrid Thunegard, who worked with us in the initial courses in Sweden, as well as Eva-Pia Worland (Sweden), Mercedes Sayagues (South Africa), Prince Mtlera (Malawi), Robin Tyson (Namibia) and Matida Mpipi (Botswana). Our appreciation also goes to NSJ, NiZA and KAS for supporting the writing and publication of the book financially.

Finally, the methods have been tested in a number of countries and continents outside the SADC region during the past few years, which proved that they can work in many different environments, and that journalism as well as journalism training aren't bound by national borders. And, as this book might be one of the first on this specific topic, we hope it will inspire others to continue the work with more specialised ToT books on, for example, reporting special topics in print and broadcast training, as well as working with interviews, profiles and investigative journalism.

Clas Thor, Dr Ransford Antwi & Willie Olivier

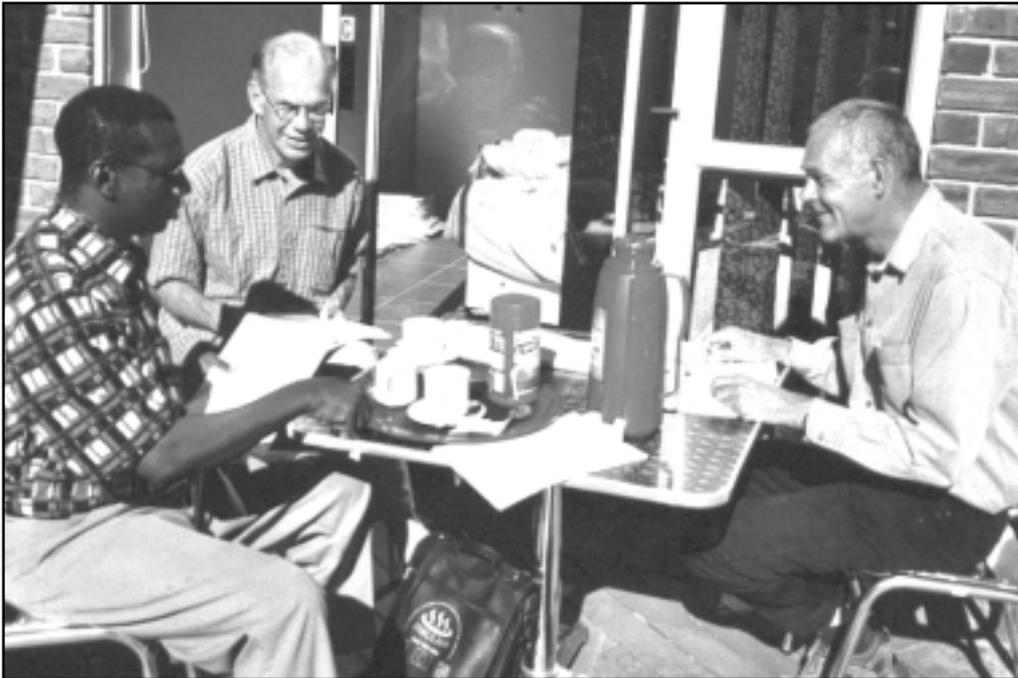
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About the authors

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Dr Ransford Antwi: Born in Ghana, Ransford is a product of the University of Cape Coast, University of Ghana and Ohio University, Athens, USA. He is well travelled and has worked in Ghana, Nigeria, USA, Lesotho, South Africa and Mozambique. He is a founding member and first coordinator of the Southern African Media Trainers Network (SAMTRAN). Currently, Ransford is the Training Manager at NSJ and is responsible for organising media training courses and developing relevant curricula for implementation in all the southern African countries.

Willie Olivier: Willie has lived in Namibia for the past 20 years where he worked for the state broadcaster from 1985 to 1995. He worked as a freelance media trainer, specialising in political reporting and training of trainers from 1995 to 2004, and joined the Media Technology Department of the Polytechnic of Namibia as a lecturer in 2005. He is the author of *An Introduction to Communication Technologies* and several travel books.



Dr Ransford Antwi (Ghana and South Africa), Willie Olivier (Namibia) and Clas Thor (Sweden) are the authors of this book: "We all hope that it will be inspiring, for the development of training and provide more ideas for trainers in media."

Photo: Dickson Yeboah, NSJ Trust, 2005

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FOREWORD

Everywhere I look I seem to see a journalism training course. Some are long, some are short; some are done by experts, some by people who haven't been in a newsroom for years; some are skills-based, others are there to promote an agenda, like the plight of refugees, or environmental issues. But there is no shortage, that's for sure.

Why, then, are there still problems with journalism skills in our region? Where is all this training going?

The truth, the hard truth, is that much of this training is wasted. Either it is poorly executed, or the wrong learners are in the class, or the wrong teacher is in front of the class, or it is the umpteenth version of this course offered by different institutions within a few months, or it bears no relation to what is actually needed by working journalists.

There is a lot of journalism training going on, but not enough of the right training done in the right way. As journalism educators, we need to grasp this prickly nettle.

This book is a step towards solving this problem. By documenting ideas, methods and approaches for media trainers, we can start a debate about how we make sure that we make better use of the training opportunities available. The authors draw on their own extensive experience and, at the very least, provide a wealth of ideas for trainers to bring life, energy and greater effectiveness to their work in the classroom.

Journalism training requires a precarious balance between the practical and the thoughtful. We need people to write clearly and simply, and we need them to know how to conduct interviews, or lay out pages, or research material. These skills are in short supply. But all of that will remain only unused capacity unless it is driven by critical, independent thinking. Therefore, an important aspect of journalism training is about inculcating what I would call journalistic values.

We will get journalism training right when we can impart both the skills of the profession and the critical, independent thinking that lies at the core of good and valuable journalism. Without the latter, we are just stenographers. To be journalists, we need to also know how - with balance and fairness - to apply critical judgement to our choice of story, information, source and presentation.



I can't pretend that it is easy. As educators, we grapple all the time with the difficult task of achieving this. I expect this book will contribute to the debate and discussion around these issues - and provide a useful basic tool for those concerned about journalism training but dissatisfied with the inconsistency with which it is offered. If the book does that, it will make an important contribution.

Anton Harber

*Caxton Professor of Journalism and Media Studies
University of the Witwatersrand*

PART 1

BEFORE THE COURSE

- **TRAINING NEEDS ASSESSMENT**
- **CURRICULUM AND COURSE PLAN DEVELOPMENT**
- **LOGISTICS AND COURSE PREPARATIONS**



TRAINING NEEDS ASSESSMENT

How am I going to use this week productively? Well, why don't I teach these journalists something? What exactly do I think will interest them? Maybe they would like to hear something about political reporting. No, that is a common topic. What about ethics? Perhaps gender issues would be much more pleasing. It will be time for the men and women to fight it out. Great. I will settle for gender. It is a stimulating topic. So, for the next five days, I will be dealing with media and gender. I have to think about the various subtopics that I need to discuss with them. I remember that the selection of subtopics is dependent on how interesting and appealing they will be to the trainees. From experience, trainees hate boring topics; they tend to doze off in the middle of such lectures. Anyway, I will go through the table of contents of my gender books and select those topics that I enjoyed when I was studying journalism at college. Bingo...

ACTIVITY I

Think of an occasion in your life when you had to provide training.

- How did you settle on what you had to teach?
- What factors did you consider in selecting the main theme and the subthemes?
- How did you decide on the duration of the training?

A good trainer is a good planner. Things don't just happen for a trainer. High impact training requires calculated planning. Training is expected to address shortcomings or gaps. Therefore, it is very important for the trainer to be aware of the gaps the training will fill. Have you heard the saying "if it isn't broken don't fix it"? It applies here. There is no need to provide training on an issue the trainees are conversant with or that they will never have to apply.

In other words, the training offered must be relevant to the situation of the trainees or their organisations. Relevance here implies that the skill acquired will be of immediate or future benefit. Training should be used to improve or add value to trainees' skills. One method used to identify what is relevant to the trainee or the organisation that employs the trainee is needs assessment.

WHAT IS TRAINING NEEDS ASSESSMENT?

Training needs assessment allows the media trainer to use research tools to find out the strengths and weaknesses in a particular media institution or environment and ways to address any identified gaps and defects through training. It must be noted that not all defects can be addressed through training.

Usually on one hand there is a desired state that has not yet been attained. On the other is the present state of affairs or condition. Between the two is the discrepancy that needs to be addressed or uprooted. So the training needs assessment is used to identify this discrepancy. This may be a gap in skills, know-how, behaviour, resources, etc. The process can also be used to identify the causes of the gaps. After all, knowing the reasons for the existence of the gaps helps to uproot them.

It is very important for an institution to conduct a training needs assessment before committing resources to engage in any training initiative. In that way you, as a trainer, can hit the hammer right on the head of the nail. If it is not a training problem then you don't have to waste your time and resources, as well as those of the trainees, conducting training.

Amongst the research tools that may be used to gather media concerns, problems, needs, aspirations, etc. are the following:

- *Survey questionnaires*: These may be administered to examine the state of affairs. Respondents are asked to report on the situation by answering pre-determined questions in writing. Conclusions are drawn and recommendations as to the nature or kind of training needed to address the problem may then be identified.
- *Focus group*: A series of focus group sessions may be organised. Trends begin to appear after a series of interviews have been conducted to indicate what is needed for redress.
- *Interviews*: The trainer may decide to conduct interviews with relevant parties in order to arrive at an informed decision. In-depth interviews should be conducted. This unstructured method of interviewing allows the interviewer to obtain detailed explanations based on follow-up questions.
- *Observation*: The trainer can watch what media people do and how they perform their functions, including the equipment they use and facilities at their disposal. In the end, the trainer or researcher is able to make conclusions based on what is actually observed on the ground, for example in the newsroom or studio.

HOW CAN YOU CONDUCT TRAINING NEEDS ASSESSMENT?

There are several approaches available to the trainer for assessing training needs. Let's discuss two of them.

The first approach you as a trainer can use is to settle for ideal goals and work towards their realisation. These ideal goals or states are considered by the trainer as what literally is "ideal" for the training to achieve since they provide value to the trainees. The goals are listed and trainees are asked to rate and rank them in order to determine priorities. Once the ranking has been completed, you are in a position to compare the goal statements to unearth the discrepancies between the current conditions and the preferred state. The *need* is the difference between what is preferred and what is currently on the ground. If the need or gap can be addressed through training, it is described as a *training need*. The next obvious step is for you to develop an action plan once the need has been identified.

This is where you, the trainer, armed with the knowledge of the gaps that need to be filled, design a comprehensive training programme to address the discrepancy.

The second approach is for you to have an in-depth understanding of what the job involves or requires. This helps you to know what it takes to perform the job effectively and efficiently. You should try to find out the conditions under which optimum results can be obtained. Once you have this information, you can then take note of the constraints on the prospective trainees in carrying out the demands of the job. If the deficiency is not caused by a lack of training, do not consider training as an option.

In all cases you should consider the training option only if the unacceptable behaviour is caused by gaps in skills, attitudes and knowledge or where new responsibilities have been entrusted to the employee. In cases where a person has been given a completely new job to perform due to promotion or change of career, etc., training may be required.

WHAT ARE THE ADVANTAGES?

Training needs assessment allows the trainer to decide whether or not training can eliminate the gaps preventing optimum output. Sometimes the problem is poor selection of staff or lack of appropriate equipment or facilities. In that case, engaging in training will be unnecessary, irrelevant and a complete waste of precious time.

Training needs assessment allows the trainer to develop appropriate content and methods for the training. In addition, the trainer is able to identify the trainee who will benefit from the training. In other words, the curriculum becomes trainee-centred.

DOES IT REALLY MATTER?

If the trainer ignores conducting a training needs assessment, does it cause any problems? The simple answer is yes, it does. The trainer may end up deciding to teach content most convenient to him/her. Alternatively, the content taught will be what the trainer perceives to be of benefit or interest to the trainees. (Refer to the beginning of the chapter.) Either way, the content will not be relevant in addressing the needs of the trainees and/or the organisation they work for.

CONCLUDING REMARKS

Media training is not a haphazard activity. It needs a lot of preparation long before the commencement of the actual training. Some of the initial preparations may or may not directly involve the trainer. For example, research on training needs may be conducted by someone other than the trainer. Nonetheless, the findings or results of the needs assessment have a direct bearing on the curriculum developed and implemented by the trainer.

CURRICULUM AND COURSE PLAN DEVELOPMENT

“Hi John, how was class today?”

“Oh, Ndebule, I wasted this morning for nothing. Teacher Jennifer didn’t know what she was doing. She touched on one thing and then slipped on to another in a very confusing and disorganised manner. I have a feeling she didn’t prepare for the class; she didn’t know exactly the topic she had to teach during the session and therefore she combined several units and modules into one lecture. In the process the class didn’t learn anything. We came out more confused than before the start of the class. I think the teacher herself might have realised the mess. She was embarrassed because towards the end of the session, she could hardly look us in the eye. The sad thing is that this has gone on for about three weeks now. Most of us are afraid that we will not pass our final examinations since the questions are set externally. What sort of a teacher is this? She appears very knowledgeable but quite disorganised when it comes to teaching. Teacher Jennifer is a disaster.”

WHAT IS A CURRICULUM?

We are not going to discuss theories of curriculum. There are quite a number of them but that is not the focus of this handbook. For our purposes we will describe a curriculum as a written plan that states what the trainer will teach or what the learner will learn by the end of a given period.

In addition, the curriculum gives the trainer an indication of how the teaching is to be done and how the trainees should learn. When ideas are merely lodged in the trainer’s head, they will not qualify as a curriculum unless they are expressly written down.

It must be stressed, however, that as a plan the curriculum provides guidance and direction but it is not written in stone and therefore can be modified before or during implementation. In other words, the curriculum in practice may not necessarily reflect exactly the curriculum as you originally planned or anticipated it to be. There are many intervening variables that influence what is taught and what is finally learned by the trainee.

As stated earlier, the outcome of the training needs assessment serves as the basis for the development of the curriculum. Issues such as the content of the training, the target and methods to use including equipment, materials or facilities for the training, etc., emanate from the training needs assessment. It also sets the standards to be achieved at the end of the training.

A good curriculum should address the following questions:

- Why is the trainer going to teach that material?
- Why is the training going to be done as proposed?
- What benefits will be gained by the trainees who go through the training?
- What professional skills will the trainees acquire?
- What can they accomplish after successfully completing the training?
- What are the objectives of the training?
- What does the trainer need to accomplish the training?
- How is the trainer going to do the training?
- What is the order in which the training material is to be delivered to the trainees?
- When will the training be done?
- How will the trainer assess the trainees?
- When will the assessment take place?
- How will the trainer receive feedback from the trainees about the training?

For our purposes, a curriculum has many interrelated parts. These include training objectives, intended learning outcomes, training methods and facilities, assessments and evaluation.

Trainers should always remember that as an interacting system, any changes made to one element affect the whole system. This means that considerable thought should be given to changing any of the building blocks that cumulatively make up the structure and content of the curriculum.

METHODS FOR DESIGNING CURRICULUM AND COURSE PLAN

There are many approaches trainers can use to design a curriculum. We will discuss some of them here. This is not necessarily a comprehensive list of all the methods available. You may want to explore other possibilities on your own. Seven approaches are discussed below in this handbook:

APPROACH I

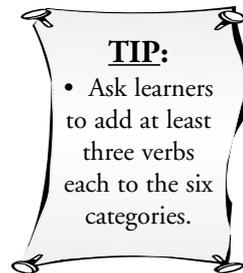
The trainer starts with a broad aim and then reduces it to measurable objectives. From the objectives, the trainer decides on the content and teaching strategies as well as the assessment methods that will help to achieve the objectives. This is a very popular approach. It could be seen that all the major decisions are made by the trainer. It is like a top-down approach.

Some trainers find it difficult to make the distinction between the aim of the course and its objectives. The *aim* is usually not measurable. It is a statement expressing the motivation for having the course. For example, the aim of the economic reporting course is to develop understanding among participants of how to report professionally on national economic trends. On the other hand, one of the objectives of the course may be to enable participants to create and publish a 4-page inset analysing the Mozambican national budget.

These days, the trend is to use intended learning outcomes (ILOs). These allow the trainer to state what the trainees should be able to do at the end of the training or module. The ILO is usually framed like this: At the end of the training, participants should be able to... (read, write, analyse, list, demonstrate,...). Note that the words in parentheses are all action verbs. The trainer is encouraged to select verbs that will make what is learned observable and assessable in different categories of learning. These include knowledge, comprehension, application, analysis, synthesis and evaluation.

Examples of such words in the different categories are:

- Knowledge: recount, define, list.
- Comprehension: explain, clarify, identify.
- Application: operate, demonstrate, practise.
- Analysis: compare, appraise, distinguish.
- Synthesis: develop, create, design.
- Evaluation: assess, measure, criticise.



Approach 1, as described above, allows the trainer to state the end result of the training as clearly as possible. This allows the trainer to select and choose content, resources and assessment methods that will confirm the attainment or otherwise of the set objectives. Unfortunately, because everything is set out upfront, this approach does not lend itself to changes midstream. Even when, as a result of participants' reactions and feedback, change is desirable, this approach does not permit it. It is inflexible.

APPROACH 2

This is sometimes described as the content-driven approach. Trainers list the topics they plan to teach before considering any other factors necessary to build or develop a comprehensive curriculum. Using a syllabus to develop the curriculum has a number of disadvantages. For example, the mere listing of a topic does not in any way provide a clue as to the depth and direction of

treatment and/or teaching. What the trainer intends to teach might not necessarily be what is taught, nor what the trainees actually understand, remember and reproduce. This approach is not highly recommended.

APPROACH 3

There are occasions when the trainer is compelled to use or include topics in the curriculum not by choice, but through imposition from “above”. For example, some donor organisations insist that all training programmes they sponsor must include some elements of gender, irrespective of the theme of the course. In this case, relevance and need are thrown out of the window.

APPROACH 4

Some trainers design their curriculum around their interest areas. They include only the materials they are interested in teaching. Such trainers demonstrate passion for the training since the subject matter is premised on their own personal motivations.

APPROACH 5

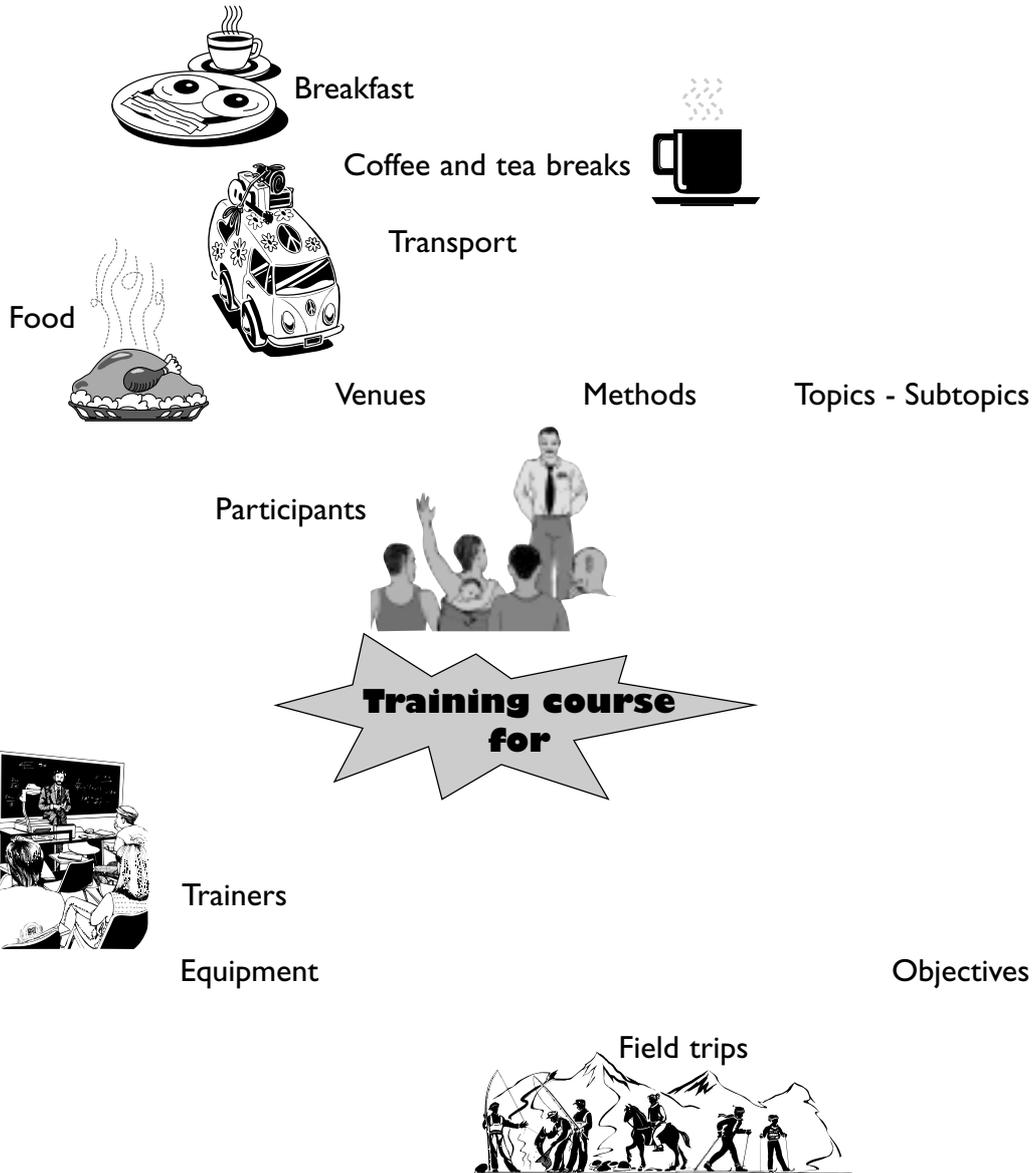
There are instances of trainers developing their training curriculum on the basis of available resources, including books, magazines, websites and Internet availability.

APPROACH 6

An easy way to start the planning process is to use the method of individual mind mapping or brainstorming with colleagues. Start by writing the course name in a box or a circle and then continue to think what needs to be planned.

Step 1: Write down keywords as they come to mind and gradually the demands on the course planning will be clearer.

Step 2: Go to each keyword and develop it further (as shown around the word 'Venues'):



APPROACH 7

An alternative approach is to use the following question sheet to plan training based on general questions and developed from our experience as trainers:

Questions to reflect on in the planning process for a training course:

1. Will the training be basic or advanced?

- At which level should the training be aimed? How does this affect the planning of the programme?
- Is the training for future use (basic training) or instant use (further education)?

2. Who are the participants?

- Where do they come from?
- Did they apply to attend the course or have they been sent by media companies/institutions?
- What is their background and what previous training have they received?
- What do they need the training for?

3. What methods can be used to get in-depth knowledge of their professional skills and needs?

- Before the course?
- At the beginning of the course?

4. What are the main objectives of the training course?

- Writing them down will be useful during the planning process and for choosing methods and exercises. Use the following line as an introduction:
- After the course the participants will be able to ...

5. How many steps should there be for the entire course?

- Is it short-term training? A quick injection?
- Long-term development with different steps, including pre-course, during and post-course assignments?

6. How many hours/days can be allocated to the course?

- How much time is available for the entire course?
- How much time should be allocated for each session?

7. How many trainers will be available and what is their background?

- Will there be only one trainer or a team?

- What will be required of me and the invited trainer(s)?
- Does their/my background suit the needs of the trainees?
- What are the challenges that will have to be overcome?

8. What are the main training methodologies that should be used?

- Training based on lectures?
- Participation-oriented training; starting from the needs of the participants and adjusting them as the training progresses?
- Problem-oriented training; for example a course to develop new methods for journalism?
- Should it be a combination of several methods?
- If yes, how do I ensure a balance between the different methods?

9. Should participants have a detailed or a short programme?

- A detailed programme has the advantage of showing a clear structure but also gives you the freedom to change as the course develops.
- A brief programme, for example, “Day of interviewing” or “Day of layout”, makes it easier to adjust as you go along but participants might be concerned about what is to come. Then details in the programme can be presented at the beginning of each day.

10. Detailed planning

- Plan the time schedule for the different sessions carefully. Find interesting and catchy titles for the course and the different sessions. Think like a journalist, not like a bureaucrat. Remember to provide a shifting rhythm between introductions, group assignments, discussions, pair work, practicals and summaries.

Day of interviewing. *“Nothing interests people more than people”*

- 07:00 - 08:00 Breakfast.
- 08:00 - 08:45 “Good Morning Blantyre!”
- 08:45 - 09:00 Evaluation of the starter.
- 09:00 - 09:10 Break.
- 09:10 -10:30 “My Worst Mistakes as an Interviewer”.
- 10:30 -10:45 Coffee/tea break.
- 10:45 -12:30 “From Nervous to Self-confident Interviewer.”
(Role games around interviewing.)
- 12:30 - 14:00 Lunch.
- 14:00 - 15:30 “Capturing Voices on the Market”.
(Vox pop training.)

- 15:30 -15:45 Coffee/tea break.
- 15:45 -16.45 “Which Answers did we Get?”
(Listening and feedback.)
- 16:45 -17:00 “The Most Important Thing I Learned Today.”
(Summary of the day.)

Questions you will need to answer:

- Which introductions, lectures, exercises are needed?
- Do you want/need to invite other lecturers/journalists?
- How will you start to build the group?
- Describe the main objectives for each session: After this session the participants will be able to...
- What will the content of each session be?
- Will I use one method or a combination of methods?
- Have the venue, technical equipment and materials been arranged?
- What financial matters must be considered?
- What about transport - to collect participants when they arrive, for field trips, etc.?

11. Will the course be evaluated and what methods will be used?

- Will the evaluation take place during or at the end of the course?
- Will participants receive certificates?



A PLANNING SHEET FOR DEVELOPING A TRAINING PROGRAMME

The planning sheet below can be used to help you develop a training programme.

Number of participants: Number of groups:

Level of participants:

Headline for the day

Objectives for the day

1. By the end of the day participants should

.....

2. By the end of the day participants should

.....

Outcomes for the sessions

1. By the end of the session participants should

.....

2. By the end of the session participants should

.....

3. By the end of the session participants should

.....

4. By the end of the session participants should

.....



MEETING TRAINEES' NEEDS

In *A Guide to Participatory Curriculum Development*, Peter Taylor has identified four main steps that can help the trainer to design an effective training course. Firstly, the trainer should identify what trainees want or need to know and decide what type of training can meet their learning needs.

This step relates to training needs assessment discussed in the previous chapter. Generally, trainees want to obtain one or a combination of personal, economic, vocational and social leverage through course participation. It is therefore important that curriculum development address these needs or demands.

Some participants want to satisfy their personal objectives which, for some reason, they were unable to accomplish through the formal education system. They see remedial education as the alternative route for attaining their personal goals. It is in recognition of this need that NSJ has partnered with some tertiary institutions of repute to accredit some of its courses for certification and recognition.

Trainers cannot rule out economic interests of some participants. Some use training to ready themselves for the job market. New and better positions may be associated with monetary and other fringe benefits. Higher social status and promotions may all come from course participation, either directly or indirectly. For some other participants, the benefits could be short term such as receiving per diem.

Another need that may drive trainees to participate in a course is the genuine desire to acquire knowledge that would make them understand and deliver quality material or output. These are people who are passionate about their craft. For example, on many NSJ courses we meet trainees who want to become better journalists. Some of these trainees even develop plans of action for implementation by the end of the training session.

We cannot ignore the social status enhanced knowledge gives to trainees. Besides, training environments create the atmosphere for the development of relationships and networks. Some of these are needs trainees may wish to satisfy.

Although the distinction between these needs is questionable, the format provides us with a starting point for further discussion. It is questionable

because needs or demands as explained above may overlap or some needs may not be included in the list discussed so far. In addition, individuals may have different needs from time to time.

Nonetheless, it is useful to assume that in the majority of cases the trainees' needs fall within one or more of the needs discussed above. It is therefore safe to say that if the curriculum fails to address concerns of a personal, social, economic and vocational nature, then it needs to be revisited and adjusted. In other words, if a curriculum does not address the concerns of a trainee, the usefulness of that curriculum becomes questionable.

The trainer is also expected to identify the type of training needed by the trainee. There are many options available. In settling on a choice, however, the trainer must be guided by the expected outcomes. In this case, it is expected that the trainer could see the end from the beginning. From the material covered so far, you will have received insight into some of these challenges. For example, you will have to decide whether or not the course duration should be long, how the facilitation is to be done, the time allocation for theory as against practicals, etc. Whatever the challenges are, always note that your task as a trainer is, among other things, planning that learning takes place. This includes the development of an appropriate and high impact curriculum.

The next step is to implement the training in such a way that learning actually takes place. The use of appropriate training methods is the third step, followed by evaluation. We will discuss these in detail in Parts 2 and 3 of this handbook.

LOGISTICS AND COURSE PREPARATIONS

This section focuses on, amongst other things, long-term course preparations, the layout of the training room, checking equipment and welcoming participants on their arrival.

PREPARATION BEGINS LONG BEFORE THE COURSE

Oh, dear. Already Monday and on Saturday I have to be in Mbabane to facilitate a course for local newspaper reporters. Where is my material from the last course two months ago? Here. Good. But why didn't I sort it out straight after the last course? Now nothing is in order.

Material about ethics? Here are some notes: 'Case studies must be changed!' 'Examples are too old!' So, where do I find new ones? Where is my collection of newspapers? Darling ... darling? Where are you? Have you seen my stack of papers? In the dustbin? Why?

They were just collecting dust and you thought I wouldn't need them anymore!

No, no ... Maybe, my colleague at the Swazi Observer will be able to help me. I have to call her ...

Planning a lecture or a course doesn't differ in any way from journalistic reporting. The key questions are the same: When? Where? Why? What? How?

Skilful and lively training needs careful preparation. For example, to build up your training material you need to be on the constant lookout for suitable material - newspaper clippings, magazine pictures, striking advertisements, cartoons, good websites and radio and television programmes.

Don't be fooled into thinking that you can leave this until the last minute and grab the airline's in-flight magazine or a few local newspapers on your way to the course venue. It is a never-ending, ongoing search to collect the right material.

The process of collecting material should also be seen as part of your final and mental preparation for the course. You must get yourself ready, prepared and feeling confident. Nothing is as unnerving as being poorly prepared for a training course. Participants will soon see that you are unprepared and your confidence will be undermined.

Get into the habit of challenging yourself to always add new material and training methods to avoid routine. Even if the topic is the same as the last time, look at every training course as a new situation with a new group and as an opportunity to enrich and improve yourself as a trainer.

Saying to participants, "I saw a very good example of a serious ethical dilemma, but I can't find it amongst all the material I brought along" is of no use to anyone and shows that you are disorganised. Here are some tips:

- Start collecting material well in advance of your lecture or course. Look for "This can be useful!" material, positive or negative, and make sure that you keep it. For a course for reporters of a local newspaper this could be examples of different trends in content and layout, different writing styles, photojournalism, front pages, news items, news stories, interviews or photos for layout exercises.
- File your material in different categories. A basic system of broad categories will initially be all you need, but you can refine your material later into subcategories such as different types of news items, good examples of news with many dimensions or surprising forms of interviews.

- Collect interesting examples, both for content and form.
- If you are planning for broadcast training, keep a tape ready in your cassette and/or your video recorder to record useful examples from radio and TV.
- Check different websites (media companies and training institutions) to find the latest information about your subject.
- Are there any new books which cover your topics? Visit the bookshop, library or an online bookshop to find out.
- Arrange your material so that it's easily accessible for different sessions.

Prepare teaching aids such as overheads and PowerPoint presentations well in advance, rather than putting something together hastily. See p 135 for points you must keep in mind when preparing presentations.

Try to plan every aspect of each session and don't cram in too much. You cannot fit more than 60 minutes into an hour and if you try to do this, you will run way over time. This, in turn, will require you to reschedule or omit some of the sessions later during the day or the week.

TIP:

- Updating yourself with the latest news, developments and trends prior to a course is extremely important. It will not only build your own confidence, but your participants will also have confidence in you if they see you know your topic or subject well.

If it's your first time facilitating a session or course, try to plan for two possibilities: basic and additional examples. Maybe a discussion or activity doesn't last as long as you thought it would. Then you will need to add one or two extra examples. Or, if the first examples are too basic, you will need more advanced ones.

To get positive results from training, you as the trainer need to actively participate and you also need the active participation of the participants. Establish communication before the course and tell participants what material or examples they must bring to the course. This shows that you are involving them and gives them some responsibility before the course starts. Communication before the course also stimulates the participants' thinking, initiates the group building process and increases the level of participation. In general think: "we together" - not "they".

How can an invitation letter be written? Here are two examples, the first one sent before one of our Training of Trainers courses:



EXAMPLE I

Dear Colleague

Greetings. As trainers we look forward to seeing you in Mbabane with your arrival on Sunday for the 'Training of Trainers' course. Following this letter is a preliminary programme and some ideas on what you should bring for the course.

Training of Trainers is a 14-day full-time course, built largely on your own active participation to develop interesting teaching methods for print media, radio, and TV training. The programme consists of workshops, discussions to learn from each other and group sessions - all with lots of fun and stimulating new experiences. You will also get to know new colleagues and friends.

During the course you will have two individual tasks:

- (i) One small morning session of 5 to 10 minutes. The nature of this will be explained to you on the first day.
- (ii) One task to complete a training programme for a two-day course - from your own experiences and ideas as a trainer. It's advisable to start preparing this already at home and to finalise it after discussions with us and other colleagues during the course.

Besides preparation for your own training sessions, we would like you to bring some training material from your media house/country:

1. Two English language newspapers for discussions about news, news evaluation, interviews, profiles and design.
2. The following participants have been selected at random to introduce themselves on Day 1 through a small unbreakable object, e.g. a special item you always wear, a small object of special significance, a photograph, etc.

[NAMES TO BE INSERTED HERE]

If your name is listed above, please remember to bring the object along.

3. For the specialised media group exercises scheduled for Monday and Tuesday you need to bring the following, depending on your area of specialisation. You only need to bring material for one of these media types.

Print Media

- One copy of your favourite newspaper or magazine for a presentation exercise.
- Some more copies of English newspapers and magazines from your country, beside the two mentioned above, for different exercises during the special days.
- Some examples of news stories, columns, features, interviews and profiles that can be used as inspiring examples of ideas, topics, content and design.

Radio

- One 10 to 15 minute cassette or CD recording (or extract) of any of the following broadcast formats: magazine programme, documentary, current affairs.
- Note: Preferably, but not necessarily, your own work.

Television

- Raw footage on any issue.
 - One edited news story you consider good, or a total disaster.
 - Note: The material does not necessarily have to be your own work.
4. Print, an audio or TV example of HIV/AIDS coverage from your own media house or national media.
 5. Print, an audio or TV example of coverage of customary law issues. Please ensure that you are aware of what customary law and tradition issues are newsworthy in your country, or deserve to be newsworthy.
 6. And, also bring a headscarf and skirt or a jacket and tie (depending on gender) - just in case we go somewhere where the dress code demands this.

Best regards and a welcome to Mbabane.

Willie Olivier and Clas Thor

And, if you have questions, please contact us on the following mail addresses:

Willie Olivier

E-mail: williesa@mweb.com.na

Clas Thor

E-mail: thor.media@telia.com

EXAMPLE 2

The following is a request to participants to do a media analysis before a training course on in-house-training for print and radio:

Dear Colleague,

MEDIA ANALYSIS: NEWSPAPER OR RADIO STATION

Before the course in Dar es Salaam you have the task to visit and analyse one newspaper or one radio station in your country (depending on whether you work for print or radio broadcasting). This analysis will be used for our in-house-training in special groups. You will also be asked to do a presentation of about 10 to 15 minutes in front of the class. To support you in your work we have listed some useful questions, but feel free to add more or others.

Presentation

Besides content, this assignment will showcase your presentation skills. Imagine you are presenting to 'your class', trainees or editorial board. Watch delivery, speech, voice, posture, and keeping audience interest.

NOTE: Feel free to use teaching aids within normal reach.

Questions:

- Who is your audience?
- What are the main interests and concerns of your audience?
- Does this newspaper/radio serve them well? Why or why not?
- What attracts your readers/listeners? How do you know this?
- What are the objectives (mission statement) of your news organisation?
- What are its strengths and weaknesses in achieving its objectives?
- What problems and assets do you find in your coverage and news gathering/writing?
- What shortcomings and strengths do the journalists have?
- Percentage of local, national and international news?
- Percentage that is generated by your reporters and percentage that is taken from the wire services?
- What is the financial situation of the newspaper/radio? What implications does their financial situation have for reporting?
- What kind of pressure do you get from advertisers and/or your advertising department? What is the importance of government advertising, if any?

- Does the newspaper/radio have a Code of Ethics? If yes, how was it developed? Content? Is there an Ombudsperson?
- Does the coverage reflect the concerns of women, the youth, the elderly, rural people, poor people? If not, why not? How can this be improved?
- How is the coverage of HIV and AIDS? How can it be improved?
- What is missing?
- Do you have a dedicated or specialised HIV and AIDS reporters/desk?
- How often do you produce HIV and AIDS-related news?
- What and who originates such news?
- How is the coverage of health and the environment?
- How many women reporters/editors and bosses do you have? Reasons and consequences.
- Is there a gender policy? How was it developed?
- Newspapers: Are you happy with the layout? Use of photographs?
- Radios: Are you happy with the programming, use of time and studios?
- What is your favourite page or section/radio programme, and why? What is your least liked page/section or programme and why?
- If you were made editor tomorrow, what would be the first three changes you would make?

Best Regards

Prince Mtelera, Robin Tyson & Mercedes Sayagues

WHO ARE THE PARTICIPANTS?

Familiarise yourself with the names and other important details of your participants before the course. This makes it a lot easier than trying to remember 16 to 24 names when the course starts. When they see you know something about them it will be much easier to win their confidence. How can this be done?

- Look through the application forms and CVs.
- Remember their faces - if there are photos - and some highlights in their careers.
- If necessary, phone them to ask questions. This is a good way to establish contact and to check their knowledge of language (if needed for the course).
- Open a web-based discussion forum on Yahoo where participants can introduce themselves and start a dialogue prior to the course.
- Google for their names on websites. What can you find? Articles? Interviews? Programmes?

- Learn more about the media companies they represent.
- Ask each participant to send you examples of their articles or programmes.
- If the participants arrive a day ahead of the course, try to meet and chat with them.

THE LAYOUT OF THE VENUE

The layout of the venue plays an important role to ensure the right atmosphere for learning and working. It also determines the level of contact between the trainer and the participants.

The layout of the venue is one of the important aspects that must be considered when planning a training course. It will be determined by considerations such as the venue itself, the size of the group and the types of exercises you will be using.

The following are some examples of venue layouts:

- The U-table arrangement creates a formal setting which puts the trainer at the head of the venue. Closer contact between the trainer and the participants can be established by the trainer taking the floor inside the U.
- The classroom layout is a conventional arrangement which is still used in most schools and training institutions. It is formal and creates distance between the trainer and participants, especially those at the back of the classroom.
- A centre table arrangement (with participants facing each other directly) stimulates discussion. It is suitable for groups of less than 20 people and works best for long sessions.
- Clusters of tables are suitable for small groups of up to eight people assigned to do group work such as completing a group exercise or problem solving. It allows for a high degree of participation, but participants can lose focus on the issue under discussion.

HEALTHY BODY, HEALTHY MIND

Your physical health is also important, but is often easily forgotten. If a course is conducted over one or two weeks and you are in poor physical shape, you are likely to become exhausted during the course. You could lose patience and might find it difficult to keep up the momentum of the course and to maintain a positive atmosphere in the group.

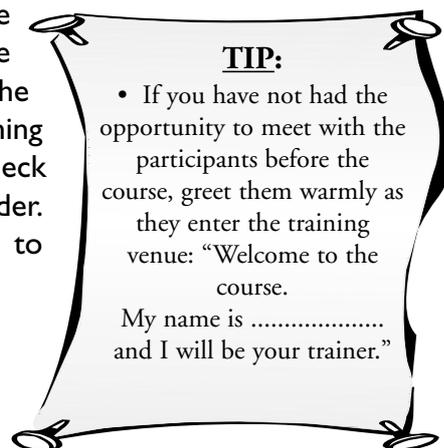
Get into the habit of exercising regularly before a course by walking, running, cycling or swimming. Also try to set some time aside during the course for your physical training. Consider it a good habit to take a relaxing “debriefing walk” after the last session of the day or before you begin your preparations for the next day.

FINAL PREPARATIONS

Finally, on the evening before the course, check that everything at the training venue is in place and in working order. Here’s a short checklist:

- Is the layout of the venue the way you want it?
- Are there enough chairs for all the participants?
- Is all the equipment you need available?
- Is there a plug point for the overhead and/or PowerPoint projector nearby, or will you need an extension lead?
- Does the overhead projector work and does it have a spare bulb?
- What about computers? Do they work? Are they connected to a printer that works? Are they connected to the Internet?
- Is the blackboard/whiteboard clean?
- Do you have name tags for the participants, or will they be writing their own names?
- Are there writing materials such as notebooks, pens, pencils and files?
- Will there be water for the participants?
- Has tea and coffee as well as lunch been arranged for the breaks?

On the morning when the course starts, see to it that there is a vase of fresh flowers on the table in the front of the training venue and do another quick check to see that everything is in order. Then be there at the door to receive your participants.



PART 2

THE COURSE

- **NNNERVOUS? I'M NNNOT, WELL MAYBE A LITTLE ...**
- **GET OUT OF THE BOX!**
- **HOPES AND FEARS**
- **ORDER IN THE HOUSE!**
- **BUILDING THE GROUP**
- **A NEW DAY, FULL OF POSSIBILITIES**
- **DIFFERENT STYLES OF TRAINERS**
- **DIFFERENT TYPES OF PARTICIPANTS**
- **DIFFERENT LEARNING STYLES**
- **TRAINING METHODOLOGIES**
- **WHEN THE ENERGY LEVEL GOES DOWN. WHAT THEN?**
- **EFFECTIVE PRESENTATIONS**

SOUTHERN AFRICAN MEDIA TRAINING TRUST

NNNERVOUS? I'M NNNOT, WELL MAYBE A LITTLE ...

The first day of any course is the most crucial as it determines the atmosphere for the rest of the course. This chapter deals with the methods you can use to introduce participants and yourself.

Do you also feel as nervous as I do on the first day of a course, even if you have done all the necessary preparations? You know, even though I've done the scriptwriting course several times now, I'm still a little nervous. Even if you're familiar with the content, each group is different and you sometimes just get a gut feeling that some participants thought that they were selected for the tourism course and not the scriptwriting course. And then, of course, there's always the possibility that something could go wrong, no matter how well the course has been planned. Mind you, I've come to accept that I'll always have that nervous feeling ever since a colleague told me once, 'When you stop feeling nervous before a course, you know that you've either become over-confident, or too complacent.'



PLEASED TO MEET YOU OR GETTING TO KNOW EACH OTHER

“Welcome to this course. I am ... and I will be your trainer.”

“Welcome. You must be Diana. I recognise you from your byline in your weekly columns.”

The way in which participants are welcomed and you conduct yourself during the first hour of a course is crucial for the outcome of the entire course. During this period you must try to:

- Establish your authority as a trainer.
- Raise curiosity amongst the participants and get them to ask, “What is going to happen?”
- Explain how you will be working with them.
- Start to build a feeling of belonging and ownership amongst the participants; a feeling of “We will do it together in this course”.

If you did not have an opportunity to meet with the participants before the course, greet them warmly as they enter the training venue. This is an easy way of showing them that “here we train in an open atmosphere” and starting a dialogue. Shake their hands, look into their eyes, listen to their names, ask how their journey was and invite them to acquaint themselves with those who have already arrived.

On the first day of any course you are confronted by participants with divergent personalities, personal backgrounds, ideological views, cultural norms and values and views on gender. They come with different expectations, apprehensions and preconceived ideas. Managers, senior reporters and beginners are all on the same level, that of participants, and they have to assert or find their position within the group.

After the initial greetings and conversations the opening session provides an opportunity for you and your participants to get to know each other better. The introductions should take place in a relaxed and friendly atmosphere and surprise participants. They should also set the tone for the course and, if possible, the format and content must be linked to the subject for the days or weeks ahead. For an interviewing course, for example, start with an interviewing exercise; for news reporting in TV start with a stand-up or for feature writing start with a story-telling exercise with pictures or about names.

How long should the introductions take? That depends on the number of participants, but most importantly on the duration of the course. For a two-day course you can set aside just the first hour for introductions. For a two-week course you can use half a day and for a longer course a day or more, based on the principle of “the longer a course, the further you can go with personal introductions”.

Some participants might say: “The personal presentations took too long”. Be patient, is our advice, as you can progress faster with the training when the trainer and participants are comfortable with each other and their backgrounds right from the start of the course.

Openers also give you a good idea of the personalities of the participants on a course. The way in which they present themselves will enable you to see who is over-confident, arrogant, insecure or quiet, but deep. In some cases a participant might also say something about his/her personal life which will give you and the other participants a better understanding of the participant’s behaviour.

GETTING TO KNOW THE PARTICIPANTS

WRITE YOUR NAME

Some trainers provide participants with name cards which are prepared in advance and, although neat, they have that ‘standardised’ look. If you want to get more personalised presentations, in style and the size of the letters, and catch a glimpse of the participants’ characters and creativity, ask them to write their names on blank cards.



LEARNING NAMES IN A SHORT TIME

“I am Laughing Leonard.”

“He is Laughing Leonard, I am Red Rose.”

“Laughing Leonard, Red Rose and I am Envious Edward.”

“Laughing Leonard, Red Rose, Envious Edward and I am Orange Olivia.”

“Laughing Leonard, Red Rose, Energetic Edward. No, no, Envious Edward, Orange Olivia and I am Magical Mary.”

Ask participants to form a semi-circle in the front of the classroom. Everyone must then add an adjective to their name and repeat all the other names in the group, starting from the first one. There will be some mistakes initially, but after a few repetitions the names will be remembered within a short time. When everyone has tried, you can

increase the excitement by

offering a reward to the first participant who can repeat all the names without a mistake.

TIP:

- This is the conventional way of making introductions and is ideal for short seminars or workshops. It does not, however, break down the formality of opening sessions and should be avoided where possible.
- If you are training for broadcast, add a real or symbolic microphone and let the participants introduce themselves in the form of a stand-up or a live report.

TIP:

- This is a quick way of learning names in a large group, but creates a lot of fun and laughter.

BRIEF SELF-INTRODUCTION

Ask your participants to introduce themselves very briefly in 30 seconds (giving both personal and professional details) from where they are seated.

VARIATION OF SELF-INTRODUCTION

Begin by asking participants to help you arrange the seating in the classroom in a semi-circle or a circle and to take a seat. Next, give a rolled-up newspaper to one of the participants and tell him/her: "We all would like to know very much who Mary is, so tell us a little bit about yourself. Where do you come from? Where do you work and what are your hobbies? When you are through with your introduction, you must indicate who should be next by passing the newspaper to one of the other participants." The process is repeated until all the participants have introduced themselves.

TIP:

- This method departs from the usual method of following the sequence in which participants are seated and is interesting to determine group dynamics. Who chooses whom? Who teases whom? You can also study the way participants hold the newspaper while introducing themselves. Does the participant use it confidently as a pointer or is the participant squeezing it nervously?
- Decide on the maximum time for each presentation, depending on the number of participants in the group, otherwise the presentations could take too long. For example, when the first participant starts with a long presentation, the others might think that they are allowed the same length of time.

TELL US ABOUT YOUR NAME

Arrange the seating in a semi-circle or a circle and start by asking any participant, "How did you get your name?". He/she will then start to talk about his/her background and family life. As an alternative you can ask "Do you like your name?". Repeat the exercise with all the other participants.

TIP:

- This is a useful starter for interview training and feature writing

TIP:

- For safety reasons, also have a glass of water nearby.
- This method prevents participants from being too lengthy with their presentations. The time each participant speaks will depend on the quality and the length of the match and how skilled he/she is at lighting and keeping the match burning by protecting it against the wind or from the air conditioner. It adds surprise and humour to the presentations and can be a good starter for stand-ups for radio and TV where the presenter has to focus on reporting, the microphone and his/her surroundings.

AS LONG AS THE MATCH IS BURNING

Bring a matchbox, hand it to a participant and ask him/her to light a match and to talk about himself/herself while the match is burning. Continue the process until all the participants have introduced themselves.

INTERVIEWING

The following few exercises can also be used when you are presenting a course on interviewing:

GET TO KNOW YOUR NEIGHBOUR

Start off by telling participants, “I’d like you to introduce yourself to the person to your left and to your right by just telling them your name.” Allow only about 30 seconds and then say, “Now I’d like you to turn to the person to your right and to ask him/her questions that will give you a better idea of who your neighbour is. Make sure that you take down notes as at the end of the exercise you’ll be telling the rest of the class who your neighbour is.”

Allow about 5 minutes and then ask the pairs to switch roles, with the interviewer becoming the interviewee. After 10 minutes, participants are invited to introduce their neighbour to the class.

TIP:

- This exercise is useful as some participants are often shy to introduce themselves. It sometimes also highlights common mistakes interviewers make, such as getting the wrong information because they didn’t take notes. Another advantage is that it builds confidence in speaking.

INTERVIEWING IN A GROUP OF THREE

Divide the class into groups of three by allocating each participant the number 1, 2 or 3, 4, etc. Participants with the number 1 form group One, number 2s will form group Two, 3s group Three and so on. Once the groups have formed, give the following instructions:



“In each group one person should represent A, another B and the third C. A interviews B for two minutes, while C listens and makes notes of questions he/she thinks A should have asked B.

Then B interviews C for two minutes, while A listens and makes notes of questions he/she thinks B should have asked C.

And finally, C interviews A for two minutes, while B listens and makes notes of questions he/she thinks C should have asked.”

When the groups reassemble, each participant tells the class about the person he/she interviewed, while the ‘listener’ tells the group what questions he/she thinks should have been asked. Allow approximately 6 minutes per group for reporting back.

TIP:

- This is a useful exercise to test comprehension about the task and interviewing skills.

COCKTAIL PARTY. WHO AM I?

Hand out blank sheets of A4 paper, felt-tipped pens and safety pins and then tell your participants:

“Write five keywords about yourself in large block capital letters on an A4 sheet and pin the sheet on the front of your shirt/blouse or jacket.” Once this has been done, tell them: “Please circulate in cocktail party style and talk to each other about the words listed on the sheet of paper for no more than a minute before moving on to the next person.”

After 5 minutes participants are asked to return to their seats.

DRAW THE STORY OF YOUR LIFE

Participants are asked to draw the story of their life (from the day they were born to the present) with a felt-tipped pen on a blank flip chart. They are not allowed to write anything on the paper (except their name) or use numerals. Allow 15 minutes for this activity.

After regrouping, each participant must explain what he/she depicted in the drawing (allow 3 minutes) and other participants can then ask questions (allow a further 2 minutes). The drawing is then pasted on the classroom wall.

This exercise consists of two main stages:

The first or reflexive stage requires the participants to go into their inner self and to visualise a picture of their life.

In the second or verbalising stage the participants must put what they see into words and describe what they see.

IF YOU WERE A TREE, A BIRD, OR AN ANIMAL

Divide participants into groups and give each participant A3 or flip chart paper. Tell those in the first group to portray themselves as the tree they would like to be. The second group has to draw the bird they would like to be, the third group an animal and the fourth group a piece of furniture. Give them 5 minutes to do the drawing and then start the presentations.

The result might look something like this:

"I would like to be a guava tree with thin branches, not so easy to break and with rich and tasty fruits."

"I prefer to be an eagle - a strong, smart flier and observing things clearly from above."

"My choice is to be a dog - always there, sniffing around, observing."

"Here, I have drawn a table with a beautiful cloth. It stands firmly and the tablecloth makes me very colourful."

TIP:

- This exercise can become charged with emotions. For example, memories of an unpleasant childhood or bad experiences might be aroused during the presentations. Follow-up questions can also open up 'doors to inner rooms' without the participant being prepared for it as the combination of presentation and questioning just makes it happen. As a trainer, you have to keep an eye on the process and perhaps intervene if it goes too far. In some cases you might have to support the participant afterwards with a debriefing talk to sort out what happened during the presentation.
- You can leave it entirely up to the imagination of participants to draw the picture as they visualise their life, or you can specify, for example, ten aspects of their life that must be shown.
- Another variation is to limit the drawing to their education and career, or their personal and/or domestic life.
- The exercise provides interesting insight into the creativity and thinking process of your participants. Some participants depict their stories in an abstract way, others in a linear fashion and still others in a circular sequence. From their response when you assign the exercise you will be able to see who is ready to take up challenges without using excuses like "I cannot draw". You will also get insight into the participants' comprehension and interpretation of 'out of the box' activities.

TIP:

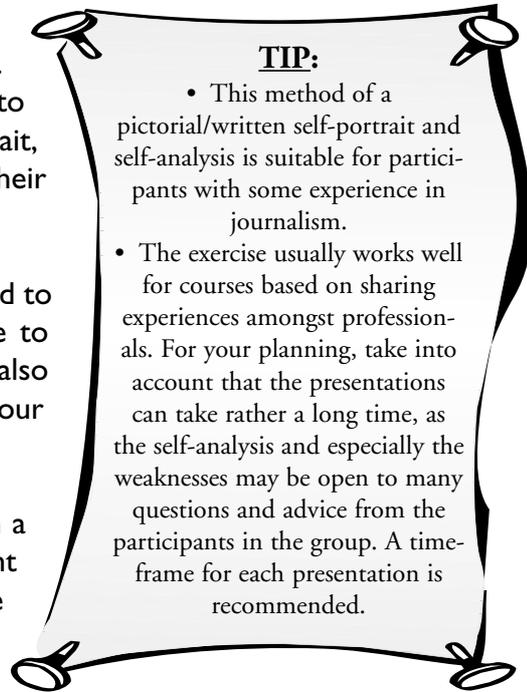
- This exercise challenges participants to describe their characters in an indirect way.

MY REPORTER'S SHIELD OR TOTEM

Draw the picture below on the board as an example and then hand out a blank sheet of flip chart paper to each participant. Allow them 15 minutes for reflection and to fill in the different boxes with a self-portrait, their vision, strengths and weaknesses in their professional role.

In the first box participants are only allowed to draw, in the other three they can choose to draw or write some main points. You can also decide that they may only draw in all four boxes.

When the time is up, arrange the chairs in a semi-circle or circle and let one participant start to present himself/herself with the support of the picture(s) and/or written main points. Allow the other participants to ask questions after the presentation if there is enough time.



Self portrait (draw a picture of yourself)	My visions as reporter/editor/manager/or...in pictures or words
Strength as a reporter/editor/manager/or... in pictures or words	Weaknesses as a reporter/editor/manager/or...in pictures or words

SURPRISING STARTERS

Write each of the following questions (or others you think could fit in as surprising starters) on an A4 sheet. If you prefer, you can write the questions in a humorous way and if there is a group of 20 you can print four of each question. Turn the papers facedown and let the participants pick one question each, like cards. They can start talking about the question they picked.

Your worst Mistake
as a reporter?

Your happiest
moment as a
reporter?

Where do you get
INSPIRATION
from as a reporter?

When are your nnnnervousss
as a reporter? And how do you
handle your nnnervousness?

Describe a VERY GOOD day
in your life as a reporter.

INTRODUCTION THROUGH PERSONAL ITEMS/OBJECTS

Ask participants to bring a personal item or object to the course through which they can introduce themselves. It can be any physical object to which they attach value, for example a book (important for their career), a bracelet (a good luck charm), a gold watch (an engagement gift), a souvenir from an important journey, a photo of their family or

“This is my favourite pen. Without it I can’t write and travel.”

“When I was a small boy I had problems seeing the world around me clearly. Everything in the distance was so fuzzy. Then one day I got my first pair of glasses. Suddenly my view of the world changed vividly. Here they are ...”

The short life stories told by the participants could be supplemented by questions from other participants. Participants who have done this exercise in our courses have listed the following advantages and disadvantages of this exercise:

Advantages

- Reveals hidden traits and emotional aspects as well as certain aspects of self.
- Interesting for the groups and enables vivid connection.

Disadvantages

- Limiting. Can’t know a person through one object.
- Can be time-consuming in a large group.
- Too revealing.
- Sometimes participants present many stories around one item. If this happens, you can remind them to “trust the main story”, like in reporting.

PRESENTATION THROUGH PICTURES

Ask participants to bring five magazine or newspaper pictures through which they can introduce themselves. Participants are asked to come to the front of the class and to tell something about themselves through the pictures. This exercise can be used with headlines such as “Five scenes from my life” or “Five colours of my life”.

Alternatively, you can bring some magazines and ask participants to come forward and choose five pictures to present themselves to the class. This gives them less time to prepare and puts more pressure on them to think creatively.

Depending on the size of the venue and the pictures, participants can hold the pictures up, giving them the freedom to walk about the classroom. The pictures can also be pasted inside five ‘frames’ drawn on the board.

TIP:

- Creative thinking and association are stimulated by this exercise. It is a good starter for courses in feature writing and scriptwriting for TV.

VARIATION OF PRESENTATION THROUGH PICTURES

Collect a variety of pictures (e.g. crowds, individuals, old people, young people, street kids, people in various postures, males, females, rural scenes, urban scenes, landscapes, etc.) and laminate them (for repeated use).

Place the pictures on a table in the front of the classroom and ask the participants to look at them briefly. They must then choose one picture through which they can tell the class something about themselves. Why did they choose a particular picture? What does it say about themselves?

Once the participants have chosen their picture, give them about 5 minutes to study the pictures closely, but without any discussion. Then ask them to present their picture and themselves to the class.

GETTING TO KNOW THE TRAINER

Once the participants have introduced themselves, someone is likely to say:

“But you didn’t introduce yourself yet.” You might have done it partially by taking part in exercises like ‘Tell us about your name’ or ‘As long as the match is burning’. But now it’s time for you as the trainer to go a step further! This is an important opportunity to create openness and honesty, psychological safety or to establish the implicit psychological contract in the relationship between you and the participants.



Before getting down to the exercise, here are some questions to reflect on:

- How long is the course? During a long course, participants will have more time to find out about you as a trainer, both your private and professional life.
- How much do you have to tell your participants about your professional background or ‘expert power’ to establish yourself as an authority in front of them?
- What should you say about your private life to underline the open relationship between you and them?
- How do you balance these two parts to establish a positive mood and climate of the course?

SELF-INTRODUCTION

Self-introduction is a rather conventional and formal way of telling others something about yourself. Unless you are like the trainer who likes to tell his/her participants, “I’ve been teaching for the past 25 years so there is very little that anyone here can tell me”, it is often difficult to talk about yourself, your qualifications, experience and interests. Self-introduction also allows you to control the flow of information.

More innovative methods, such as the ones below, provide an element of surprise and your participants are likely to get to know you much better than if you had introduced yourself.

FIRING SQUAD

Dare I? Yes, although the feeling of sitting in front of the group reminds me of a firing squad. Who is going to shoot first?

Take a seat in front of the class and say to your participants: “Now that you have all introduced yourselves, you probably wonder who I am. But I’m not going to introduce myself. I’d rather give you the opportunity to find out who I am. Each of you can ask me one question. Let’s start!”

“How long have you been in journalism?”

“Are you married?”

“Why did you become a trainer?”

“What is your favourite dish?”

You can either let them ask the questions in the order they are seated, or leave the floor open for questions, like in a news conference. You can also decide whether follow-up questions are allowed or not. Without follow-ups the answers generally become more scattered. Occasionally, you can surprise them with short answers such as “No comment!” or provoke them with “Why should I answer that question?”.

Advantages

- It shows that you are prepared to ‘open’ yourself up to scrutiny, as you don’t select the information you give to your participants. Their questions will guide your answers and from our experience, participants will often ask you questions that are not directly related to your background, professional experiences or interests, for example “What are your views on ...?”
- This method of introduction also serves as a ‘sound check’ in the classroom. If you take the questions in seating order, everyone will have tested their voice before the ‘interview’ is over.

Disadvantages

- If the first question is serious it tends to set the tone for the questions that follow, so tell them to feel free to switch topics.
- It is easy to talk too long when you are answering questions, so remember to stick to the time limit.



SMALL STUDIO

Arrange a small, simulated ‘studio’ in front of the classroom. Your participants will ask themselves “What’s going to happen next?”. Then you ask: “Can I have (one, two or three) volunteers to interview me so that you all can get to know me better?”

GET OUT OF THE BOX!

Participants come with particular mindsets and it's important to break down their preconceived ideas so that they are receptive to new ideas and fresh ways of approaching what has "worked well for the past 20 years".

Bear in mind that the education system largely produces 'in-the-box' thinking, so always be on the lookout for exercises in lateral thinking which will challenge participants to get out of the box. You can either distribute the exercise as a handout or make use of the overhead projector.

You should not only collect exercises, but also look for suitable material that will stimulate participants to think out of the box. Advertisements are a great source of this type of material. While the participants are struggling to complete the exercise, the overheads can be projected on the screen.

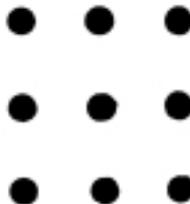
TIP:

- The firing squad and the small studio are also good exercises for starting a session on interviewing. To make the situation look more like a real studio, add a microphone with loudspeakers or record the interview with a video camera. The video makes it easy to analyse the quality of the interview, the way the interviewer handled it and the interviewee's response to different questions.

ACTIVITY

GET OUT OF THE BOX!

Using four straight lines, pass through all the points in the square. You are not allowed to lift your pen from the paper. And, you're allowed to pass through each point only once.





HOPES AND FEARS

Asking participants at the start of the course to state their expectations (what they hope to gain) usually produces positive expressions. This exercise gives participants an opportunity to express not only their hopes, but also their fears, problems and apprehensions. It also provides an easy method of evaluation at the end of each week.

“I want to sharpen my skills in news writing.”

“I am a bad interviewer. I need more knowledge on how to conduct a good interview.”

“To keep up as a radio reporter I have an urgent need to learn editing on computer.”

“I want to know the secrets of how to tell stories in my news reports for my television station.”

This exercise is an easy way of finding a common platform for your training course. Through the expression of the expectations or hopes you will get to know the level at which the participants are and where you have to start to reach the intended goals of the course. You will also find out whether your participants' expectations are realistic or whether it is impossible to satisfy a particular need.

“I am expecting to get very advanced knowledge in interviewing.”

“Yes, I can assure you that you will get this. We will practise a lot and I have invited some of the best interviewers in the region to tell you about their professional experiences.”

If the hopes are realistic, reinforce this in your comments on the expectations. This will create a positive and expectant atmosphere amongst the participants.

The list of expectations could also alert you to aspects that can be removed from or added to the curriculum to ensure that the training is tailored to the level of the participants.

On the other hand, if the expectations are unrealistic you can tell a participant this already on the first day. “Sorry, we have not intended to focus on layout of the newspaper during this week. This will be covered in the follow-up course. Instead, my idea is to practise new methods to write news with many dimensions.” By doing this, you can hopefully avoid dissatisfaction during the course.

A more positive approach is to ask each participant to express one hope and one fear. In addition to learning what they hope to get from the course, you will also get to know what might affect their performance.

The following is a list of common hopes that participants are likely to express at the start of a two-week course:

- Learning the differences between interviews for radio and TV.
- Learning more about sound and pictures.
- Ice breakers for interviews.
- Criteria for good questions.
- Developing listening skills.
- Handling off the record/on the record answers.
- Deadly sins for interviewers.
- Mastering the basics in computer-assisted editing.
- Types of interviews and how to conduct them.
- Latest trends in interviewing styles.
- Improving my body language.
- Working with sources.

A weakness of this approach is that it focuses only on positive expectations and ignores the fears, problems and apprehensions that participants might have or what might affect their performance when they return to the workplace.

By also adding the possibility for the participants to express their fears you will have an easy evaluation method at the end of the course or at the end of each week during a longer training course.

The following is a list of common fears which participants might express:

- Misunderstanding between trainer and trainee.
- Conflict amongst participants.
- Fatigue - tiredness.
- The course might be a repetition of what I've already done.
- There could be a gender imbalance.
- There might be too little time to cover everything.
- The course is too intensive and I'll have too little free time.
- I might feel intimidated by more knowledgeable colleagues/trainers.
- Cultural differences.
- Too high expectations from other participants/trainers.
- I might become homesick.
- Uncertainty about whether I'd be able to apply what I learnt in my workplace.

- Poor accommodation and food.
- The course might not be relevant to my needs.
- Boring and unfriendly trainers.
- Two weeks might be too long.
- Experienced participants will dominate at the expense of newcomers.
- Talkative participants will dominate.
- There will not be individual attention.

Try the following activities:

ACTIVITY 1

Ask for a volunteer to come to the front of the classroom and to write down the hopes and fears expressed by each participant on two separate flip chart pages, indicating the names of participants alongside their hopes and fears. The flip chart pages are then pasted onto the classroom wall, where they remain for the remainder of the course. When you do your evaluation you can see whether participants' hopes were realised or their fears were unjustified. For example: "Joseph, you expected your knowledge of economic reporting to be updated. Did this happen?"

ACTIVITY 2

An alternative method is to hand out two blank sheets of A4 paper to each participant and to ask him/her to write one *hope* and one *fear* on the blank pages. These can then be pasted on the wall. *Hopes* and *fears* that are similar can be grouped together.

The hopes and fears can be revisited periodically. Ask a volunteer from the class to put either a tick mark or a cross next to the hopes and fears expressed by each participant. If the variation described above is used, the fear can be removed from the wall.

Another way of evaluating the hopes is to mark them with 0 (not fulfilled yet or not reached) or with + or a number of +++ if the hopes were fulfilled to a satisfactory degree or to a very great extent. The fears can either be crossed out or marked with G, symbolising Gone, or left as they are and indicated with an R for Remaining.

A humorous way of doing this exercise is to place all the fears in the "Scary Corner", where you arrange the A4 sheets of fears on the wall in one corner of the room. Revisit the "Scary Corner" at the end of the week or course and ask participants whether their fears they had listed were justified or not.

For example:

“Conflict in the group?” Should it stay or be taken down?”

“Down!” “Down.”

“Do all agree?”

“Yes!” “Yes!”

“Difficult to implement ideas when getting back to the workplace?”

“Stay!”

“No, down!”

“Stay!”

“Stay!”

“OK, let it stay and we have to discuss more during the coming week how this fear could be overcome.”

ORDER IN THE HOUSE!

Different methods to ensure discipline during the course and to take the pressure off the facilitator are discussed in this chapter.

People in groups usually behave differently from what they do as individuals. Having to keep control and enforce discipline over participants with diverse personalities can be challenging, but it is important as indiscipline amongst only a few participants can disrupt the course severely.

TIP:

- Delegating the responsibility of ensuring discipline to the participants is far more effective than you having to act as the 'Big, Bad Ogre'!

HOUSE RULES

Divide participants into two or three groups (depending on the number of participants) and ask them to draw up the house rules they think are reasonable and should apply. Each group should appoint a person who will report back and write their house rules on a flip chart.

After 15 minutes the groups reassemble to present their respective sets of rules. As the facilitator you can suggest additions, for example "I really do think that we should also respect the views and cultures of everyone".

The rules should be accepted by the majority of the participants and are then combined into a single document on a flip chart. The page(s) should be pasted in a prominent place in the classroom to serve as a reminder for the duration of the course.

Next, ask your participants: "Could we think of a way of sanctioning those breaking the house rules by giving them 'yellow cards' and 'red cards'? Who should be the 'referee' and what should we do with someone who receives a red card, for example, after being late several times? Or, are there any other suggestions?"

During a Training of Trainers course in Swaziland the participants suggested that anyone breaking the house rules should come up to the front of the classroom and sing. Needless to say, discipline throughout the course was excellent, especially after two or three participants went through the ordeal!

TIP:

- A typed copy of the house rules can be given to each participant.
- * This is a bottom-up rather than a top-down approach and participants will take ownership of the rules.
- * It takes the pressure of enforcing the house rules off you.
- * It brings humour into the classroom.

SETTING THE EXAMPLE AS A TRAINER

House rules are often not enough to ensure good discipline during the course. Your own behaviour is very important as an example to participants.

- Always be properly prepared at the start of the day or before the next session. Ensure that you have the correct overheads, that your handouts have been photo copied and that you have everything that you'll need.
- You will set a good example of how important punctuality is in the journalism profession by being present a few minutes ahead of time for whatever is on the programme. This will give you some additional time to chat with a guest speaker or to do a last-minute check.
- Be strict with keeping tea and lunch breaks to the allocated times so that they don't run over time. This is especially important during the first few days as it sets the standard for the remainder of the course. Failure to be strict can easily result in a 15-minute tea break turning into a 30-minute break by the end of a two-week course.
- If someone is troublesome or disruptive, start by having a private talk with the participant. If the situation is not resolved, consider discussing the problem with the group.
- If you have a number of problems with discipline, set aside some time for solving the problems with the group. Arrange the seating in a circle, which makes it easier to talk about serious problems and underlines the feeling of equal responsibility for the development of the course. Raise the different problems and ask for suggestions on what could be done to overcome them.



TWELVE EXAMPLES OF HOUSE RULES DEVELOPED BY PARTICIPANTS

1. Punctuality.
2. Attend all sessions.
3. Respect others when they talk.
4. No cell phones - not even on silent.
5. Complete all assignments on time.
6. Active participation - no free riders.
7. No mini meetings in the class.
8. Don't shout at others.
9. Stay awake - no dozing.
10. Call each other by their first name.
11. No smoking during class or drinking alcohol.
12. Be supportive.



SIGNING A CONTRACT

INDIVIDUAL CONTRACTS

In this exercise participants sign a personal contract on their conduct during the course. As a guideline, they can be asked to write what they will or won't do.

"I will be on time for every session.

I will not speak when someone else is speaking.

I will be sensitive to the views and cultures of other participants."

The contract must be dated and signed. It can either be read to the class, or remain private. You can ask participants from time to time whether they are still honouring their contracts.

Alternatively, you can give a notebook to each participant on the first day of the course in which they can write good ideas and reflections on the course. Give the participants some time to start writing, in strict privacy, a personal letter to themselves or an individual contract on the first pages. This can, for example, be about their individual working style and their goals for the course.

"As I am the only participant from my country in this course, I have a great responsibility to participate very actively and to return with as much new knowledge as possible."

“My goal is to develop myself as much as possible in the art of interviewing. When I get back to my radio station I want to start a new talk show based on the experiences from this course.”

Later, during summaries or evaluation sessions, you can ask participants if and how they are following their intentions from the first day. You can ask them: “Is there something you would like to share with the class from your book?”

GROUP CONTRACTS

This exercise is similar to the individual contract, except that it is drawn up by one or more groups. For example:

*“We will always be punctual.
We will respect the views of others.
We will not interrupt participants while they have the floor.
We will ensure that the classroom is left tidy at the end of each day.”*

TRAINING WARRANTY

Additional, or as an alternative, to the introduction about house rules and a contract, a third part can be added to get the complete house rule contract training warranty chain. You can promise the participants of a training course for new TV producers, for example, that during the course they will:

- Learn more about the latest world trends in producing for TV.
- Acquire knowledge and professional skills demanded by TV stations at regional or national level.
- Take part in a number of practical exercises and practise their skills in a real newsroom supervised by professionals.
- Make a lot of new friends amongst the colleagues.

But, the training warranty is only granted if participants agree to:

- Work in a positive and active style.
- Cooperate closely with the trainer and other participants.
- Do their individual or group assignments as required by the trainer.

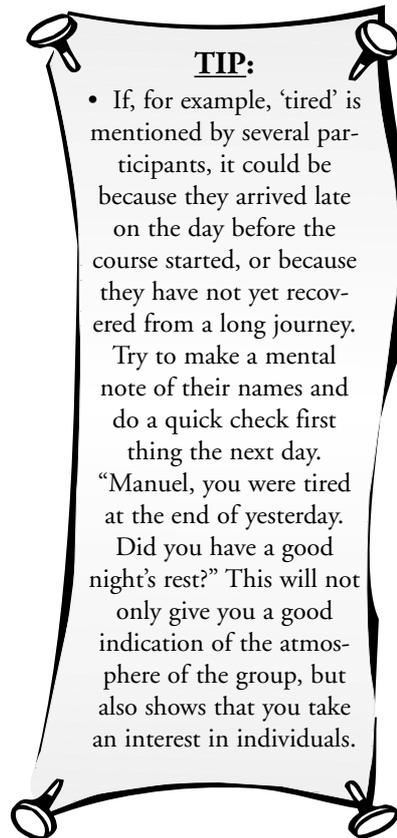
DAY'S END

Unfamiliar surroundings, having to meet new people, positioning within the group, expectations, insecurities and leaving family and friends behind are some of the many demands participants face on the first day or two of a training course. As the trainer you will, likewise, face several challenges.

It is important to know how participants feel, especially at the end of the first day. But how can you get a quick idea?

Before ending the first day's session, ask participants to tell the class in just one word how they feel. The answers will give you a good indication of the mood of the participants:

"Exhausted!"
"Happy!"
"Confused!"
"Inspired!"
"Tired"
"Homesick"



BUILDING THE GROUP

Participants should be viewed as members of a team with the trainer as the leader. Continue building your team after taking them through the introductions, getting them out of the box and letting them set the house rules.



Bear in mind the differences between participants as you continue to build the team and allow scope for individuality and independence. These differences can either be a source of strength that can be used to mould participants into a cohesive group, or they can result in conflict and polarisation.



THE RHYTHM OF THE COURSE

A common pattern in training, including group or team building, is the five stages of any course. As a trainer it's important to be aware of them and, if necessary, step in to support the group, especially in the crucial second stage.

1. **Forming:** This is a transitional phase in which individual participants align themselves within groups and participants become aware of each other. This can be a confusing period as participants try various ways in which to behave. What does or does not work in this group? What are the basic rules to follow? The trainer has an important role during this period to show the direction of the course. It can also be described as a phase of testing and setting the initial goals of the course. However, it is not necessary to have total agreement on the goals in this stage and they shouldn't be imposed on the group members dictatorially.
2. **Storming:** Who will take the lead in the group? Who will be active or defensive? Will everyone finally agree on the goals and the road forward? During the second stage there will be discussions on

the different ways to work and it is important for the group to build an atmosphere of support and encouragement. If group members can overcome the different conflicts that might arise and clarify the tasks waiting during this stage, the result will be a sense of belonging. However, if the conflicts can't be solved by the participants involved, there is a great risk that the group might split. As the trainer, you will then have to support the group, act as a mediator and help the group to move on to the third stage.

3. Norming: The group members have by now developed closer relationships and a feeling of working together to achieve harmony. Each one in the group can have their strengths and individuality recognised. Roles and norms are accepted.

4. Performing: The hard work has started. Questions about relationships and leadership in the group have been solved. Everyone cooperates and new problems that arise during the course are approached constructively. As the trainer you can follow the positive working spirit and provide practical support and coaching with ideas, if needed.

5. Adjourning: The task has been completed and the group has made its presentation. This is the time for separation or regrouping later for new tasks. In addition to this general pattern of group development, there can be others, depending on the length and the structure of the course.

Let's take a two-week training course as an example:

The first time you are facilitating a course you might be surprised during the afternoon of the third day. Why are all the participants so sleepy? We have just been working for three days and nine more days are still ahead. What should I do? And what will happen on Monday next week? Why is there such a slow start today? Will participants be enthusiastic after they've had a day off on Sunday? And day 9 on the course! Why is there so much complaining? Why is it like this after participants were so kind to each other in the first week?

After a few courses you will realise that this pattern often repeats itself and you will know how to act and organise the work to overcome some of the difficulties. The following is a description of the dynamics of a training course, based on our experiences:

Day 1: Everyone is enthusiastic, looking forward to seeing who they are going to train with and what they are going to learn. The initial phase of seeking the right position in the group has started. Ground rules for the course are set through the presentation of the course outline and the house rules. Almost everything is accepted by the participants. “Okay, let’s give it a try and see where the trainer wants to take us.” Participants may also be confused. “What’s happening? Why do I act in this way? Is it really me performing here?”

Your role as the trainer is to support the formation of the group through different exercises and activities that will make participants learn more about each other.

Day 2: Even though it might not be visible, participants are continuing to find their position in the group and participation is generally good. As a trainer you will gradually learn more about the different personalities of your participants and how to handle them. Days 1 and 2 are usually days of positioning within the group and the trainer’s role is to continue encouraging participants as they adjust to the group formation process.

Day 3: Sometimes, you will sense participants’ weariness already in the morning and, much to your frustration, the weariness continues throughout the afternoon. What’s the reason for this?

Let’s think back to the few days and the weekend before the course. Everything was hectic at the participants’ workplaces and homes. In all probability they had to finish a lot of work and a long list of personal tasks before leaving for the course. Then came the travelling, arriving in a new city and meeting fellow participants, probably not known to them. During the first two days everyone was trying to find their position in the group. All this is tiresome and affects the level of participation in the class. It might lead to the first day of storming and minor conflicts.

How do you handle this as a trainer? An easy solution is to have a longer lunch break on the third day, say from 12 to 3. This will give participants time to relax a bit, take a walk or just sleep. When you restart, participants will hopefully be refreshed. Try to avoid long lectures in the afternoon. Do something practical, continue for one hour longer in the afternoon (so that they don’t start thinking of shorter working days every day) and plan a group meal or some other common activity for the evening.

- Day 4:** Participants are relaxed and themselves again, now that they know where they fit into the group and are recognised as individuals in the group. You can feel a new spirit of cooperation and the confusion is gone. Participants feel comfortable with the working methods and devote their full energy to the course work.
- Day 5:** The period of good performance continues, at least during the first part of the day. But after lunch the group's energy level usually goes down. The 'weekend feeling' is beginning to slip into the classroom. Formal lecturing can be counter-productive, so use an interesting exercise instead and end the day with a summary of the week (if you don't work on Saturday). Stop a bit earlier in the afternoon as a reward for hard work during the week.
- Day 6:** If Saturday is treated as a working day, common training for half the day can be enough. Assign the second half for individual tasks or rest. Or, arrange a trip for the group out of town. That will reduce the pressures that might have built up amongst participants during the week.
- Day 7:** Participants should ideally have at least half of the day off to give them time to return from their out-of-town excursion, to sleep in, attend church, or practise sport. If necessary, you can schedule the late afternoon and evening for group work or let participants prepare for the week ahead.
- Day 8:** Monday morning. Sometimes you meet resistance from the group and tiredness, despite the break, an enjoyable trip or a party during the weekend. Try to start with something practical. The working spirit of the previous week's Thursday and Friday returns gradually and the day will end in a good mood.
- Day 9:** On this day the 'honeymoon atmosphere' which was so noticeable at the end of the previous week can suddenly disappear. What's the reason? It could be that participants are beginning to worry. "Is my husband coping with the kids at home?" Or, "Being part of an intensive training course is like being outside the world for a while. In a few days' time I must go home again to the old routines. That makes me worried." Staying together at a course venue with new challenges from the trainer is also demanding and tiring. Some participants feel pressurised by the individual or group presentations they must make by the end of the week.

Minor conflicts can arise between the participants, or there could be direct criticism of you as the trainer.

How should you handle this? First of all you must rely on your own awareness: “Today I can feel there is something in the air; I have to tackle today’s tasks with diplomacy.”

Another way could be to explain the possibility of this development to the group on the first day of the course. Participants will then be aware of “the critical day 9”, maybe joke about it, but also take it seriously and try to avoid starting heated discussions or participants criticising this or that, instead of focusing on the training and completing their individual or group tasks. A third way could be to focus on work in smaller groups during this and the preceding day.

Day 10: This is usually a good working day. If participants had been divided into smaller groups for the preceding day or two, they will be happy to reassemble again. But, sometimes you can also sense a feeling amongst the participants that they are slowly becoming overwhelmed by their new experiences and knowledge. If necessary, follow the previous week’s pattern with a longer lunch that gives them time to recover before the last challenging exercises. You can also set aside this afternoon and evening for the preparation of individual or group reports.

Day 11: This day can be very hectic with all the presentations. It’s demanding to listen to numerous presentations, but it will be easier if a variety of presentation styles is used. This can also be a day of pride for participants who are eager to show and get feedback on their work. At the end of the day you will have a feeling of exhaustion and the ‘breaking-up mood’.

Day 12: On the day the course ends and evaluation takes place you can focus on future plans and steps that can be taken after the course. The working spirit can usually be kept up, but there might be some uneasiness as participants have to do packing and last minute private visits before leaving. Try to stop a bit earlier in the afternoon to give time for this and for preparations for the farewell party in the evening.

Day 13: Time to leave and emotions fluctuate from sadness to happiness - sadness because the participants have to say farewell to new friends, but also happiness because they will soon be at home with their friends and/or family and have new opportunities to test what they learnt during the course.

UNDERSTANDING MORE ABOUT GROUP DYNAMICS

People in groups often tend to form cliques dominated by stronger personalities and sideline shy and soft-spoken participants. Also, participants who know each other, or come from the same countries, usually remain close. They will sit next to each other, break up into the same groups and maintain their social relationships.

To stimulate interaction amongst participants, change the layout of the classroom periodically - if the set-up of the venue allows this. This should be done overnight or during the lunch break, as it takes participants by surprise when they enter the classroom. "Why has the layout of the classroom been changed?" "What's going to happen?" and "Where will I sit today?" are some of the questions that will go through participants' minds as they enter the classroom.

In addition to stimulating interaction, changing the layout of the classroom also gets participants out of their comfort zone. Another important benefit is that it can help to prevent the formation of cliques.

TIP:

- Don't change the configuration of the classroom too often as it can have an unsettling effect on participants.
- Participants from the same country should not be allowed to sit next to each other.
 - Alternate the composition of groups several times during the course, using some of the techniques described in this handbook.
- Groups should ideally be balanced in terms of gender, countries, levels of experience and personality types (dominant and quiet participants). This is usually only possible if you determine the composition; not when you use some of the alternative ways described in the handbook.

BUZZ GROUPS, CLUSTERS AND WORKING GROUPS

Small working groups, clusters or buzz groups - the name comes from the buzzing sound created by a small group of people engaged in a discussion - are useful to promote interaction between participants and also give those who are often reluctant to voice an opinion in front of the class an opportunity to contribute to the discussions.

Groups can be used to:

- Warm up as a starter to a new topic.
- Explore a subject or issue in depth to gain a better understanding.

- Share ideas.
- Find a solution to a problem.
- Gather questions or feedback.
- Complete an exercise.

There are different kinds of buzz groups. One is small clusters of two to four participants grouped together for a short period to address a topic presented by the trainer. This is a good method to stimulate questions in large groups. Why? Research has shown that many participants don't ask questions during lectures, even if they are free to do so. Either they lack the confidence, feel uncomfortable to make themselves heard, or fear that they might show their ignorance to other participants by asking the 'wrong' questions.

Buzz groups are, therefore, extremely useful to encourage active participation. When participants can discuss possible questions or explore a subject in more depth for a few minutes they will feel more relaxed than in a big group. It's almost impossible for even the most reticent of participants to stay silent in these circumstances. Chances are that when you open up the discussion again the shy participants are more likely to speak in public.

Large groups can also be broken up into smaller working groups and assigned to complete an exercise. Here it's important to choose the right numbers; not more than five to six in each group. Larger groups make it difficult for participants to organise and work efficiently during a short time.

TIP:

- Don't use buzz groups as an excuse to slip away to attend to other business. Participants will notice this very soon and might lose focus on the activity they were assigned to do.
 - Don't overuse buzz groups as this might create the impression that you don't have the necessary knowledge on a particular topic.
 - Remember not to assign tasks that are too complex to be accomplished in the allotted time.
- Show an active interest in the groups by moving around, asking the groups whether they understand the nature of the activity and answering questions they might have or if they need any practical support to fulfil their assignment.
 - Follow the progress of each group carefully. Remind them occasionally how much time is left and when the time has run out, check whether all the groups have completed their assignments. If not, ask them how much more time they would need and reach a compromise between the different requests for more time. Then, inform the groups when to meet again in plenum.
 - Don't let the first group give their entire report. You can ask each group to report on only one point at a time.
 - Try to avoid too much repetition in the feedback from the groups.
 - At the end of the session, give positive feedback on the groups' work and summarise by recapping their main points.
 - Watch whether there are groups in which one or two participants are dominating. If this is the case, you have to change the structure of the group for the next exercise.

Use any of the methods described on pp. 68 to 72 to divide the class into groups. Each group must elect a person who must report back the group's findings. Be very clear in the instructions for the exercise and once the participants have assembled in their groups, ask each group whether they understand what is required from them. You can also underline the task by writing it on the board, flip chart or an overhead transparency. Before starting, remind them of the importance of recognising that everyone in the group has ideas to contribute and encourage them to listen to each other.

Allocate a specific time for the group exercise and circulate amongst the groups to answer questions and to assist where necessary. After the allocated time, the groups meet in plenary with the person identified reporting the findings of his/her group. Ask one of the participants to take down the findings on a flip chart.

BREAKING UP INTO GROUPS

VOLUNTARY CHOICE

"We're going to break up into four groups of four people each for the next exercise. You're free to join any group as long as it has only four members. Once the groups have been formed, I'll hand out the exercise."

QUICK FORMATION

To form buzz groups quickly, tell participants to turn to the person sitting to their left/right, or even more surprising, to get together with someone they know the least. Two pairs can then be combined to form a buzz group of four.



TIP:

- This exercise is useful to get an idea of the group dynamics, but has the disadvantage of clique forming. Some participants might feel insecure and excluded. As general advice, try to avoid allowing participants to choose their own groups by using one of the following methods:

ROUND ROBIN COUNT

Divide participants by using a round robin count (based on the number of groups you want) and to let the number 1's, 2's, 3's, etc. all form groups. Remember to alternate the way you count during a longer training course. For example, you can start from the left or right with "You three are group number one, you group number two etc. Next time you can count one, two, three, four, five, one, two, three ... to form the groups.

NUMBERS OR FRUITS ON STRIPS OF PAPER

How many groups do you have to divide the participants into? Write the numbers on strips of paper, fold them and let the participants choose. Another way is to write the names of as many different fruits as you need groups on strips of paper, for example apples, peaches, bananas, pears and strawberries. Fold the strips, put them in a bag or hat and ask each participant to take one piece of paper from the bag, or hat. All the apples form one group, the peaches another group, etc.

CARDS WITH NUMBERS

Prepare as many numbered cards as you need groups. Place them facedown on a table or hold them like a pack of cards and ask each participant to draw a card. Corresponding numbers form different groups.

SEATING

If the tables in the classroom have been arranged in a U-shape during the past few days or the last session, the tables can be rearranged into smaller groups. Once participants are all seated, each cluster of tables can form a working group.

TIP:

- This is a useful method to rearrange groups as participants will often form groups with new dynamics.

CHOOSE A TABLE WITH EXERCISES ON

Arrange the tables in the classroom into clusters of four and place A4 sheets with the assignment, exercise or topic written on them facedown. Ask participants to choose any table and to do the required exercise.

ANIMAL SOUNDS

TIP:

- This exercise tends to be chaotic, but it's great fun! It can also be used as a substitute for an energiser.

Write different animal sounds on strips of paper with each sound representing a group, for example a bee, cockerel, cat and dog. Fold the strips of paper, put them in a bag or hat and ask each participant to take one piece of paper. Let the participants walk around the class and find their group by making the sound written on the paper.

SWEETS

Place sweets with different coloured wrappers (as many colours as you need groups), or different types of sweets in a bag or hat and ask participants to pick one sweet each (without looking into the bag). Groups are formed depending on the colour of the wrapper or the type of sweet.

POP A BALLOON

"Pop. It's a number three."

"Bang. Number one!"

"Pop. It's another number three."

"Bang. I've got number two."

Place as many numbered pieces of paper as you need groups into balloons and inflate them. Ask participants to come forward to choose a balloon and pierce it. The number inside the burst balloon indicates the participant's group.

TIP:

- This exercise can be quite noisy and is especially good to use during the graveyard session when participants might need a little excitement to wake them up again.

MINGLE, MINGLE, MINGLE

Ask participants to gather at the front of the classroom and to circulate while you repeatedly say "Mingle, mingle, mingle". When you stop saying "Mingle, mingle, mingle" and call out a number (depending on whether you want them to pair, or on the size of the group) they must grab hold of as many fellow participants as the number you called out. In other words, if you call out "Five", they must grab hold of the five participants closest to them, etc.

HOMOGENEOUS GROUPS

For some discussions and exercises, for example about trends in the media or ethics, you can group participants according to their country or the type of media they represent.

INDIVIDUAL CHOICE

Areas of interest can also be a way of dividing groups. You can suggest the areas of interest, the main problems to be solved or the topics to be discussed and list them on the board. Ask everyone to write their name on a Post-it sticker, come up to the board and decide what they want to work with.

If there are too many names under one topic you will have to split the participants into two or more groups. And, what should you do if there is only one name under one of the topics? Then, ask the participants: “Is there anyone who wants to move over to work with Gideon?”

Another way is to ask the participants to “vote with their feet”. Prepare the ‘voting’ by posting the topics on the different walls in the room and ask everyone to move to the topic they are most interested in. If there are too many participants interested in a topic, ask who would be prepared move to another topic to get a better balance within the groups and topics.

TRAINER’S CHOICE

After a few days of training, when you know the participants better, it is often necessary to improve the balance within and between the groups if participants have been allowed to choose groups voluntarily, or the group composition has been left to chance. As the trainer you now have to determine the composition of the group in advance by taking, for example, skills, gender and personalities into consideration.

Who works well with whom or not? How can you divide potential leaders, organisers and those in need of support into groups?

Divide a flip chart into the number of the groups you need and write each participant’s name on a Post-it-sticker. Then, allocate the names to the different groups, bearing in mind the different styles and personalities amongst the participants.

Did you get the right mix? Strong professionals and weak professionals? Leaders and followers? Female and male? Different countries? Backgrounds? Rearrange the groups until you are satisfied and cover the flip chart until it's time to present the task to the different groups.

TOTAL INVOLVEMENT

Involve everyone in the course, especially during plenary discussions. Always remember that participants who are not active are not necessarily uninterested. Involve shy and retiring participants by directing questions specifically to them.

MOTIVATION

One way of building the group is to ensure that all participants are motivated. In general, the attitude of the group will mirror your own level of motivation and the degree of *passion* with which you conduct the course.

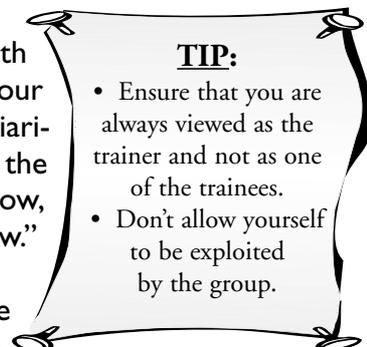
DON'T GET OUT OF TOUCH!

As a facilitator you should make a point of staying in touch with the group without forfeiting the professional distance between yourself and the participants. Take an active interest in participants outside of the formal class setting by engaging with them in the morning over breakfast, during tea/coffee breaks and over lunch.

Make a point of mixing with all participants - not just the ones that you get on well with, but especially the quiet and reserved ones. Do this unobtrusively so that it doesn't appear that you are imposing yourself.

There is nothing wrong with having a chat and a beer with your participants in the evening after class, but know your limits and maintain a professional distance. After all, familiarity breeds contempt. You don't have to be the last to leave the party and will only gain respect if you say "I'm off now, because I still need to do a little preparation for tomorrow."

By staying in touch you will not only show that you have a 'human side', but you will also be able to gauge the mood of the group and identify issues that might be troubling participants.



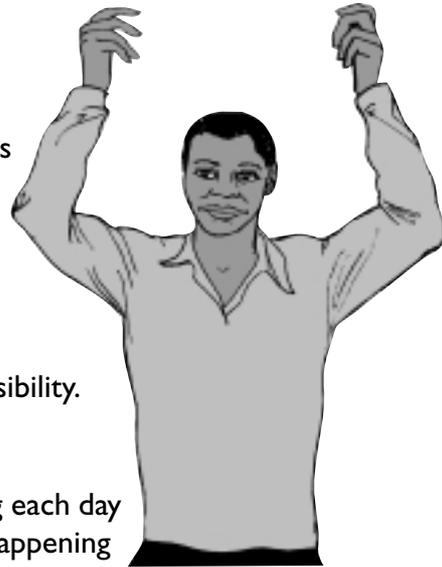
TIP:

- Ensure that you are always viewed as the trainer and not as one of the trainees.
- Don't allow yourself to be exploited by the group.

A NEW DAY, FULL OF POSSIBILITIES

The way a training session starts is important as you can:

- Create a pleasant atmosphere.
- Set the pace of the lecture and the course.
- Assess participants' mood.
- Stimulate discussion and interaction.
- Train participants to have a sense of responsibility.
- Use media to teach media.



In this chapter there are different ways of starting each day for a 14-day course and finding out what is happening inside and amongst the participants, in the class and in the world. The different ways can also be used for courses of a longer duration.

WHAT DID WE DO YESTERDAY?

Instead of you having to recap the work covered during the previous day, let your participants do it!

Draw up a schedule of the number of sessions of the course and stick it on the wall in the front of the classroom. Tell participants on the first day that they will all have an opportunity to give feedback on the previous session(s). Ask for volunteers, or assign participants (one or pairs depending on the duration of the training sessions) to indicate on the schedule on which day they will give a brief summary of the previous day's sessions. Participants can divide their responsibility with one giving feedback on the morning sessions and the other on the afternoon sessions.

An alternative to this activity is to create a small studio in the front of the classroom and to let two participants interview each other on the previous day's session(s).

TIP:

- This method helps to improve participants' self-confidence and presentation skills.
- * To give the exercise more focus, participants can be asked to give feedback on specific aspects, for example what I liked most, what I liked least and how it can be improved.



ALTERNATIVES TO ‘WHAT DID WE DO YESTERDAY?’

The following are a number of alternative approaches to ‘What did we do yesterday?’:

WHAT WAS THE MOST USEFUL KNOWLEDGE GAINED DURING YESTERDAY’S SESSIONS?

This question makes participants reflect on the learning process. The answers will give you a good idea of what stayed in their memories. A short repetition is also a good way to consolidate new knowledge.

“The greatest prison is always the mind. For me the exercises to find new ways of news reporting with many dimensions were an eye opener.”

“The suggestions how to analyse front pages was new to me. I will take them back and start to use them at our editorial meetings.”

ANY QUESTIONS LEFT FROM YESTERDAY?

This is an easy way to check whether participants fully understood the previous day’s sessions or have any unanswered questions regarding them. You can also follow up with answers to something you promised to check or arrange.

For example: “Yesterday I talked about different ways of covering ... I have prepared some handouts with more facts about this topic. And here are some useful websites you can visit for more information.”

YOUR OWN ANALYSIS OF THE PREVIOUS DAY

As a trainer you can give a brief analysis:

“Yesterday was a wonderful day because of the way you worked with your assignments.”

Or, *“Today we have to catch up, as yesterday’s discussion on ... was too long.”*

This is also an opportunity to correct facts and/or to admit mistakes. “I have checked some historical facts about ... My information was wrong. Here are the correct statistics and years.”

“I am sorry, yesterday I was too harsh in my review of your programme. When I watched the programme again last night, I realised that I emphasised the minor weaknesses instead of the way you managed to structure the story and came close to your sources.”

Openly admitting and rectifying mistakes will give you a human face and, if anything, it will increase respect for you amongst participants. It also shows how we as media practitioners have to handle corrections if we make mistakes. For example, if a reporter or editor hasn't checked the facts and has distorted a story, he/she must correct them at the first possible opportunity.

TODAY'S PROGRAMME

Give an outline of the day's session(s), guest speakers, exercises and logistical arrangements (if applicable).

“Our guest speaker after the tea break will be ... Please ensure that we start on time.”

“Transport for this afternoon's field trip will be leaving at 14:00. Remember to wear comfortable walking shoes and take a jersey along as we'll only be returning late in the afternoon.”

“Any questions or suggestions?”

Then check to see whether your participants know what the day's programme entails and what is expected from them.

WHAT'S THE MOST IMPORTANT NEWS?

Start the first session by asking: “What's the most important news of the day? Is it local, regional, national or international?”

This is a good way to ensure that participants remain informed about news developments. If they do not have a culture of following the news, you can take the lead by referring to an interesting news item in the newspaper, on radio or television.

Alternatively, use a news item (from the morning or the previous day's news) that is outstanding or defective in one or more ways to start the discussion.

During a longer course you can assign one participant or a pair a day to be responsible for this introduction.

This starter can also be developed in different ways:

Assuming that you have participants from different cities, regions or countries, let them check what's covered, how it is covered and what's not covered in the day's fresh newspapers. Develop the research to a discussion on, for example, news values or whether the stories are factually different.

You can also assign one or two participants to be editors-in-chief or heads of the news desk and let them lead a discussion from different angles. How were the day's major news stories covered or not covered?

I WANT TO SHOW YOU THIS!

Ask participants to come prepared to class with an interesting radio or television news item or feature recorded during the previous evening. They must then tell the class: "I chose this item because of the interesting method of telling the story", or "Look here ..."

The presentation can be followed by a brief analysis and discussion. It can also serve as an exercise to start a course in news or features for radio or television.

THE WORD IN TODAY'S WORLD

This exercise can be used as a humorous, but serious reminder of the ethical dilemmas journalists face when, for example, they accept bribes.

In some African countries, as well as in other parts of the world, it has become a habit to hand envelopes or documents that include an envelope with money to journalists as bribes for favourable stories. Imagine the surprise of your participants when you hand out envelopes with pieces of paper with words written on them instead of money!

The exercise is especially useful for journalists to reflect on important values of the journalistic profession and to link this to their own experiences. It's also a good way of boosting the confidence of shy or not-so-talkative participants by encouraging them to speak in front of a group or colleagues in an editorial meeting.

Write or type the keywords (see list) on an A4 or A5 piece of paper and put them into individual envelopes.

.....
What do I think when I hear the word:

Assignment:

- Talk freely for 4 to 5 minutes about this word.
- How do you feel about this word?
- What associations does it give you?
- Try to give an example from your own life and/or experiences as a journalist.

Journalism-related words:

Curiosity
Objectivity
Truth
Endurance
Patience
Gender sensitivity
Sensation
Knowledge
Professionalism
Clichés
Timing
Empathy
Correctness
Integrity
Listening
Swiftness
Responsibility
Privacy
Morals
Simplicity

.....
You can either write the word in the space provided, or leave it to the participants to choose their word from the list. Hand out the envelopes at the end of each day so that the participants can prepare during the evening, or ask participants to come to the front of the class in the morning, choose one envelope, open it and start talking immediately. Decide whether participants may be seated for the presentation, like in a radio studio, or whether they must deliver their talk standing in front of the class.

If you have access to a video camera the presentation can be recorded and analysed afterwards. This is a good training exercise for future reporters and television anchors to observe and analyse their on-camera appearance.

Depending on the available time, the presentation can be followed by a discussion which explores 'The word' exercise from participants' different experiences.

You can also conclude with feedback to the speaker(s): Start with the positive remarks:

"What were the strengths of his/her presentation?"

After that:

"Which aspects should be worked on for next time?"

TIP:

- Emphasise the importance of timekeeping, as if the presentation is part of a live broadcast.
- Depending on the duration of the course and the number of participants, one or two must do their presentation(s) at the start of each day's session. Ask for one or more volunteers for the first day. The other participants must indicate on a roster on which date(s) they will be doing their presentations.

MORNING REFLECTIONS OR MORNING PRAYER

"On my way to the class this morning I met a street vendor who offered me a mosquito net. It was an interesting reminder, because in today's *The African* there was a short story about malaria which killed nearly 130 000 children in Dodoma rural district during the past year. The story raised a lot of questions. One is the need to mobilise citizens to use mosquito nets. Could journalism support this? Should we support this? I think ..."

A variant of 'The word' exercise is to start with some morning reflections or a morning prayer, a recurrent start of the day like a prayer, but more informal than this - human and philosophical, starting with news or trends in journalism. You could lead this, or let your participants take turns - each for one day during a short course or each one a week during longer courses.

This exercise could also be called 'My morning observation' or 'Good morning' as described in the different exercises for newspapers (see page 199).

NEWSPAPER REVIEWS

Newspaper reviews enable participants to stay abreast of the news. They can also be used as a source of practical exercises in news writing, for example criticism of a published news item and rewriting a published news item. (Also see page 203.)



To avoid the review session getting into a rut after a few days, try to find some variation.

- Arrange the review like an editorial meeting. Assign one or two of the participants to chair and lead the discussion.
- Provide the group with different newspapers. Choose an angle of the day. Let them compare, for example, news evaluation, leads, news items, layout, or photojournalism.
- Invite one of the participants to be a “guest reviewer” in the role of a reader (female/male/retired/specialist/non-specialist or other roles) and review how the papers are covering subjects related to their role.

TODAY'S TEXT, PHOTOGRAPHS AND/OR PAGE IN TODAY'S WORLD

This is another version of the ‘The word’ and ‘Newspaper reviews’ exercises. Assign three participants every day or week to analyse the strengths and weaknesses of a daily newspaper’s text, photographs, or lead page. (Also see pages 213 - 214.)

TIP:

- Ask the presenters to stand up or come to the front of the class. This is a good way to improve their self-confidence by talking in front of a group.
 - When you have a large number of participants it might be difficult for them to follow the presentations. To sharpen them - and if you have enough technical resources - demand that the presentations be supported by photocopies or overheads.

TODAY'S STARTERS IN ENVELOPES

If you want more surprising ways for the newspaper reviews or use fresh newspapers for a variety of starters, then try this method with envelopes.

In Dar es Salaam:

“Let’s see which papers you have today. Daily News, African, Daily Times and The Guardian. Fine. I will take five of each.”

In Johannesburg:

“Can I have two of The Citizen, three of The Star, two of the Daily Sun, two of the Sowetan and three of the Mail & Guardian. That will be enough for my group.”

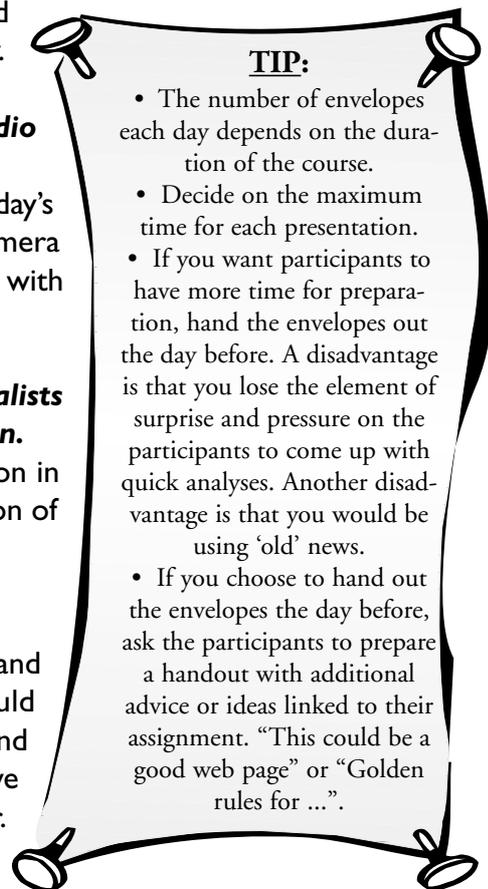
The scene could be in any of the cities where you are training and the exercises could also be adapted to general journalistic training or more specialised training for print and broadcast.

Start the day by buying a number of newspapers, enough for one or some of the following exercises. Choose which can be the most useful for the day. Type and put one assignment in each envelope together with one or more of the newspapers. Then give participants time to prepare.

Examples of exercises:

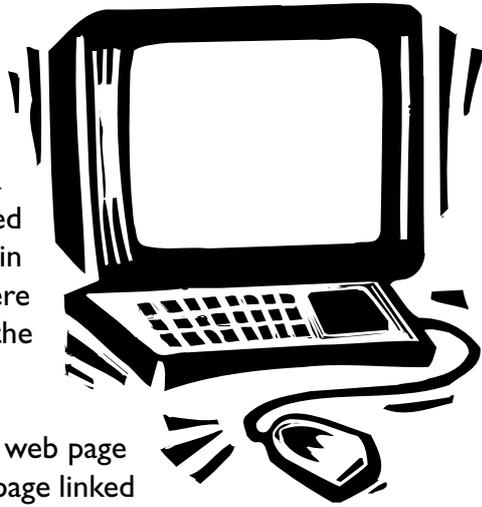
- 1. Choose the best story in this newspaper.**
Give reasons why the journalist did a good job with the story.
- 2. Choose the worst story in this newspaper.**
Give reasons why and how it could be improved.
- 3. Choose the best page in this newspaper.**
Give reasons why the journalists did a good job with this page.
- 4. Choose the worst page in this newspaper.**
Tell your colleagues how it could be improved.
- 5. Analyse the pictures in the enclosed newspapers.**
What are their strengths and weaknesses?
Tell your colleagues how the photojournalism can be improved.

- 6. The atmosphere in ... (choose a city) today.**
Browse through the newspapers, add your own reflections and observations of your city/town and present a stand-up for television (in front of your colleagues) to be broadcast to Asian Cable Network.
- 7. Today's morning guest in our TV studio.**
Choose a topic or theme from the newspaper. Prepare and conduct a short interview with one or two participants in the class who can comment on the topic or theme. Let them act as researchers, diplomats, politicians or ... (choose the role(s) that suit(s) your purposes).
- 8. Today you are head of news in the newspaper, radio or TV station** (choose an alternative). Select an important news story in today's paper. Discuss with your reporters (the participants) how to work on a follow-up during the day.
- 9. What's not in the news today? You are deputy editor of the news.**
Analyse the enclosed newspapers and tell the reporters what is missing and why.
- 10. Today you are a reporter at the radio or TV station.**
Choose an important news story in today's paper. Take your tape recorder or camera and microphone, go out and come back with a vox pop as a follow-up.
- 11. You are invited by a group of journalists from Europe touring the SADC region.**
Brief them and comment on the situation in the region based on your news evaluation of the enclosed newspapers.
- 12. Today's ethical dilemma.**
You are a reader of the newspaper and found this page in the paper. Should it have been published or not? Advise and discuss with your participants who have to act as reporters/editors of the paper.



TODAY'S WEB PAGE

More and more media training classrooms are equipped with projectors that can project web pages from a computer or a laptop onto a screen. This exercise can be used for the presentation of web pages as starters in the morning and an exchange of ideas on where to find the most interesting web pages in the "Sea of the Internet".



Assign one or more participants to present a web page each morning. It could be their favourite web page linked to the topic of the day or week, their favourite news source or their most interactive web page.

At the end of the presentation, ask the presenters to explain why it is their favourite web page, or why they would recommend that web page.

USING YOUR SENSES EXERCISE

Every traveller arriving in a new city or town is usually very aware of and curious about their surroundings. "What's going on here? What's the atmosphere of the city or town like?" First impressions are often overwhelming, but after a few days they become routine and pass by unnoticed.

As a trainer you can take care of this during the first few days of a course by reminding participants to keep their reporters' instincts alive (if they are professionals), or start training them (if they are beginners).

Divide participants into six groups by using one of the methods described on pages 68 to 72. Write down the keywords listed below on the whiteboard or a flip chart.

One: How does (name of city/town) smell?

Two: What about the light today?

Three: What are the typical colours in (name of city/town)?

Four: How does (name of city/town) sound?

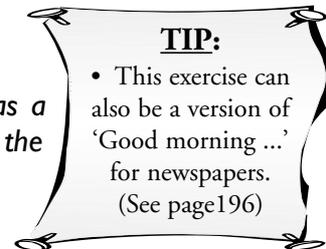
Five: What are the typical textures of (name of city/town)?

Six: What feelings does (name of city/town) evoke in you?

Next, tell the participants: “Those of you who have question One, write about the smell here in ..., those who have Two about the light, Three about the colours, Four about the sounds, Five about the taste and Six about your feelings.

When you are finished, we will all listen.”

Presentations can be done either by reading or as a stand-up with a microphone (symbolic or real) in the hand for broadcast.



SENDING A MESSAGE

Ask participants to write a positive, but anonymous message to another participant on a piece of paper. They must then fold the piece of paper and write the recipient’s name on the front.

Ask one of the participants to collect the messages (use a hat, bag or basket) and to read them aloud to the class. The messages are then given to whom they were intended for.

BIRTHDAYS

Check on the course application forms whether any of the participants will be celebrating their birthday during the course. Surprise them at the start of the day by saying: “Today is a very important day for Ingrid who is celebrating her birthday. So, let’s all sing Happy Birthday to Ingrid.”

With a little bit of planning you could get the participants to sign a birthday card and arrange a birthday cake for teatime.

This exercise might be sensitive as birthdays are not celebrated by members of some religion.

NATIONAL DAYS

If there are participants from other countries, check when they celebrate their national days such as independence. At the start of the day inform the participants that “ ... (name of country) is celebrating its independence today”. Ask the participant(s) from that country in an engaging way whether they would like to sing the country’s national anthem, or, alternatively, tell the group a little bit about the significance of this day in their country’s history.

SPECIAL DAYS: WORLD PRESS FREEDOM DAY

If you are facilitating a course on World Press Freedom Day, start the day by saying: “Today is the 3rd of May and we will take a closer look at violence against journalists on our continent and around our world.”

Or, “How is press freedom defended by journalists on the African continent and society? Why today? Because today is being celebrated as World Press Freedom Day. You will have an hour for research on the Internet.”

“Here I have prepared a note with one country for each of you ... Swaziland for you Pat, Malawi for you Daniel, Tunisia for you Rose, China ... If you want an interesting page to start with, go to www.rsf.org. It’s the website of the organisation Reporters Without Borders, which has a very good overview of what’s going on.”

Ask the participants to check the developments and latest events in the different countries and to come back and report their findings to the rest of the class to see whether there is a pattern.

SPECIAL DAYS: INTERNATIONAL WOMEN’S DAY

“Today is the 8th of March. It’s International Women’s Day. Today we want to start our day by presenting all our female participants with a flower. And tonight you will be invited to a party prepared by us men in the class.”

After that you can initiate different exercises to focus on working conditions for female journalists in your country/region and in the world.

TIP:

- Arrange a discussion like a studio for radio or TV with some of the participants as guests. What are the most important issues for female journalists?
- Ask the participants to check different websites to see how International Women’s Day is covered by the media around the world.
- Also see other ideas for exercises on the chapter about gender in journalism training (page???)

MUSIC

Imagine the surprise of your participants when they walk into the classroom for the first session of the day or the session after lunch to the beat of Oliver Mtikuzi, Salif Keita, or an upbeat kwaito or kwasa kwasa song.

You can use music to create either a relaxing or an upbeat atmosphere in the classroom. A tape recorder, CD player or laptop with a CD-ROM drive is all you need.

WHAT DO YOU SEE?

Draw an image such as a circle, two parallel lines or something shaped like a light bulb on the flip chart or whiteboard without saying anything. Then tell the participants that you would like them to think very deeply for a few moments in complete silence and then tell the class what they see beyond the obvious.

TIP:

- This exercise stimulates creative and out-of-the-box thinking.

HOW DO YOU FEEL?

A good method to gauge the mood of your participants and the atmosphere of the group is to start the first session of the day by simply asking:

“Joseph, tell me in one word how you feel this morning.”

“Tired,” replies Joseph.

“Elizabeth, and you?”

“Excited.”

“Margaret, what about you?”

“Happy.”

“James?”

“Relaxed.”

Once you have asked all the participants, you will be in a very good position to know exactly how they feel. Depending on the time available, you can either just gauge the atmosphere, or you can ask participants to explain why they are feeling a particular way.

If participants are generally expressing negative feelings it will enable you to undertake some remedial action before you have a demonstration or a riot on your hands!

TIP:

- This exercise can also be used to gauge participants' mood at the end of the first day of the course.

GOOD MORNING ...!

Choose the place where you are training, Luanda for example, to follow the greeting.

Suppose you have a two-week course with 20 participants. Divide them into pairs by drawing lots with the presentation dates, each pair being responsible for one morning.

The time allocated is 30 minutes. Pairs are free to arrange the classroom and seating according to their needs - maybe as a room for discussion, for an editorial meeting, or as a studio for broadcasting.

The participants can be invited by the presenters to take part in discussions and exercises, to act as callers or as interviewees. Presenters can also invite guests from outside, maybe guest lecturers or resource persons who are going to work with them during the day.

They can also use technical equipment such as microphones and loudspeakers (if these are available), a tape recorder, CD player or laptop for music and sound, and possibly a video camera to record presentations. If you don't have access to the required technology, use it symbolically. Participants can be placed in each corner of the room as callers to a radio programme or live reporters for television.

As the facilitator you can be available as a resource person to support participants with ideas, help them develop topics covered in and linked to the course programme and to remind them that their presentation should fit into the 30 minutes.

The advantages of this method are that it:

- Stimulates participants' creativity, using media when you train media.
- Brings together people and gives everyone an opportunity to be involved.
- Promotes diversity.
- Shows how you can create a training situation "out of nothing" and/or make innovative use of available sources.
- Provides a surprising start every morning.

Here are examples of three different 'Good morning ...!' exercises to illustrate how news and media can be brought into the classroom in different ways and by different participants:

First morning:

“It’s 8 o’clock, let’s start. Welcome to our morning presentation. We will begin with today’s most important news. Olivia, you have been out to buy today’s newspapers. Tell us what’s in the headlines today.”

“Thanks Telma. The number of Tanzanians living below USD 1 per day has declined to 20 per cent compared to 50 per cent ten years ago ...

Military experts from member states of the Southern African Development Community are planning a standby peacekeeping brigade in the region ...”
(for 5 minutes).

“Thanks Olivia. What’s next?”

“The word, Bruce. I want to invite Gladness and Dennis. You have prepared ‘The word in today’s world’. Who wants to start?”

“I’ll do that. I have chosen the word ‘responsibility’...” (for 10 minutes each, including comments).

“Thanks Gladness and Dennis for your thought-provoking words. After these interesting presentations I think we could have a small energiser. Let’s all come over here ...” (5 minutes).

“Well, that’s all from us, and now over to our trainers.”

Second morning:

When the participants arrive in the classroom their attention is caught by a beautiful picture of the Victoria Falls on the screen. What is going to happen?

The participants responsible for the morning presentation have prepared a laptop in the room connected to a projector.

“Good morning,” says Matida.

“Good morning,” says Fred. “Today Matida and I will take you on a journey around our continent. We will start at the Victoria Falls. Who has been there?”

“Yes, I have,” says Elizabeth. “Last year. It was beautiful.”

“Do you know where the name comes from?”

“Yes, it was named after Queen Victoria of England.”

“But what is the original African name?”

“Mosi-oa-Tunya or ‘The Smoke Which Thunders’.”

“Thanks Elizabeth. By the way, isn’t your name also a queen’s name? Would you like to change it?”

“No. Absolutely not!”

“But what about the name of the Victoria Falls? Should it be changed to an African name? And what about Pretoria which could be renamed Tshwane? What are your opinions? Let’s vote. How many would like to change? One, two, three ... twelve. Tell me why Chris?”

“To return to African values. Why should we keep the names European explorers forced upon us?”

“But what about news reporting? Everything could become all mixed up. One radio station will use the old name and another the colonial name. Do we have to use both names in our reporting for a few years? Peko, what’s your opinion?”

“We have to be careful. How much does it cost to change a name? It must be related to people’s living conditions.”

“But we have to start with symbolic changes ...”

“... thank you, thank you. Sorry to have to end this discussion but our time is up.”

(In this way, the discussion is developed during 25 minutes with more visual examples projected from the laptop onto the screen.)

Third morning:

The room is prepared to broadcast “Good Morning, Maputo!” with Maria and Simao as anchors. They are sitting in the symbolic studio, with the participants seated in a semi-circle around their table. Four participants have been assigned to sit in one corner each and were provided with background material the previous evening.

“Welcome Listeners. This is Maria and Simao in the studio of Radio Maputo. This morning we will start with a report by Simao about the latest situation on the distribution of antiretroviral therapy in Mozambique. You have just returned from Mbabane and a regional media conference on this topic Simao ...”

“Yes, our country seems to be a catalogue of the problems that poor countries face when they roll out ARVs. We have an estimated 1.4 million people who are infected and among them around 220 000 need treatment ...” (to be continued for about 3 minutes).

“Thanks Simao. We will now open our lines for listeners who would like to voice their opinions. Our first caller is Doctor Genivaldo from Beira (acted by one of the participants in the southern corner of the room). Welcome. What would you like to discuss?”

“We must see to the shortage of doctors and nurses. Due to AIDS-related deaths we need to train 25% more doctors and nurses every year, just to maintain the existing level of health care. We are trying to do this in Beira but to retain them in the country will require better salaries and working conditions.”

“Hallo! Hallo! (Another participant from the eastern corner of the room wants to come in.) I am Doctor Bastos from the Maputo Central Hospital and must tell you how overworked we are ...”

(Discussion between the anchors and callers to be continued for 20 more minutes to explore different angles of the problem and the availability of ARVs.)

Problems that can be experienced with this presentation method are listed below:

- Timekeeping. Our experience has been that participants usually try to fit too much into the presentations and can't stop the discussion after 30 minutes, causing it to run over the allocated time by as much as 20 minutes. Strict timekeeping is therefore essential.
- To pay or not to pay? During a course in Dar es Salaam participants brought four guests to the classroom which was arranged like a TV studio. The guests were four Masai and were promised a symbolic payment for their participation. Later, other participants also wanted to pay their studio guests but we then set the rule that “guests should come unpaid”.



Anyway, this problem, which we hadn't thought of in advance as trainers, gave us a good opportunity to start discussions about interviewing and ethics and other media-related questions. Other topics or issues that might arise during the morning presentations can also form the basis of deeper discussions.

UNDIRECTED STARTERS

Another approach is to divide participants into pairs or groups, depending on the duration of the course, and leave the planning of how to start the day entirely up to their innovation. This will create a lot of surprises and relieve you from doing it on a day-to-day basis.

JUST START!

After all these suggestions, a final one that's also useful and sometimes the best one to take care of the energy of the morning:

"Today we will just start to work! At three o'clock there's a deadline for your interviews."

DIFFERENT STYLES OF TRAINERS

This chapter underlines the differences in style between trainers and points out the essential characteristics of a good trainer/facilitator.

Which kind of trainer are you or would you like to be?

Are you a *gardener* taking care of your “plants” carefully? Or do you act as a *tour guide*, leading your group on the road to new experiences in journalism? Do you look upon yourself as a *transformer* of new knowledge and the latest working methods?

Or are you a very *authoritarian* trainer, keeping control over everything that is going on in the room and doing everything with military precision so that you can reach your training goals without any interruptions or lengthy discussions?

As a trainer you communicate with your whole personality and the way you communicate will determine the outcome of the course, both positive and negative. If you are too hard and authoritarian in your training, you might face resistance from the participants. If you work in a gentle, democratic way and manage to create a warm atmosphere, the response is likely to be more rewarding.

But most trainers, as well as other professionals, have complex personalities with different sets of characteristics which form their personalities. What combination of personal characteristics makes a good media trainer? The following characteristics were identified when this question was put to participants attending a course for future trainers:

- A trainer should be a dynamic personality, who knows the importance of socialisation, easily adjusts to different groups and spends enough time interacting with the participants.
- The trainer must be a good listener, skilled in uniting the group, and take them on a great trip, combining both practice and theory in journalism.
- The trainer’s style must be democratic and he/she must try to care for participants in a fair way. A trainer should be self-confident, but not overconfident.
- The trainer must be acquainted with the latest trends in journalism. He/she must know how to show engagement and, at the same time, know how to keep a professional distance.

- A trainer must be presentable, maintain good eye contact and create a good impression with his/her style.
- A trainer must be able to show empathy and be good at resolving conflicts.
- A trainer must be patient, have time for explanations, not speak too fast or too softly.
- A trainer shouldn't be oversensitive and must be able to accept criticism.
- A trainer should have a sense of humour, be good tempered and not confrontational in his/her style.
- A good trainer eats together with the participants to continue discussions from the class and goes with some of them for a morning jog to show that a trainer also needs to exercise.

STRENGTHS AND SELF-REFLECTION - INDIVIDUAL OR IN GROUPS

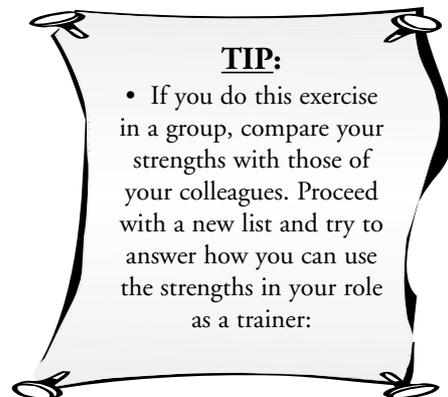
What kind of trainer are you? Which strengths do you have as a trainer or want to acquire? Why not list them to find out? You can either do it individually or by engaging in a group discussion with your colleagues, which makes it possible to compare different answers. It could look like this:

My strengths as a trainer:

- + Like to take a personal interest in my participants.
- + Patient.
- + Engaging.
- + Like to use humour appropriately.

My strengths as a trainer:

- +
- +
- +
- +
- +



Strengths I want to develop and what method I will use:

+

Method:

+

Method:

+

Method:

+

Complementary to this exercise, you can go one step further and try to answer the following questions covering five aspects on the role of a trainer. This exercise is more complex but will encourage you to go deeper into your role as a trainer.

Reflections around five aspects of my role as a trainer:

1. Vision of knowledge: What kind of knowledge is useful in today's role as a journalist? How do you acquire this knowledge?

My answer:
.....
.....

2. Human nature: How do you look upon your participants as human beings? Active or passive? Responsible or irresponsible? Do you need to motivate them?

My answer:
.....
.....



3. *Relation training - society:* In which way should training affect society? Should it be adjusted to and consolidate today's society? Should it change society? Or is it a personal matter?

My answer:
.....
.....

4. *Ethics:* Which ethical principles do you follow in your role as a trainer? Which principles are important to discuss and pass on to your participants?

My answer:
.....
.....

5. *The pedagogical situation:* Who is the central actor in the pedagogical situation? The trainer who teaches from his/her platform of knowledge and structures information with the help of different teaching aids? The student/participant who acquires knowledge and works with his/her information from an individual interest?

My answer:
.....
.....

Conclusion

How do your reflections around these five aspects affect:

- Your role as a trainer?
- The planning of your training?

Try to define your personality as a trainer:

I am a
.....

MY WEAKNESSES AS A TRAINER



As a trainer it is easy to fall into bad habits. Perhaps you recognise the following examples of some stereotyped roles:

Technician

Tends to start on his/her own level instead of the level of the participants. Focuses on facts and details instead of contact and dialogue with the participants. Avoids open questions. Prefers 'Yes' or 'No' answers or rather no discussion at all. Afraid to admit weaknesses in training style. "If the class had been smaller or the technology in the classroom had been more modern, my session would have been perfect!"

How to change this style

'Go fishing' amongst the participants (see later in the handbook). Start to listen and try engaging in a more open dialogue with participants.

Perfectionist

Tends to focus on minute details in planning and training. Wants the room to be arranged perfectly. Often comes overprepared with comprehensive written manuscripts. The planned road must be followed and no 'surprise stops' are allowed, even if the participants ask for them.

How to change this style

Reduce the manuscript to main points. Be open to surprises and listening. Allow some disorder in the class.

Turbo trainer

Brings along hundreds of overheads and anecdotes and bombards the participants with them, often without a clear structure. Has problems taking the participants to a higher level of knowledge. Afraid of being interrupted.

How to change this style

Slow down. Drop 70% of your material and anecdotes and keep only the best ones. Start to listen and try to develop interactive methods.

Antenna or disk

Eyes and ears are fully opened: What is going on in the class? Responds immediately to questions, even if he/she is in the middle of an explanation or instruction. Is overcaring by nature, which might lead to abuse by the participants. Is afraid of conflict. Exhausted after each training session.

How to change this style

Try to develop a more relaxed style. Listen less: finish speaking before allowing new questions.

Dictator

Runs the entire course with an iron fist. Suggestions about the course programme or content are viewed as a mutinous conspiracy which should be suppressed. Expects total subservience and does not tolerate any opposing views. Barks instructions to participants, is always right and knows everything. Shows little empathy.

How to change this style

Accept that suggestions are not criticism and that other people might be more 'right' than you. Have faith that things will work out if you let go of the reins gradually. Learn to smile.

Laizzes-faire

Displays an attitude of "Life couldn't be easier". Anything goes and time is not a problem. Flexibility is the answer to anything that goes wrong or has not been planned. Does not stick to the timetable and half the training material was left at home or not copied. But that's no problem either.

How to change this style

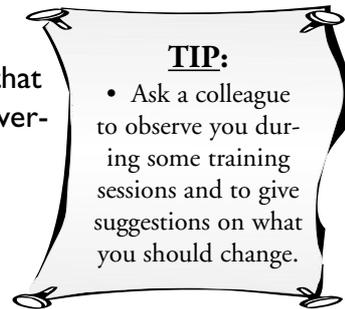
Realise that being more organised and time-conscious does not mean that you have to forfeit flexibility. Set aside a little more time for planning and use a To Do List.

The great patron

Measures the outcome of the course by how many participants got a pat on the back. Likes to be surrounded by participants at the bar to 'treat' them. Finds it difficult at times to bend further backwards without causing serious bodily harm. What he/she lacks in confidence or knowledge is amply compensated for by calling everyone a friend.

How to change this style

Remember that popularity does not mean that you're respected as a trainer. Try not to be over-friendly and treat everyone equally.



SELF-REFLECTION - INDIVIDUAL OR IN GROUPS

What kind of trainer are you? Which weaknesses do you have as a trainer or want to overcome? These questions can be analysed in the same way as the strengths. You can either do it individually or in a group discussion with your colleagues, making it possible to compare the different answers. They might also suggest which methods you could use to overcome your weaknesses. Invite a colleague to be an observer during some training sessions to give suggestions on how to tackle your weaknesses.

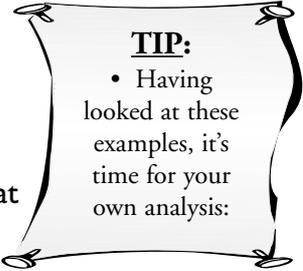
The following is an example of an analysis of your weaknesses:

Weaknesses in my training and what I can do to change my style

- Too focused.
Method:
Reach out! Relax and try seeing the results of the training over a longer period.
- Overconfident.
Method:
Pay more attention to what is happening in the group. Forget that you are a world champion.
- Expectations too high.
Method:
Lower your short-term goals to avoid disappointment. Set minimum-maximum goals.
- Feel too old.
Method:
Accept your age. See the advantages, namely that you are more experienced and calmer.



- Overcaring.
Method:
Delegate tasks. Give room to others and trust others.
- Disciplinary perfectionist.
Method:
Be more tolerant, accept differences.
- Too introverted and sometimes unfriendly.
Method:
Interact consciously and be nice; that's what you're paid for as a trainer!



Weaknesses in my training and what I can do to change them

•

Method:

•

Method:

•

Method:

•

DIFFERENT TYPES OF PARTICIPANTS

As a facilitator it is important to be aware that your participants have completely different characters. To ensure the successful outcome of a course, you should know how to handle them as individuals.

“What about your participants? How are they?”

“Inspiring.”

“Any veterans trying to impress with long lectures about their experiences?”

“No, there are some veterans but...”

“Are they challenging you?”

“Maybe, a little.”

“Be aware. They can be monopolisers. Any other participants causing you trouble so far?”

“No, not at all.”

“Some nervous beginners?”

“Difficult to say.”

“Any flirty ones, coming for a date?”

“I haven’t noticed.”

“Any tourist just coming to see the city and do some shopping?”

“No, I don’t think so.”

“But why are you so reluctant with your comments? You must tell me, as head of our training institute I need to know.”

“I will tell you, but you’ll have to wait a few days. We’ve just finished the first day of this course. I don’t know their real roles yet.”

As a trainer it’s advisable not to make any comments about your participants at the start of a course. Why not? Every new group and every new member must be approached without prejudices or preconceived ideas.

The first things you will need to know about them are their *surface roles*. Before coming to the training course they put on ‘trainer’s clothing’, which they think might be suitable for the course. In journalism training it could be a very self-confident scoop-hunting reporter, a reflective analyser writing editorials or a nervous beginner.

After a few days you will see that they start to change their ‘clothing’. You will learn more about their *personal in-depth roles*. The very talkative reporter might begin to slow down, the analyser becomes the informal leader of the class and the nervous beginner comes with the most innovative ideas on how to develop a newspaper.

Finally they will develop a *course role or teamwork role*, as a result of the interaction in the group and the way you as the trainer handle the development of the training process.

Dr Meredith Belbin and his research team have defined this *teamwork role* as a “tendency to behave, contribute and interrelate with others in a particular way”. During the first part of a course the roles may not be visible, but after a while you will see how they develop inside the group.

In his studies of groups Dr Belbin arranged the roles in three main groups:

1. Action-oriented roles: Shaper, implementer and completer finisher.
2. People-oriented roles: Coordinator, teamworker and resource investigator.
3. Cerebral roles: Plant, monitor evaluator and specialist.

In the model below they are listed in the way they contribute to the group and the weakness which can characterise each role:

BELBIN Team-Role Type	Contributions	Possible Weaknesses
PLANT 	Creative, imaginative, unorthodox. Solves difficult problems.	Ignores incidentals. Too pre-occupied to communicate effectively.
CO-ORDINATOR 	Mature, confident, a good chairperson. Clarifies goals, promotes decision-making, delegates well.	Can often be seen as manipulative. Off loads personal work.
MONITOR EVALUATOR 	Sober, strategic and discerning. Sees all options. Judges accurately.	Lacks drive and ability to inspire others.
IMPLEMENTER 	Disciplined, reliable, conservative and efficient. Turns ideas into practical actions.	Somewhat inflexible. Slow to respond to new possibilities.
COMPLETER FINISHER 	Painstaking, conscientious, anxious. Searches out errors and omissions. Delivers on time.	Inclined to worry unduly. Reluctant to delegate.
RESOURCE INVESTIGATOR 	Extrovert, enthusiastic, communicative. Explores opportunities. Develops contacts.	Overoptimistic. Loses interest once initial enthusiasm has passed.
SHAPER 	Challenging, dynamic, thrives on pressure. The drive and courage to overcome obstacles.	Prone to provocation. Offends people's feelings.
TEAMWORKER 	Co-operative, mild, perceptive and diplomatic. Listens, builds, averts friction.	Indecisive in crunch situations.
SPECIALIST 	Single-minded, self-starting, dedicated. Provides knowledge and skills in rare supply.	Contributes only on a narrow front. Dwells on technicalities.

Adapted from: <http://www.belbin.com/>

Although these different models must be seen as rough ones, they indicate how participants differ greatly in their individual personalities. As a trainer you will gradually see the patterns in the group and learn how to cooperate with participants in different and basically positive roles.

You also need to reflect on how to work with their weaknesses. Maybe:

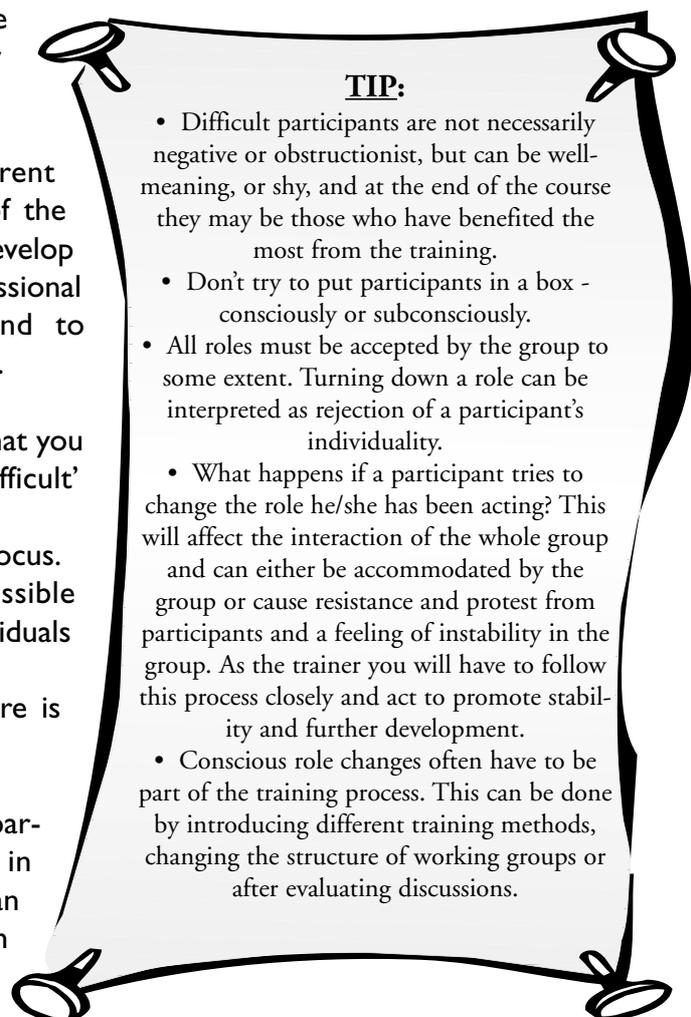
- *The plant* requires structures to make all ideas work.
- *The coordinator* must learn to share practical work, not only delegate.
- *The completer* needs a lot of positive feedback as support.
- *The monitor evaluator* needs to be encouraged a bit.
- *The resource investigator* must be pressurised as “just by talking there will be no new programmes made”.
- *The shaper* needs some personal talks with advice to make him/her become a better listener.
- *The team worker* occasionally must be pressed to make decisions.
- *The implementer* should be challenged to see new roads ahead.

Individual support and different advice are important aspects of the training process in order to develop participants’ personal and professional roles, to enter new roles and to interpret old roles in a new way.

Sometimes it is also inevitable that you will have to deal with a ‘difficult’ participant to ensure that:

- The course does not lose focus.
- You minimise any possible negative impact from individuals on others.
- A good working atmosphere is maintained.

The way you deal with difficult participants can either result in greater team spirit, or you can damage the cohesion of the team by creating factions.





ANXIOUS, BUFFALO OR CLOWN?

What kind of difficult participants are you likely to meet? Below we have listed some of the roles or titles you might have come across already or are most likely to meet in your role as a trainer, as well as some ideas on how to approach them.

Before presenting them it's necessary to remind you that a given title does not mean that the participant will adopt this particular role to the exclusion of others. Some of the roles may be attributed by other participants in the group; others will be a result of the interaction within the group and the parameters set by you as the trainer.

There is also a danger in labelling difficult participants as it may lead to stereotyping or the roles could become fossilised. However, a deeper awareness of different role models will make you better prepared to handle the group dynamics.

- What do the different signals or characteristics tell you?
- How can you handle them to minimise conflict and tension in the group?

During a long course it might be necessary for the group to discuss the roles assumed by the participants. Try to incorporate this as a topic of your weekly or monthly evaluations, for example, by reflecting critically on questions such as:

- Is your role a part of your identity, taken voluntarily to adjust to the group or forced upon you?
- In which positive ways does your role affect the group's work?
- Does this role have any negative impacts?

Before continuing to read, you can do the following self-examination:

ACTIVITY

List the different types of participants in your group or those you have met during previous courses:

Title:

Characteristics: _____

Possible problems: _____

Your advice on how to approach them: _____

Ambitious or passengers of altitude

Characteristics: Want to be at the top of the class, attack their rivals but also protect supporters.

Possible problems: May challenge your role as the trainer. Can cause a split in the group.

How to approach them: Give them assignments and responsibility.

Anxious or shy ones

Characteristics: Passive, introverted.

Possible problems: Will add little to the discussions in the class and maybe try not to take part in group activities.

How to approach them: Let them speak on small things. Support them to build up their self-confidence, step-by-step. Talk to them one-on-one during breaks. Give them a chance to participate actively in games and exercises. Also try to give them roles or tasks to lead others in small groups. Try to change them from viewers to doers.

Bored ones

Characteristics: “My boss sent me. I don’t know what I’m doing here.”

Possible problems: Can be difficult to motivate in the beginning.

How to approach them: Have patience. Interesting training methods and a good team spirit will inspire them. Their problem can be caused by untraditional thinking that could be very useful for the training.

Buffalos

Characteristics: Want to test if they get accepted by the group. Criticism encourages them to try dominating the group even more. The participants’ weaknesses may be the reason for acting like a buffalo.

Possible problems: Create unrest in the group.

How to approach them: Let them butt heads for some time. Maybe they will meet a tough opponent in the group. If so, their head-butting will neutralise both of them. Give them your attention in private talks and allocate assignments and responsibility to them so that they can use their energy and strength in a constructive way.

Chatterboxes

Characteristics: More eager to speak to and discuss with neighbours than to be an active listener to the presentations or lectures.

Possible problems: Disturbing for the class.

How to approach them: Give them responsibility. Make them take part in discussions. If this doesn’t work, try to ask: “Maybe your discussion is interesting for all of us in the group?”



Clowns

Characteristics: Make the class laugh, comment on every serious issue with a joke.

Possible problems: All the laughs they create draw attention from serious topics and discussions.

How to approach them: Use them as a positive force; give them the floor now and then to demonstrate their skills. Give them responsibility and talk to them privately if they become too disruptive. They can also be losers, so try to find out which tragedy is covered by the mask of the clown.

Competers

Characteristics: Attention seekers.

Possible problems: Try to dominate the discussions.

How to approach them: Talk to them, find out more about their background. Don't give them all of your attention and don't kill their instincts. Their chief characteristic could be useful in the profession. Give them a chance to compete with the rest of the group.

Drinkers or fun seekers

Characteristics: "Party animals" that want to relate everything to yesterday's bar counter.

Possible problems: Doze long before the graveyard session. Can be disruptive and draw attention from why and what the group is training for.

How to approach them: Test them by giving them assignments and responsibility. Raise the question of the effect of drinking on the course in discussions about the house rules.

Greedy collectors

Characteristics: Want to have everything from everyone.

Possible problems: Annoying for the group.

How to approach them: Talk to them in private. Maybe you can influence them to change from collectors to sharers.

Individualists

Characteristics: Don't want to work in pairs or groups.

Possible problems: Can be excluded by the group.

How to approach them: Show your concern, be a good listener and let them tell you about their work and methods. Test them through different assignments.

Mimics

Characteristics: Agree with everything you say. Resemble the clown a bit.

Possible problems: After some weeks the group will be sick of hearing their repetitions.

How to approach them: Challenge them with questions. Give them assignments.

Monopolisers

Characteristics: Attention seekers. Want to control the direction of the course and talk too much. Maybe also want to decide about everything.

Possible problems: Create problems with your planning. Would like to replace you as the trainer.

How to approach them: Listen and talk to them privately during breaks or after the class. Show that you care about them too. Maybe their style is a way of covering up for their insecurity. Create an atmosphere in the class where the group will take care of and neutralise them a bit. Perhaps ignore them diplomatically. They can also be very passionate about what they are doing or saying. Take care of this by giving them responsibility.

Mr and Ms Contrary

Characteristics: Always have an opposing view of how things could be done.

Possible problems: Disruptive for the progress of the course.

How to approach them: Ask what other participants think about their points. Give them assignments to substantiate their statements or opinions.

Newcomers

Characteristics: Little experience of journalism, afraid of the veterans.

Possible problems: Might be nervous, not themselves, or show insecurity.

How to approach them: Make them feel that the course is a safe place where they are allowed to make mistakes. A newcomer usually comes with open eyes and fresh ideas. Take care of their first impressions and their curiosity.

Professional workshoppers

Characteristics: A lot of experience but not always serious about training.

Possible problems: Avoid responsibility. Will permanently remind you as the trainer and other participants about other training courses and make comparisons with them.

How to approach them: Let them show their experience, give them assignments. Let the group bring them down to earth again if necessary.

Protestors or challengers

Characteristics: Challenge everyone and protest against everything.

Possible problems: Can be irritating to the group or become a ring leader.

How to approach them: Set clear rules that will direct them. Share experiences with them and let them prove their professionalism through different assignments.

Quiets

Characteristics: Insecure people who lack self-confidence. Afraid of conflict or of airing an opinion in the class.

Possible problems: The group may be concerned that quiets don't say anything and wonder whether it is because they are shy or if it is a way to control the group. Remember: Not making a decision is a decision in itself.

How to approach them: You and/or the group can ask for more active involvement or you can discuss their style in private. Give them a lot of attention and support.

Sexual predators

Characteristics: Small notes can be passed around the class, or comments are made to participants in the group or during discussions. Is it a "sexual clown"?

Possible problems: Disturb the class and gender values.

How to approach them: Can the group solve the problem? Can you discuss their style when reminding participants about the house rules?

Short fuses

Characteristics: Explode now and then.

Possible problems: Surprise attacks on the trainer, the trainees or the progress in training can dampen the team spirit.

How to approach them: Keep your professional distance. Try to identify the cause of their temper tantrums. Give them positive feedback. Ask yourself: "Is there something to consider in the content of the attacks?"

Silent assassins

Characteristics: May be difficult to identify but you will find out at the end of the course. When the evaluation comes you are "the worst trainer they have ever met".

Possible problems: Can be unpredictable.

How to approach them: Be open in the class, discuss openly.

Technofobics

Characteristics: Will never try to overcome their fear of trying new technology.

Possible problems: Difficult to involve them in, for example, computerised editing of text or programmes.

How to approach them: Ask the techno wizards in the group to support them.

Time watchers

Characteristics: Very prompt, every day. Remind you loudly when it's time for a break.

Possible problems: Can disrupt the flow of the course.

How to approach them: Try to challenge them and involve them so much in different activities that they don't care about control over time.

Tourists or free loaders

Characteristics: Pleasure seekers.

Possible problems: Try to escape from the group or assignments.

How to approach them: Give them the necessary attention and responsibility. Find out how you can involve them in the group and give them a sense of belonging.

Trainer's pets

Characteristics: Will always be there as your loyal servants.

Possible problems: Can be looked upon with envy or suspicion by other participants.

How to approach them: Share tasks amongst all the participants. Tell them in a diplomatic way why you think you can do a task on your own rather than having them do it.

Troublemakers

Characteristics: In a group of 20 participants you often get one or two. Can be latecomers, always querying their per diem or the content of the training programme.

Possible problems: Affect the group spirit negatively.

How to approach them: Talk to them individually; try to find out what's behind the mask. Give them responsibility; try to make good use of their energy. Tell them: "You are a gifted person, use your talent for development instead of causing problems."

Veterans

Characteristics: A lot of experience from different fields of journalism.

Possible problems: Can be very talkative in the beginning of the course; want to tell everyone about their wealth of experience.

How to approach them: Put them together with other veterans in pair work, so that they can share their experience and show the others "how things could be done". The presentations will show if they still are able to use and develop their skills. Be patient. Let them compare their professional role today with the requirements developed during the course. Do they fit together?

Victims

Characteristics: Helpless participants. “Look at poor me.” Can also act as a victim to try control the group.

Possible problems: Irresponsible, try to avoid assignments and may have difficulties in group work.

How to approach them: Give them attention, support them with positive feedback and try to make them act in a constructive way. Ensure that they don’t get isolated or trampled on by other participants.

World champions or know-it-alls

Characteristics: Have seen and done everything, been everywhere and show this through their talking and body language. The style can be a way of covering up their insecurity.

Possible problems: Attention seekers might be tiring for the group.

How to approach them: Test them in practical work so that they can compare their results with those of other participants or give them targets to direct their energy. Talk to them individually: “I appreciate your broad knowledge of journalism but I would also be glad if you allowed others to share their ideas.” If that’s not enough, tell them or let members of the group tell them: “Fine, we have heard a lot from you. Now it’s time for others in our class to express their ideas.”

DIFFERENT LEARNING STYLES

Participants differ not only in their individual characters, but also in the way they learn. This chapter focuses on the different learning styles.

“Peggy, how would you like to be trained during this course?”

“You decide. As long as it’s fun I will try everything.”

“What about you Sally?”

“I like a lot of practical exercises, individual or together with others. Just to sit listening is too boring for me.”

“And you Michael?”

“Mmm. Difficult to say. Let the others speak first and I will answer later.”

“David, which preferences do you have?”

“I need much more specialised knowledge to update myself. Too many people are talking without linking what they say to a theoretical platform.”

“Sarah, what are your training needs?”

“I want both theory and practice which I can use in my work at the newspaper at home.”

Why do some trainers succeed better than others? Maybe because they have learnt to consider the different learning styles reflected above and use a combination of training techniques. In addition to satisfying the various learning demands of participants, the use of different techniques also provides diversity.

Learning styles can be classified in several ways and divided into four broad categories:

Visual learners	Read, write words repeatedly.
Oral learners	Listen, follow spoken instructions.
Team learners	Work in groups/pairs.
Hands-on learners	Do, demonstrate, practise.

The various learning styles can also be categorised as follows:

Activists

Enjoy being in the training, maybe like Peggy in the example above. Open-minded, not sceptical. Look upon every new day as a challenge. Will try all assignments at once, not reflecting on the consequences. This comes afterwards.

Reflectors

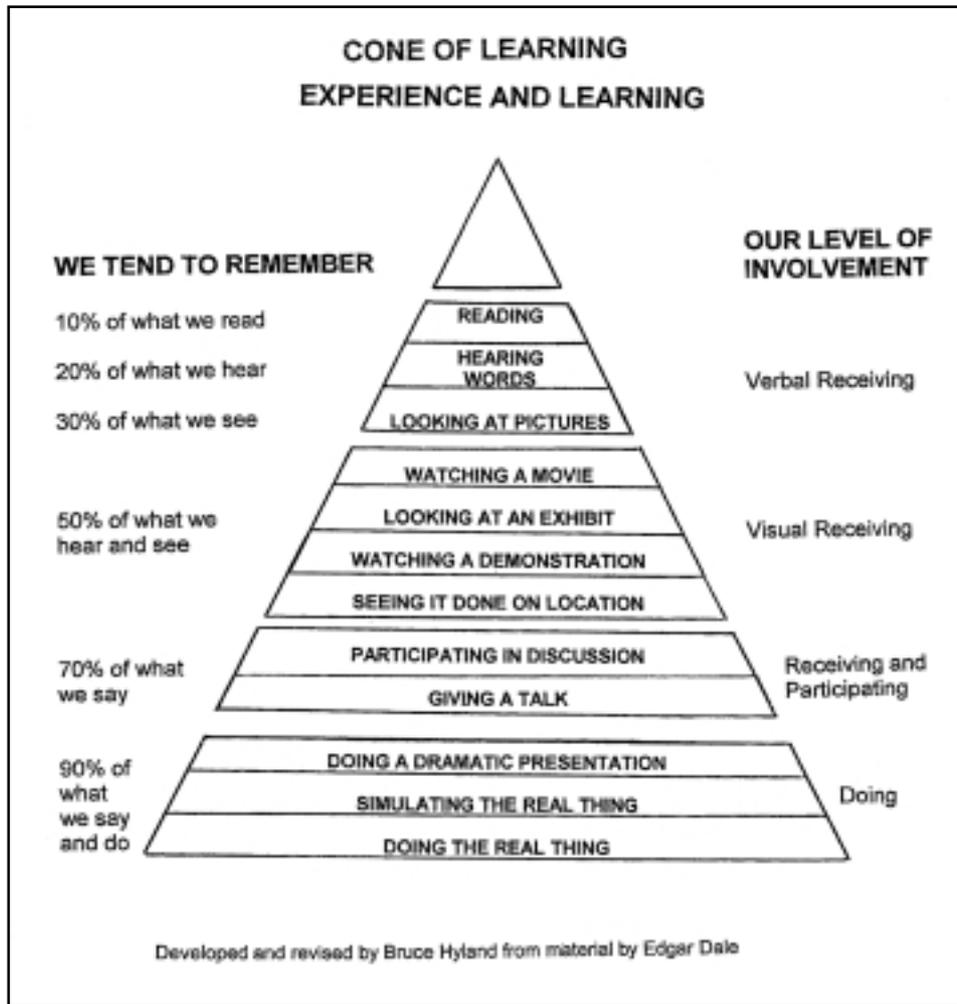
Stand back a little, cautious, maybe like Michael. "Let's think for a while - how can this be handled?" Prefer to collect data before making decisions. Take the back seat in training and like to see others taking the lead.

Theorists

Tend to develop journalism into a religion, maybe like David. Like to adopt and integrate observations into logical theories. Work step-by-step, with perfection as the goal. Challenging for the trainer. Always ask: "Is there a theory for that?" "Where does it fit in?"

Pragmatists

Are, maybe like Sarah, eager to see whether ideas, theories and techniques are working in practice. Act quickly and self-confidently on ideas they like.



Always bear in mind that participants have different learning styles and use a combination of training techniques. In addition to satisfying participants' varying learning demands, the use of different techniques also provides diversity.

HOW PROFESSIONAL JOURNALISTS LEARN

Is there a difference between training journalists and other professional categories?

It is worthwhile reflecting on this question. Everyone who has trained a group of professional reporters will probably answer: "Yes, there is."

Here are some reasons from our experience:



1. Many are impatient. They are trained to look at the news or the conclusion and want to jump over the long introductory explanations.
2. They want to have instant use for their knowledge: "That sounds good, but what are we going to use it for?" They are also trained to question authority, which can make it more difficult to establish your authority as a trainer. Some might already use the start of the course to question the content or structure of it.
3. Journalists tend to be critical and to look at the negatives first. Is there something hidden? This is a part of their professional role and might affect the training.
4. Journalists are their "own working tools" and some could be sensitive to criticism. If you criticise the product - news story, interview or broadcast report - you will also indirectly criticise the creator.
5. Many work on intuition. Ask them: "Why do you do it like this?" and you are unlikely to get a precise answer. "I have always done it like this" or "I learned this when I got my first job as a reporter." In many professions it is much easier to explain how something is done. If a cook adds spice, it will change the taste of the meal. But with journalism you can't be sure of the effects of what you add.
6. Journalists are used to being active during the day, moving from one place to another, working independently and not bound to the office. To step into a classroom can be challenging. "Must we be sitting all the time?"
7. They are also, as other professionals, proud of their skills and don't easily accept the need for further education, especially not in an in-house situation by colleagues from the same working place.

All this can result in strong reactions when meeting some participants:

“Who are you to tell me? With twenty years of experience I know what I’m doing.”

“I’ve always worked in this way - like I have learnt - and will always do so.”

“You’re not satisfied with my work? Then I’ll tell you. The driver was late as well as my interviewee. I only had six minutes for the interview. If I had more time, the content would have been much better.”

To conclude: professional journalists can be regarded as critical and conservative in the learning process.

However, cognisance must also be taken of the general knowledge of adult learners. Compared with young learners and pure beginners, those with professional experience have more developed main ‘maps’, life maps or cognitive maps. These maps help us to deal with incoming information, they relate to what we have practised before and enable us to accept or reject the new information.

As professionals and adults, the things we have learnt might be difficult to unlearn - to get new approaches into our life maps and toolboxes.

How can this be overcome in a training course? As a trainer you can follow these ten steps:

1. Ask questions. ‘Go fishing’ - to find out about the participants’ experience and actual knowledge and to relate new information to previous experiences.
2. Give assignments that participants can solve individually. Then each one can learn or test new knowledge in his/her own way.
3. Give them choices to advance in the learning process according to their own level.
4. Also work rather with open course programmes that can easily be adjusted and come close to the needs of the participants.
5. Don’t tell them: “You must do this or that” - “You could do...” is more open.
6. Provide your participants with more tools than rules.
7. Collect good examples of journalism. If participants are critical, “this doesn’t work”, show them the possibilities with the help of your examples.
8. Bring in constructive criticism with questions such as: “What is good about the way you have worked? Why? What could be developed? In which way?”
9. Create a training atmosphere that is caring, not killing.
10. Remember that a positive environment gives the best outcomes of the learning process. It will last longer.

And finally, before continuing with more methods, here is an example of six common phases that can be used as guide when working with groups of professional journalists:

1. Group building. Creating the platform for the learning process.
2. Time for analysis. Trends? Positive - negative? Our strengths and weaknesses?
3. Time to use innovation and creativity. "Let's test new methods!" "Let's test another style!"
4. What did we achieve? Time for reflection and evaluation.
5. Visions. What do I bring home with me?
6. Back again in the editorial office. Time for implementation.

DIVERSITY THROUGH DIFFERENT TECHNIQUES

Conventional lecturing does have its uses, but there are numerous other methodologies that will achieve far better results. This chapter examines various methodologies in terms of their chief characteristic, pattern of participation, usefulness and limitations.

TRAINING TECHNIQUES				
METHOD	CHIEF CHARACTERISTIC	PATTERN OF PARTICIPATION	SPECIAL USEFULNESS	LIMITATIONS
 Lecture, film, readings, recitals, etc.	Informing/giving		Systematic presentation of knowledge	Little opportunity for audience to participate
 Forum	Information giving followed by questions for clarification		Audience can obtain the specific information it wants on particular aspects of the subject	Formality; Lack of freedom to interchange ideas
 Symposium panel or debate	Presentation of differing points of view		Different points of view; spotlight issues; approaches, angles; stimulate analysis	Can get off the beam; personality of speaker may overshadow content; Vocal speaker can monopolize program
 Discussion	High degree of group participation		Pooling of ideas, experience, and knowledge; arriving at group decisions	Practical with only a limited number of people
 Project, field trip, exhibit, etc.	Investigation of a problem co-operatively		Gives first hand experience	Requires extra time and energy for planning
 "Buzz groups"	100 percent participation by large audiences through small clusters of participants		Makes individual discussions, pooling of ideas, possible in large groups. Develops leadership skills in members	Contributions are not likely to be very deep or well organized
 Group interview	Spontaneous giving of opinions and facts by experts in response to questions		Bring knowledge from a number of sources to bear on one problem	Becomes disorganized without careful planning of material to be covered

Training beginners or professionals? Irrespective of the level of training, one key to success is to always bear in mind that participants have different learning styles (as indicated on page 108) and to use a combination of training techniques to satisfy the different styles.

In addition to satisfying participants' varying learning demands, the use of different techniques also provides diversity.

A second key to success is to base the training on different methodological principles that can be used in a variety of forms, including:

- Trial and error.
- Easy to complex or basic to expert.
- Detail to complete page or programme, or vice versa.
- Theory to practice, or vice versa.
- Rule to example, or vice versa.
- Problem to solution.

TRIAL AND ERROR

This is a basic method to learn, for example, how to handle cameras or computers. You must follow certain steps to succeed and if you make a mistake, you have to go back and repeat the process. A long introduction to explain all the theory might make the participants nervous. So, why can't we just start? Most likely you have to use a combination of trial and error and some instructions (or you are there, ready for them when asked) to get the best result.

The disadvantage is that it may take a long time for some participants to learn. On the other hand, once learnt the knowledge will be there for a long time, maybe forever.

TIP:

- Ask quick learners or those who already have the skills to handle a camera or computer to support you in your training.
- www.bbctraining.com/television.asp is an example of a web page offering a range of online television courses to suit different levels of experience. You can use it for your preparation of training based on the trial and error method, as well as handouts to participants.

FROM EASY TO COMPLEX, BASIC TO EXPERT, DETAIL TO COMPLETE PAGE OR PROGRAMME

Many of the examples in this book are based on these principles. Start with easy “warming up” exercises and then progress in different stages to the more advanced and complex ones, to learn the basics and end up as an expert or to develop a page or a programme from different elements.

During this process, and before advancing to the next step, you need to check if the participants have acquired the knowledge or journalistic techniques you wanted to convey.

The ideas for special print training (starting on page 195) are an example of how this principle can be used in training. In this case, the trainer uses the presentations after the assignments as an assessment of the learning process.

However, what must you do if the results are not satisfactory? Maybe you could provide explanations and examples from your own experience or continue with another exercise on the same topic to improve the results. It is possible that you did not achieve the goals of an exercise because you started on the wrong level, in which case the next techniques could be useful.

GOING FISHING

It is often difficult to gauge how much participants know about a topic or how well they understand it, especially if you have a combination of inexperienced and experienced participants on a course. You risk leaving the inexperienced participants behind if you pitch the level too high. If you pitch it too low, the experienced participants could get bored. A useful technique to find out on which level participants are or the intellectual depth of their thinking is to ‘go fishing’ and to follow up with questions and answers.

First some questions:

“Diana. How do you interpret the term ‘news values’?”

Or:

“John. What do you understand by ‘good news’?”

Then, you need to decide how to deal with the answers. As a trainer you can either comment on them or pass the question on to other participants. Or you can bounce the answers back to the participants for further development and to stimulate dialogue within the group. This can be done by opening the floor to everyone, or you can direct who should answer the questions.

A problem that could be encountered is that shy participants won't participate freely. Then you can:

- Let each participant write down their interpretation and name on a piece of paper. Collect the papers and continue the dialogue directed by the written suggestions.
- Alternatively, create a more open process by asking participants to write their answers on Post-it notes. Collect the Post-it notes and put them on the board. Then try to sort them into groups, preferably by asking the participants to guide you.

TIP:

- What can you do if the group is too big? Divide the participants into pairs or smaller groups and let them discuss your question and come up with a common answer or interpretation. This reduces the number of notes and the whole group is engaged in discussions around the topic for the session.

CHOOSING YOUR OWN LEVEL

Who is the trainer and who is the participant? Who is at the basic level and who is already an expert?

The Internet has brought about a new situation in the learning process as the young often become the teacher of the old. At the same time, access to Internet varies considerably: some users are permanently connected by broadband, others have had few opportunities to learn the secrets of surfing the Web.

This means that when confronted by a class of beginners in journalism, you might have experts and beginners in the same group. The "ladder" described below can then be a survival tool where those with experience can jump over many rungs while the others must begin on the first one.

The activity needs some patience from the trainer, as it might be confusing with each participant working on his/her own level. The advantage is that participants can choose their own level, they don't have to wait for each other and can advance at their own pace. The advanced participants can also support the beginners.

Here is an example of how a general Internet ladder with 12 steps could be designed.

1. Learn about computers (based on a combination of instructions and trial and error). Write your first document or small article.
2. Get your own e-mail address, for example on Yahoo or Hotmail. Follow up by doing a small e-mail interview with one of the participants in the class.
3. Learn more about search engines such as Google or Altavista. Choose a search engine and look what you can find on the word/s ...(here you as the trainer can provide suggestions).
4. Search for the names of your relatives/friends on one or several search engines.
5. Search for material to write an article about ... (here you as the trainer can provide suggestions).
6. Read a newspaper from your city/country or region on line.
7. Prepare a list of web addresses of online newspapers, radio or TV stations for your colleagues in the class.
8. Choose an article in a newspaper or a magazine that interests you. Develop a fact box that could be linked to the article, including web addresses for further reading.
9. Where can you learn more about investigative journalism? Find and list the top ten investigative journalism websites.
10. Choose a country or a region in the world that interests you. Search for useful links that would help a reporter cover this country/region and write a report.
11. Develop a resource guide for critical Internet users.
12. Start creating your own homepage on the Web.

TIP:

- In the chapter about Global Journalism (See "Some Global exercises based on web searches" on p.261), you can find more Internet training suggestions.

FROM THEORY TO PRACTICE AND VICE VERSA

The traditional way of analysing “What is news?” is to lead a theoretical discussion on identifying the different news values such as:

- Timeliness: Did it happen recently?
- Consequence: Scale and intensity?
- Clarity: Is the story easy to understand for our audience?
- Proximity: Is it close to the interest of our audience?
- Unusualness? Is it something we haven’t heard about before?

Starting with the theory and the general principles and then continuing with concrete examples is called the deductive method. An advantage is that it is time effective, with the theory as a focus of the goal for training. However, the opposite, inductive method, is usually more engaging for the participants, although it can be more time-consuming.

The reason for this is clear from the Cone of Learning (See page 110). What you have discovered yourself will be retained longer in your memory.

The following are two practical activities on ranking the top news stories of the day, based on their news values, by using the inductive method of learning:

ACTIVITY 1

Bring a number of one of the day’s newspapers, or ask each participant to bring one. Assign them to browse through the newspapers and rank their top three stories. List the different stories on the board, see how many “hits” they get from each participant, summarise and you have a ranking list of today’s news.

ACTIVITY 2

Present the participants with ten news stories taken from the day’s newspapers or web pages. Ask them to compile a preliminary running order for the evening television news bulletin.

Both activities can be followed up with a discussion on which news values the participants based their choices. You can then give a summary of the theory of news values for the different media.

TIP:

- Additionally, you can take the discussion around news evaluation some steps further by assigning participants in pairs or groups to:
- Develop golden rules for news evaluation (see the principles for golden rules on page 124).
- Contact different newspapers, radio and TV stations to get their policies on news evaluation. Follow up by comparing similarities and differences in the policies and whether the media companies are following their own policy.

FROM PROBLEM TO SOLUTION

The exercises above (starting with practice and then turning to theory) can be recommended for training professional journalists and for in-house-training. The same applies to training based on the principle of from problem to solution. For example:

- How can we develop a more reader-friendly newspaper?
- What ethical challenges do we encounter on the Internet?
- How can we change the structure of our reporting to make women better represented in our radio station?

The platform here is either the participants' professional experience, case studies or examples provided by you and to be solved individually or in groups. This principle also attaches great importance to training based on dialogue and questions and answers.

THE SOCRATIC DIALOGUE OR QUESTIONS AND ANSWERS

As a trainer or participant you have probably used or come across different examples of this method. Let's learn more about it by listening to a dialogue:

Q: What kind of method is it?

A: It's a training method where part or even the whole session is based on questions and answers.

Q: Why is it called "The Socratic Dialogue"?

A: After the Greek writer Plato who refers to Socrates and his dialogue with scholars.

Q: Can you describe it more in detail?

A: Yes, instead of starting to lecture or explaining from a general view you start the dialogue from the concrete, choosing an example of a real-life experience as told by the participants. This provides a platform from which you can reach more general judgements about different aspects, for example, on journalism.

Q: How does it differ from 'go fishing'?

A: 'Fishing' can be looked upon as a starter for the training. In the dialogue you develop the questions throughout the training session.

Q: Can you give me some more reasons why I should use it in media training?

A: Well, let me take some time to list them:

- It's a democratic style of teaching. From the trainer's perspective it signals, "I will not start by displaying my own knowledge. Instead, I am ready to listen to you. Let's do a joint exploration tour into this topic."

- It helps to broaden perspectives. It's also a way of arranging thoughts and ideas, using participants' own experiences and interest in the topic as a departure point. It also works well for teaching adults (who come with their different sets of 'own knowledge') by using their own experiences.
 - Through the dialogue you can develop topics far beyond what you have initially planned.
 - Ideas and new thoughts are created during the dialogue and numerous viewpoints can be explored.
 - This method sometimes works like an interview; going deeper and opening 'hidden doors'.
 - The Socratic dialogue encourages participants to reflect, think independently and critically and become more self-analytical.
 - Collective strength can be an outcome and it makes participants more confident in public speaking.
 - It helps in the search for the truth, but often with an open end, as there is seldom, if ever, an absolute truth in the media world.
- Q:** That sounds good, but there must also be some weaknesses of the Q and A method?
- A:** I agree. For example, if someone uses too much time to comment on the answers it's no longer democratic. It could also be more difficult to control the direction of the training as any question could come up.

Some participants might feel they are being interrogated during intensive questioning. And if the trainer chooses an interrogative instead of a dialogical style of questioning, participants could respond with the most powerful answer they have: just remaining silent.

Q: How could I as a trainer handle such a situation?

A: Here we have to distinguish between two roles:

- Being in authority and/or being an authority.
- Being authoritarian.

As a trainer you should try to avoid the last one. A common mistake is that when your authority is questioned, you sometimes respond in an authoritarian way.

Q: Can you give some more weaknesses of this method?

A: Intensive questioning can also result in participants asking "Why do you ask questions instead of telling us what you know?!" Some participants may think that you don't have any knowledge about the topic you are going to talk about. And, a wrong question technique may take your dialogue in the wrong direction.

Q: What is a good question technique?

A: To start with open questions: What? How? Why? Who? Where? When?

'Why' can initially be viewed as too intrusive, but after a while it is needed to give depth to the discussion.

Compare these questions as an example:

Open-ended:

"What do you see as the main trends in today's interviewing techniques?"

Closed:

"Have you started to use the open questioning technique in your interviewing?"

Q: And during the process of questions and answers, how should I take care of the answers or suggestions?

A: Making notes on the board is a good way. But remember to take care of all the answers. A common mistake is that the trainer just writes down the "correct" answers or those supporting his/her strategy for the Q and A process. As a trainer you have to act diplomatically and should not ignore the different contributions.

Q: What happens when the trainer doesn't write down all the answers?

A: A participant might think: "Is my answer wrong or is it not so important?" Gradually the silence spreads in the group.

You also have to find an interesting way of grouping the answers on the board.

- How are they linked to each other?
- Which are important and not so important regarding this topic?
- This must be done in a continuous dialogue with the participants.

Q: How long should the dialogues proceed?

A: You will sense it. Sometimes you can continue the dialogue for hours. At other times it dies after 20 minutes, depending on how you handle the questions and answers and on the experience and knowledge of the participants in the group. For example, as a trainer you have to find ways of handling those who have all the answers. If you allow them to dominate, the other participants will soon become uninterested. But, handled carefully, the Q & A method is very suitable for the process-oriented training on which this book is based.

TIP:

Analyse how you as a trainer use the Q & A method by answering the following questions:

- What problems have you experienced when using this technique?
- How could you use it to develop your training?

ORGANISING ANSWERS WITH CARDS - INTERVIEWING AS AN EXAMPLE

“What is your main problem when conducting an interview? Planning the interview, conducting it or in writing/editing?”

This is an opening question to give an example of how the Q & A method can be applied practically, for example when training newspaper reporters.

The strengths of this method are that it makes it possible to:

- Involve everyone - all in the group will “be seen”.
- Check the level of your participants.
- Get a list of actual problems to discuss.
- Use the collective knowledge of the participants in the group.
- Use this method for different lengths of training - “express” for one-day sessions or “long term” during a week’s training.

Step 1: Write the following words on the board or on A4 paper to be stuck on a wall:

BEFORE

DURING

AFTER

Step 2: Divide participants into pairs and give them each a piece of paper; about a third of an A4 sheet. If possible, this should be made from cardboard as it is easier to handle, like cards. Then ask them the initial question:

“What is your main problem when you do an interview? Planning the interview, conducting it or during the writing/editing? For the next few minutes discuss with your colleague how your most common problem (just one problem) can be solved. Write the suggested solution down on the paper together with your name. Any questions?”

Step 3: When everyone has understood what they must do and the pairs have started their discussion, you will feel an intense atmosphere in the room. Walk around to see if everything works well, or if there are any more questions to answer. Let the discussion go on for about 10 minutes, then start to collect the problems. What are they? From our experience, points that will come up include:

- The answers are too brief.
- How can I structure my questions?

- What must I do if the interviewee asks for the questions before the interview?
- How do I avoid routine questions?
- What should I do when the interviewee deviates from the question?
- How do I go about narrowing the topic to go deeper into the interview?

Step 4: Ask a volunteer to collect the cards and sort them under the different headings. Attach them to the board with sticky tape or magnets (if you have a metal board) by engaging in an active dialogue with the participants:

“Where should I put this? Under Before or During?”

“And this?”

BEFORE

How can I structure my questions?
Edward

Questions beforehand?
Qonda

DURING

Too brief answers.
Matida

How do I open up a relaxed atmosphere?
Olivia

How to stop interviewees who are too talkative?
Gladness

AFTER

Structure of writing?
Tina

A pattern of the main problems participants experience with interviewing will gradually emerge. Then, starting from the left, take down one question, step forward to the participant with his/her card, show it and direct your focus on (in this example) Edward:

“How can I structure my questions? Edward, tell us more about your problem!”

“Well, I always prepare too many questions and when I start with the interview I either tend to lose the order or I force the interviewee to follow my planned structure instead of listening to what’s coming up.”

When the participant has explained his/her problem you leave the floor open for other participants to comment.

“How do you solve this problem?”

Undoubtedly the group will provide you with several answers and suggestions.

“Edward, I use to write my main questions on small cards - with some keywords below them.”

“And I try to learn the main questions off by heart, and then at the end of the interview I can turn back to the written ones to see if I have forgotten any important ones.”

As a trainer you can choose to add advice from your experience, continue the dialogue with more questions that deepen the subject, or proceed to the next question.

The pace of the exercise will be determined by how much time you have. If you only have one or two hours, you must keep it short.

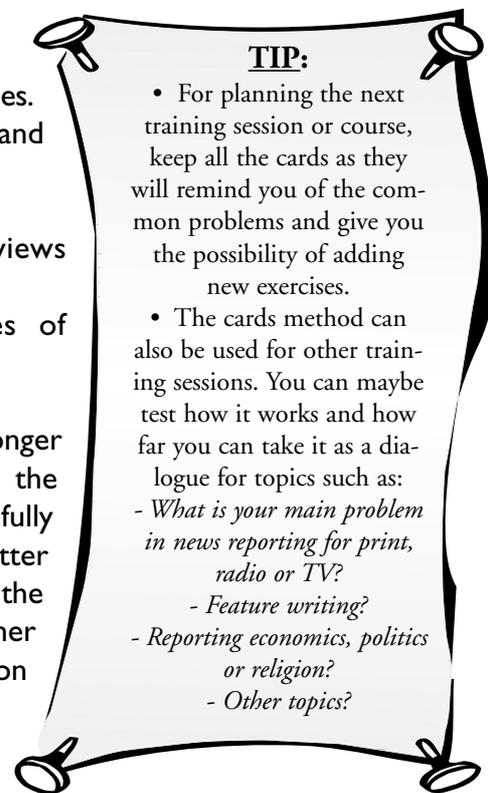
However, if you more time you can:

- Add examples from newspapers and magazines.
- Develop role games about what to do and what not to do.
- Listen to taped interviews from radio.
- Watch different examples of interviews recorded from television.
- Analyse interviews and different styles of interviewing.

Whether you use this method for a fast or longer training process you will be able to answer the participants’ questions step-by-step and hopefully support them to become, in this case, better interviewers. And, hopefully they will leave the course feeling that they have enriched each other and that all of them received focused attention for a while during the different steps.

GOLDEN RULES

‘Golden rules’ are perhaps one of the most popular methods to present ways of working in a structured way. If you want to prove it, just Google for “Golden Rule” or “Golden Rules” on the Internet and you will get hundreds of thousands of hits. There is advice on every aspect of life from investing your money and solving problems in your love relationship to how to train your dog. But, there is also advice on how to work with journalism or act as a trainer.



The expression has different origins. One is the saying that “He or she who has the gold, rules”. Another explanation is based on religious values. All religions have their interpretation of the golden rules. Christians, for example, quote Matthew 7:1:

“All things whatsoever ye would that men should do to you, do ye so to them; for this is the law and the prophets.”

And Muslims quote Sunnah:

“No one of you is a believer until he desires for his brother that which he desires for himself.”

Why has the use of golden rules become so popular in training or advising? One reason is probably that they give a clear structure to a topic, stress concentrated and general knowledge and give the presenter authority as a speaker.

Let’s stop for a while at two examples useful for journalism and training. First some of the “26 Golden Rules for Writing Well” found on the site: www.mantex.co.uk/samples/rules.htm

1. Don’t abbrev.
2. Check to see if you have any words out.
3. Be carefully to use adjectives and adverbs correct.
4. About sentence fragments.
5. When dangling, don’t use participles.
6. Don’t use no double negatives.
7. Each pronoun agrees with their antecedent.
8. Just between you and I, case is important.
9. Join clauses good, like a conjunction should.
10. Don’t use commas, that aren’t necessary.

A second example is Geoff Pullum’s reminder of “Five Golden Rules” for giving academic presentations on: www.people.ucsc.edu/~pullum/goldenrules.html:

1. *Don’t ever begin with an apology.*
What does this mean, according to Pullum? “If you’re going to be bad, they won’t be pleased that they showed up, and if you’re not then you are just wasting air time.”
2. *Don’t ever underestimate the audience’s intelligence.*
What does this mean? “There are many worse things than a difficult and demanding lecture, and a patronizing and superficial lecture is one of them.”

3. *Respect the time limits.*
What does this mean? “The mood of the audience is not going to improve from seeing someone ramble on when they should have been stopped by now so that questions can begin.”
4. *Don’t survey the whole damn field.*
What does this mean? “You need to make a few assumptions clear before you get going on your main point, but you don’t need to begin by summarizing the whole prior content of the discipline.”
5. *Remember that you’re an advocate, not the defendant.*
What does this mean? “It’s the ideas that are going to get scrutiny. If those ideas don’t survive after today, too bad for them. You can’t work miracles. But for today, you are there to do as fair a job as you can for them during their twenty minutes in spotlight.”

And Pullum ends by adding a sixth rule:

6. *Expect questions that will floor you.*
What does this mean? “It’s actually a bit sad to give a presentation so perfect that it leaves no crevice for the critical knife, so that the question period is an embarrassing two minutes of silence. It’s as if the talk had died.”

How could these examples be adapted for your training?

1. Structure your own presentations as a trainer based on golden rules. The rules will give you pointers or summaries of ways to proceed. You can then explain their content orally in combination with different exercises. (“What does this mean?”) For example: Writing rules can be presented through analyses of different texts and interviewing techniques with small role games together with the participants.
2. Structure your training programme and exercises based on golden rules. You could set aside one day for each topic or assign one group to develop, for example, golden rules to cover:
 - City reporting
 - Politics
 - Human rights
 - Health issues
 - Sports
 - Religion
 - Rural areas
 - Gender
 - Economy
 - HIV and AIDS

3. When reporting back from group work, ask the participants to do their report-back based on the golden rules and to illustrate with examples. If you want variety, let them test the rules presented in a positive way or with a touch of irony. Here are two examples from the American training organisation “No Train, No Gain” (www.notrain-nogain.org).

First, here are three of the positive points from “*11 things to being a good writing coach*” by Barbara King from The Associated Press:

1. Establish your franchise. Act like an editor. Be upfront and honest.
2. Take a manageable bit. No, you can’t talk to each and everyone about every story, every day. What can you do? And when is it important?
3. Clean the glue off your chair. Get up and talk to each other. Walk over to the other person instead of sending a message.

Then two examples of ironic points from John Krolls at “The Plain Dealers” and his “*Ten Ways to Lose Great Staffers*”:

1. Continue to tell yourselves that it’s impossible for assigning editors to take more than five minutes to coach. Refuse to consider limiting the workload, even if only for six months at a time, of those editors who care about good writing. If anyone suggests a way to free that time, shout “budget!” at them until they flee.
2. Smile widely as you schedule appointments with your reporters that regularly get broken. Fail to let reporters know when you are detained, so they can waste time waiting for you. Remember, any disorganization, forgetfulness or chronic tardiness on your part can always be excused because you meant well.

Training should, ideally, be planned and structured to combine the various techniques shown in this handbook to satisfy the different learning styles. However, as the Cone of Learning on p. 110 shows, participants are most likely to remember most of what they do and say if they are given practical work.

ALWAYS EXPECT THE UNEXPECTED!

Some of you might recall the conventional lecturing methodology that our teachers used at school and that we were later subjected to at university or college. Although this methodology has its place and advantages, successful training consists of a combination of several elements:



- The element of surprise.
- Using media to teach media.
- Variety is the spice of life: Creative training techniques.
- Variety is the spice of life: Creative exercises.

Participants should come to class not knowing what to expect from the trainer. Creating an atmosphere of always expecting the unexpected can be achieved through various ways, including the way the trainer starts his/her class, the innovative use of media to teach media and a variety of creative training techniques and exercises.

LAUNDRY LINE

The laundry line can be put to good use for a variety of activities. Magazine pictures for various exercises, newspapers, news clippings and blank A4 pages that will be used for exercises can be pegged onto the laundry line.

The laundry line is likely to stimulate your participants' interest as they walk into the classroom. Some participants might take a closer look at what's on the laundry line, or enquire what the purpose of the pictures is. The secret is not to give away the purpose of what's on the laundry line, but to create suspense. Before starting with the exercise, ask the participants to file past the laundry line and to take a closer look at what's on the line. Then give them the exercise.

USE MEDIA TO TEACH MEDIA

Irrespective of the type of media (print, radio, television or Internet), there is a rich diversity of examples (photographs, cartoons, news stories (print) and audio and visual recordings) that can be used to teach various aspects of the media.

SELF-TEST

How many of the training techniques listed below have you used in the past six months?

Are there any training techniques that you are not using, but that could be incorporated into your training? If yes, list them.

- | | | |
|--------------------------------|-----------------------------|------------------------------|
| 1. Lecture | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |
| 2. Forum | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |
| 3. Panel or debate | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |
| 4. Discussion | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |
| 5. Field trip | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |
| 6. Buzz groups | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |
| 7. Group interview | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |
| 8. Role-playing | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |
| 9. Trainee as trainer | <input type="checkbox"/> No | <input type="checkbox"/> Yes |
| <i>If yes, list them</i> | | |

Choose any training techniques that you have never used or rarely use and think of ways in which they can be included in your course design.



WHEN THE ENERGY LEVEL GOES DOWN. WHAT THEN?

What makes interest and participation levels drop and what should you do when this happens?

An interactive training session should be like a beehive - abuzz with activity. But the activity should be well directed, otherwise you risk the possibility of a session degenerating into chaos without achieving any tangible outcomes.

If, on the other hand, there is no buzz, or the buzz suddenly stops, it should ring an alarm bell alerting you to one of the following possibilities: the topic has been exhausted, the participants are exhausted, or the participants have lost interest.

As a facilitator you should ensure that participants find the course creative, stimulating and enjoyable. Use as many different training techniques and innovative exercises as possible to grab the attention of your participants and then to retain it.

Always bear in mind the difference between hearing and listening. Participants might hear you, but this does not mean that they are **listening**.

Hearing = the capability of perceiving sound.

Listening = when the listener pays attention to what is being said and absorbs the information.

Think about this: How long can you concentrate, especially when you're listening to a lecture, before you lose concentration and your mind starts wandering?

ENERGISERS

BREATHE IN, BREATHE OUT

Ask participants to stand up from their chairs and then tell them to use their diaphragm to inhale as deeply as they can through their nose until their lungs are fully extended. As they do this, they must concentrate on relaxing their muscles.

Let them hold their breath for a short while before telling them to exhale slowly through their mouths. Repeat this about three times.

TIP:

- This exercise is useful to teach participants the importance of breathing when presenting on radio or television.

STRETCH EXERCISES

Ask participants to stand up from their chairs. Demonstrate some stretch exercises which they must do. Start slowly and then increase the pace.

HIGH TIDE, LOW TIDE

Take two A4 pieces of paper and write or print the words 'High Tide' on one and 'Low Tide' on the other. Stick them about 1,5 m apart on a wall in the classroom - for example 'High Tide' to the right and 'Low Tide' to the left. Stick masking tape on the floor at right angles to the wall, ensuring that it is long enough for all the participants to line up with some space between them.

Next, ask the participants to line up with their feet close together on the tape, facing the wall. The participants must then jump to the side of the line of whichever command you give. Start with High Tide, then Low Tide, but then change the sequence of the words frequently, e.g. High Tide, Low Tide, High Tide, High Tide, Low Tide, Low Tide, etc. and increase the pace all the time. Those who hesitate, remain on the wrong side, or jump to the wrong side are disqualified.

FAVOURITE CITY

Ask participants to come to the front of the classroom and to form a circle. Do a round robin and ask each participant to name their favourite city, except the one they live in. Once a city has been chosen it cannot be nominated again.

Let's assume the following cities have been nominated: Paris, Nairobi, New York, Maputo, Cape Town, London and Luanda. Do a second round robin and ask the participants to repeat the name of their favourite city. Tell them to try and remember who chose which city. Rehearse the activity once to see that everyone understands.

Ask one of the participants (say Paris) to start by saying "Paris goes to New York" and at the same time moving quickly to 'New York'.

On touching 'New York', 'New York' has to decide to which city he/she is going and move quickly to that city, for example: "New York goes to Cape Town".

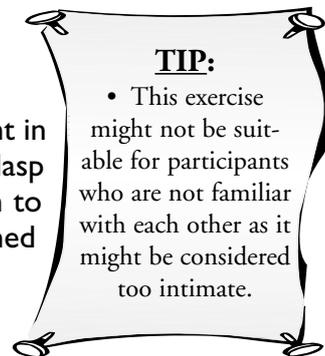
'Cape Town' then says "Cape Town goes to London".

The secret of this exercise is to keep up the pace. If a participant hesitates, or goes to the wrong 'city', i.e. the name of the city he/she calls out and the person representing that city do not match, he/she is eliminated.

The time needed for this exercise depends on the size of the group, but can be terminated after 5 minutes.

PASSING THE APPLE

Ask the participants to form a line. Give the participant in the front of the line an apple which he/she must clasp under his/her chin. The apple must then be passed on to the next person down the line without it being touched by hand, i.e. from chin to chin.



THINK BEFORE YOU LEAP ...

Take any object (e.g. an empty 1 Lt juice container) and get participants to form a circle in the classroom. Let one of the participants start by doing something with the object (e.g. balancing it on his/her head, punching it, throwing it up in the air, kicking it, or whatever he/she chooses). As the object is passed around, each participant must do something with it, without repeating an action that has already been done.

Once the object has gone full circle ask participants to turn to the person to their right and to do to them exactly what he/she did to the object.

The moral of the story is: Don't do something if you don't know why you are doing it!

AN AFTER-LUNCH WALK FOR A GOOD STORY

How (in combination with journalism) can you make your participants keep their eyes and ears open after lunch? Why not send them out for a half-hour walk? This will make them more alert during the afternoon. At the same time they can train their skills to be good observers, interviewers and listeners. Through their different observations and experiences they also will inspire each other. Tell them to come back with at least one idea for a good story.

What will they bring back? Maybe ideas like this, depending on where the training venue is situated:

Let's think of a place close to the market:

- How to find your way through the market labyrinth without getting lost or robbed.
- Profiles of sales persons and customers.
- Five tips on how to buy ... (choose item) at the cheapest price.
- Herbs - a tasting story.
- The market and its different colours.

Or a place in the suburbs:

- Profiles of different shop owners in and around the mall. The restaurant owner who is a collector of old antiques which he displays in his restaurant, or a poor car-park attendant or unemployed person waiting outside the mall to be picked up for a day's work.
- How many speeding offenders can the police catch along the road in 15 minutes? What happens to the money brought in?
- The real estate market along the road outside the training venue. Why are there so many houses for sale?
- The new trend with bed & breakfasts in the suburbs competing with city centre hotels.
- Cooks, cleaners, gatekeepers, gardeners and nannies. Profiles of professionals behind the gates and walls.

On returning from the walk, you can discuss what perspectives the different ideas produced:

- About life and lifestyles in the area where you all walked.
- How are good stories found? Are some participants more successful than others? If so, what's the reason - their style, their methods, or a combination of these elements?
- In what format can their stories be published?

CREATIVE EXERCISES

Creative exercises are one of the keys to successful training. Not only do they stimulate participants' interest and thinking, but also ensure better retention of attention.

It might be a good idea to do an exercise first, identify the shortcomings in existing knowledge and then cover the theoretical aspects of the subject by way of a lecture. Exercises can be completed by individual participants, or groups. Among the exercises that can be used are the following:

MIX-AND-MATCH EXERCISES

These exercises can be used to test participants' knowledge and understanding of theoretical concepts of a subject. It is best completed by individual participants and is useful as a self-test.

CARTOONS

Good cartoons send powerful messages to the readers of newspapers and can be used as a basis for questions relating to the subject in focus.

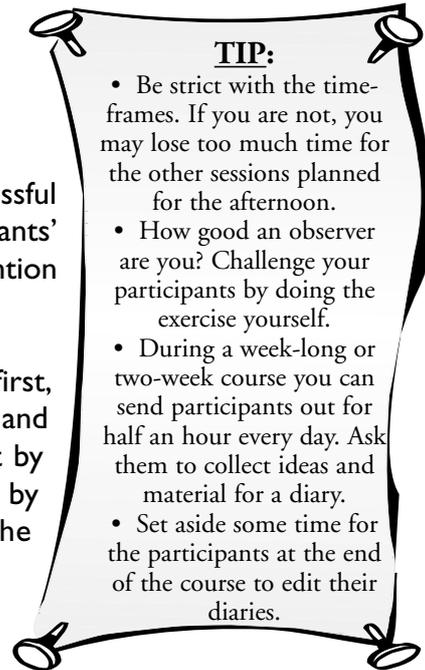
Cartoons bring humour into the classroom and create a relaxed and stimulating environment. They can either be used as individual exercises or the class can break up into groups and then reassemble for a plenary session.

HANDLING THE GRAVEYARD SESSION

Usually you won't have any problems facilitating sessions until lunch time, but retaining attention after lunch during the graveyard session can be challenging.

Here are some tips on how to handle the graveyard session:

- Lecture-type sessions should be scheduled for the sessions before lunch. Plan interactive sessions for the afternoon.
- Intersperse sessions frequently with energisers.
- Schedule contentious or controversial topics (gender issues, democracy, etc.) that are likely to generate heated discussion or debate for afternoon sessions.
- Give participants activities such as group work that can be done outside of the classroom.



EFFECTIVE PRESENTATIONS

“I can’t see what’s written on the flip chart.”

“Can you please go back to the previous slide of the (PowerPoint) presentation, it changed too quickly to the next slide.”

“Please speak a little louder. We can’t hear you in this corner of the classroom.”

You’ve seen the facilitator who lacks effective presentation skills and know how irritating it can be. But it is amazingly easy to make those very same mistakes when you are the one in the front of the classroom.

No matter how conversant you are with a topic, you will lose the attention of your participants if you lack effective presentation skills.

NON-VERBAL COMMUNICATION

Non-verbal communication plays a far more important role than we realise and as a trainer you need to be aware of the various facets of non-verbal communication.

SELF-PROJECTION

The way in which you project yourself sends powerful messages to those with whom you are communicating. Some people believe in the wisdom of the saying “Never judge a book by its cover”, while others believe that “first impressions count”.

PERSONAL GROOMING

Ensure at all times that your appearance creates a smart and professional image of you as a trainer.

Female trainers should guard against clothes that are too revealing. A skirt which is too short, a blouse with a low cut or a pair of trousers that fits too tightly are likely to cause distractions. And, perhaps some non-flattering comments when you’re out of earshot.



Whatever you choose to wear, ensure that it is clean and neatly ironed. If you are conducting a course away from home, pack enough clothes so that you don't have to wear the same clothes day in and day out. Make arrangements for laundry with the establishment where you're staying.

Your hair must be well groomed. If possible, have a haircut or have your hair done just before the course.

While elaborate, dangling earrings are likely to draw some flattery from participants, they can also be distracting. Make-up should not be overdone.

Remember to brush your teeth, especially if you are fond of strong-smelling food like garlic, onion or fish.

Also, don't forget to clean your fingernails. Grimy fingernails send out messages of self-neglect.

Male trainers should come to class cleanly shaven every morning otherwise your participants might think, "He didn't shave this morning because he overslept. I wonder how well he is prepared for today's sessions?"

Also don't underestimate what participants might read into the shoes you're wearing. Ensure that they are polished and shiny.

FACIAL EXPRESSIONS

Facial expressions are the mirror of your emotions, feelings, thoughts and reactions to verbal and non-verbal messages. Judging by your facial expressions, those around you will know whether you are happy, sad, excited, bored, annoyed or content.

Few non-verbal messages are as powerful as a smile. It shows friendliness, happiness and openness. With a smile you can disarm almost any adversary. Try to cultivate the good habit of smiling when you are communicating, but be sure that it comes from deep inside you. An insincere smile or laughter will soon be interpreted as just that by participants.

With a cold blank stare you can virtually kill a person. A curled lip could signal displeasure or dislike, while raised eyebrows convey surprise.

EYE CONTACT

Maintaining eye contact with every single participant in the group is one of the most important aspects of effective presentation skills. Don't stare at a fixed point in the training venue, or concentrate your eye contact on one person (no matter how attractive he/she is!) as this will alienate you from the group.

Avoid staring out of the window, as your participants are likely to think that your mind is wandering, that you are at a loss for words, or that you have run out of good ideas. Your eyes should be roving constantly - from the front to the rear of the classroom and from left to right.

The moment you lose eye contact you lose your audience. By maintaining eye contact you will be able to gauge the mood of the group and to pick up telltale signs of fatigue, lack of concentration, boredom and uninterest. This will send a message to you that it's time for an energiser or to switch to more interactive training methodologies.

Good eye contact places pressure on participants, as they will know that there's little chance that it will go undetected if they doze off, engage in conversation with their neighbour or any other disruptive behaviour. A bold stare is usually sufficient to put an end to any disruptive behaviour and it will seldom be necessary to reprimand such participants.

BODY MOVEMENTS

By observing your body movements, participants will be able to tell how confident you are, your emotional state of mind and whether you are interested in what they are saying.

Hand and arm gestures reveal a lot about your personality and how confident you are. Open-hand gestures such as a flat hand or palm turned upwards indicate openness, warmth and confidence. Conversely, closed-hand gestures such as pointing with the index finger are interpreted as hostile and intimidating. Folding your arms across your body demonstrates that you are closing up and signals insecurity. Bold hand gestures make you appear natural and confident. But, making the same gestures repeatedly can be distracting.

Watch what you do with your hands. Wringing your hands, chewing the end of a pen, fidgeting with jewellery, a button or your shirt collar are sure signs of nervousness.



Be aware of the importance of posture when you are standing in front of the class. A comfortable position for men is to stand upright with their legs slightly apart, while a positive stance for women is to stand with one foot slightly in front of the other. Don't use the podium or table to lean on and men should avoid putting their hands in their jacket or trouser pockets.

Make sure that you maintain an upright position when you are seated. Slouching creates a negative impression.

Don't position yourself permanently like a statue in the very front of the classroom, but move around to establish contact with all your participants. Moving around the classroom also helps you to reduce physical tension and to relax. On the other hand, beware of pacing up and down in the front of the classroom like a caged lion in a zoo.

The occasional nod when you are having a one-on-one conversation will show that you are listening.

PERSONAL SPACE

Always be conscious of the importance of personal space and avoid invading participants' personal space as they might feel threatened.

TIME

If the trainer is forever late, how can he/she expect the participants to be on time? Set the example by being punctual and your participants are likely to fall in with you.

VOICE

Voice is something that you are born with, but if you are aware of your own shortcomings you can work on them to improve your presentation delivery. Remember: The spoken word is heard only once.

Five elements of your voice are important:

VOLUME

A loud, booming voice is distracting and can be irritating. Conversely, if your audience cannot hear what you are saying, you will lose them. Learn how to raise or lower your voice so that everyone in the classroom can hear what you are saying. Lower the volume if you want to draw your participants' attention.

PACE

Spewing words out like a machinegun leaves your audience trying to absorb what you said in the first sentence when you are already at sentence three. On the other hand, if your pace is too slow, chances are that you will lose your audience.

Speak at a moderate pace (120 to 150 words per minute) and alter your pace. Pause every so often to give your participants time to absorb what you have said. A brief pause is likely to make participants think "Why has he/she stopped talking?". It is also a good way of getting the attention of participants whose minds might have wandered.

PITCH

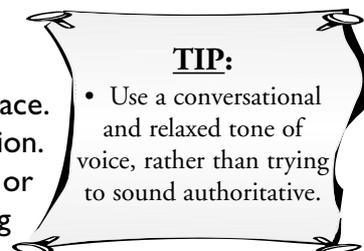
While the average voice has a scale of 12 to 20 notes, some people naturally have a low-pitched voice, while others have a high-pitched voice. Learn to change the pitch of your voice to avoid sounding monotonous. A monotone voice is not only boring to listen to, but could give the impression that you are uninterested and unenthusiastic.

CLARITY

Don't mumble to yourself or turn your back to the classroom to face the screen, or board. Use simple language that will be understood by your participants and learn how to articulate and project your voice.

EMPHASIS

Emphasis goes hand in hand with volume and pace. It adds interest and meaning to your presentation. Remember that the meaning of a sentence or phrase can be changed completely, depending on which words you emphasise.





SILENCE CAN KILL A TRAINER

“Any questions so far?”

Deafening silence.

“If there are no questions, let me continue.”

“Well, we’ve come to the end of the session. Are there any questions? Anything you don’t understand?”

More deafening silence and the trainer is left asking himself/herself: “Was it boring?” “Didn’t they understand?”

Silence can kill a trainer and if you find yourself in a situation like this it is unlikely that you covered a topic so well that all the possible questions were answered. In most cases these situations arise when the trainer stands in front of the classroom and engages in a monologue with himself/herself by reading page after page out of a textbook. There is no easier way of losing the interest of your participants within the first few minutes of a session than reading from a book or paper.

This does not suggest that lecturing should not be used as a teaching methodology, but if you do use it, engage your participants by constantly provoking them.

“What are your views?”

“Why are you saying that?”

“Please explain what you mean.”

“If you say we should publish something that’s in the public interest, who determines what is in the public interest?”

Participants enjoy few things as much as being involved and, by asking questions, you can also direct questions to participants who are shy or don’t easily take part in discussions.

At the same time, few things are as enjoyable for a trainer as being challenged by participants and having to think on his/her feet. Encourage participants to ask questions during sessions and if they don’t, ask them questions.

If you don’t have an answer to a question, don’t underestimate the intelligence of your participants and try to bluff them. Rather say, “I’m not quite sure about the exact dates. So let me check up and I’ll get back to you.” If you try to be smart and you are caught out, you risk losing the confidence of your participants.

THE EFFECTIVE USE OF TEACHING AIDS



You've probably experienced the frustration of sitting through a presentation where you could hardly read the transparency - either because the font was too small, too much text was crammed onto the transparency, or because colours that are difficult to see were used. So why subject your participants to the same frustrations?

OVERHEADS

When you are preparing overheads, ensure that the font size is large enough and can be read from any corner of the training venue. Information on transparencies should be used as pointers for further discussion, not to reproduce the entire text of your handout.

BOARDS

Boards come in a variety of colours, ranging from the traditional blackboard to green boards and whiteboards.

Whatever the colour, they all offer the following advantages:

- Information can be noted down as you talk.
- Spelling mistakes can be corrected easily.
- Information can easily be erased when the board is full.

Boards also have disadvantages.

- Information is lost for good once it has been erased.
- It cannot be moved to improve visibility.
- If a permanent marker is accidentally used on a whiteboard, it can only be removed with methylated spirits.
- Reflections can make it difficult to read what's on the whiteboard at sharp angles.

Blackboards and green boards have the distinct disadvantage of chalk dust, which can be especially annoying if a duster is not available.



TIP:

- Use dark colours like black and blue.
- Don't use too many colours, especially light colours like yellow.

FLIP CHART

A flip chart adds diversity to the teaching aids you can use and is extremely useful for taking notes during plenary sessions. But, if you use it incorrectly it can be of little, or no, use.

Check for yourself whether your participants have a clear view of the flip chart before even thinking of using one. The layout of the seating in the training venue sometimes makes it impossible for all participants to see the flip chart and you would need to ask them to move to a spot where they have a clear view.

If you prepare the pages in advance, make sure that your writing is legible. The line strength should not be too thin and the letters not too small.

Don't be like the trainer whose bulky frame obscures his/her carefully prepared presentation and who then engages in a conversation with the flip chart. Not only will you lose eye contact with your participants, but your voice will probably be inaudible as it is projected in the wrong direction! Stand to the side of the flip chart, but face your participants. Use a pointer if necessary.

Before flipping over to the next page, tear the page off and paste it on the wall where it can remain visible and enhance the learning process.

TIP:

- Flip charts can be used as a source of new ideas and perspectives if you collect them at the end of the course and take them home with you.

TIP:

- Build up your own video collection of good or bad examples.
- Always keep a cassette handy in your video recorder so that you can quickly record a programme.
- Check in advance to ensure that the video recorder and the television monitor are in working order and that they are properly connected.
- Always rewind the video at the end of the presentation. This will ensure that you don't have to rewind it when the session is about to start.

VIDEOS

Good-quality videos or recordings of good and/or bad programmes can be extremely useful training tools.

POWERPOINT

PowerPoint presentations are very useful teaching aids. Don't be discouraged if you're not familiar with the program - it's extremely user-friendly and you can easily train yourself to become a good PowerPoint presenter.

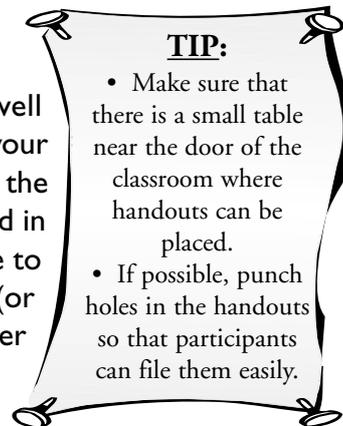
As with overhead transparencies, don't cram too much information on a slide. Limit the text to key pointers which should form the basis of your discussion and elaboration.

The choice of presentation designs, slide layout, colour scheme, background and animations makes PowerPoint a very flexible teaching aid. Unlike overhead transparencies, slides can easily be changed or updated.

On the downside, the excessive use of PowerPoint can become a little tedious. If technology fails because of a defective cable or there is no immediate replacement when a light bulb fuses, you would need to fall back on another teaching aid.

HANDOUTS

Well-presented handouts show that you are well prepared. However, you risk losing the attention of your participants if you hand them out before or during the session, as some participants might be more interested in reading the handouts than listening to what you have to say. Rather say "I have prepared some handouts (or notes) and will put them on the table over there after the session."



WHEN THE WARNING BELLS START TO RING: HOW TO HANDLE CRISIS SITUATIONS

With few exceptions, trainers are likely to handle a crisis, or a number of them, during a course.

Issues that are unrelated to you as the trainer often causes crises, but unless you address them immediately they can impact very seriously on the course. A problem or crisis is often limited to one or two participants, but the influence of such participants can result in low morale or even a near mutiny.



Frequent causes of dissatisfaction amongst participants include the standard of accommodation, the quantity and the quality of food, a restricted menu, claims that the daily allowance is insufficient or a lack of facilities such as laundry, telephones, televisions and Internet.

The best way to determine whether participants do have any valid problems or grievances is to give them an opportunity to bring these to your attention. This is usually best done in the first session of each day by simply asking participants, “Is everyone happy or are there any problems that need to be addressed?”

If there are problems, obtain clarity on their nature and extent. Determine how many participants view an issue as a problem. Is it limited to one, two or most of the group? What do participants expect you to do to rectify the problem? If need be, let participants discuss the problem and come up with suggestions on how it could best be solved.

If the problem is valid, take it up immediately with the course administrator or other relevant person(s).

If the problem relates to the course content or programme, be open to criticism and suggestions. For example, if there are no Internet facilities where participants are staying, suggest that you could maybe start half an hour earlier in the morning, or reduce the lunch break, so that they will have more time free in the afternoon.

WHEN THERE IS TOO MUCH INFORMATION - GIVE TIME FOR REFLECTION

A common mistake of inexperienced trainers is to pack the course programme too tightly and overload the participants with information. Remember that learning is not the quantity of transformed information, but the combination of information and reflection over what has been transformed. That demands time for reflection, after group assignments and other sessions, either in the class or individually outside. A long, two-hour walk can sometimes be more valuable than an extra training session.

PART 3

WHAT'S IN THE COURSE?

- **GENERAL MEDIA TRAINING IDEAS**
- **INTERVIEWING**
- **PROFILES, PORTRAITS AND FEATURES**
- **SPECIALISED PRINT TRAINING**
- **BROADCAST JOURNALISM**
- **ETHICS**
- **GENDER**
- **HIV AND AIDS**
- **GLOBAL JOURNALISM**
- **TEN STEPS FOR PLANNING IN-HOUSE TRAINING FOR NEWSPAPERS**

INST
SOUTHERN AFRICAN MEDIA TRAINING TRUST

GENERAL MEDIA TRAINING IDEAS

This chapter has some suggestions for general exercises that can be used for mixed groups of participants from print, electronic and new media. They can also be used for specialised courses in any of these media.

NEWS WRITING PROBLEM SHOOTING

This is a good opener to determine and analyse common problems in news writing.

Hand a Post-it sticker to each participant and divide the class into pairs. Ask them to discuss what the most common problems are in:

- News identification.
- News writing.
- News analysis.

The problems must be written on the Post-it stickers. Ask a volunteer to collect the stickers after 10 minutes and arrange them on the board under the three headings. Then group similar problems together.

WHY I BELIEVE IN ...

This exercise can be used as an introduction to news criteria.

Distribute the sample handout below and ask your participants to choose one of the media and to give five arguments why they believe in the medium of their choice (e.g. radio) and the level (e.g. national, or regional).

Medium

Newspaper

Radio

TV

Internet (level not applicable)

Level

Local

Regional

National

International

Why I believe in:

The (medium) (level)

1.
2.
3.
4.
5.

PARLIAMENT

The exercise above can be expanded into a mini-debate between participants, like in parliament.

Take two chairs and place them facing each other in the front of the classroom. Ask for two volunteers, one to defend the local newspaper, for example, while the other argues for replacing it with a web-based paper. Or, one participant has to argue in favour of national radio, while the opponent speaks in support of community radio.

Encourage the rest of the participants to support the speakers with applause or booing.

A participant should be asked to note the news criteria that have been identified on a flip chart. Evaluate the exercise at the end of the debate and ask participants how it can be developed or changed.

'FIRST, FRESH, USEFUL'

Why should a reader buy or subscribe to your newspaper, listen to your radio station or watch your television station? This is a good exercise to make participants think differently about the essential characteristics of news.

ACTIVITY 1

Tell participants to imagine that they are the owner of a new newspaper, or a radio or television station. Ask them to think for a while and write three words on a blank A4 sheet of paper which will convince readers in their area to buy their newspaper, listen to their radio station or watch their television service.

For example:

'First, Fresh, Fruitful',

or

'First, Fresh, Feared'

When everyone has completed the activity, ask participants to present their slogan and to hang it on the laundry line for discussion by the class.

ACTIVITY 2

Peg a selection of magazine pictures on the laundry line. Ask participants to choose any one picture and to use it to advertise their newspaper, radio station or television station with a matching slogan.

Once everyone has completed the activity, ask the participants to present their slogan to the class. Evaluate the slogan and the possibility of reinforcing the message with pictures.

TIP:

- This activity can be extended by matching the same slogan with different pictures.

TRENDS IN THE MEDIA IN MY COUNTRY

Rapidly changing technologies are constantly challenging existing media technologies and consequently the demands of audiences, readers and viewers. To provide training that is relevant it is important to be aware of the latest media trends to give the appropriate training for the future.

Divide participants into groups to discuss trends in the media in general in their respective countries, or in a particular medium such as print, radio, television or the Internet. Trends could include:

- Tabloidisation (newspapers).
- Talk shows or music (radio).
- Reality shows (television).
- Convergence.

After about 30 minutes the groups meet in plenary to present the trends they have identified. Ask one of the participants to write the trends on a flip chart.

TIP:

- This exercise can be adapted to ‘Trends in the media in Southern Africa’ or ‘Trends in the media in the world’ to make participants aware of possible future trends.

IS BAD NEWS GOOD NEWS?

This exercise provides an interesting alternative to using the conventional news criteria (prominence, proximity, conflict, timeliness, etc.).

Divide participants into groups and ask them to define what good news is. In their discussion they should answer the question “Should good news be viewed from the reporter’s or the reader’s/listener’s/viewer’s point of view?”

After 30 minutes the groups reconvene in plenary and a person from each group reports back. Ask one of the participants to write the answers on a flip chart.

CREATING STORY IDEAS

One way of changing participants’ mindsets is to stimulate creative thinking by using lateral thinking instead of the linear method to which we are all accustomed.

BRAINSTORMING STORY IDEAS

Put a bread roll on a saucer and place it on the table in front of the classroom where everyone is likely to see it. Start by asking participants:

“What is this?”

No doubt, the answer is likely to be “A bread roll” and some rather enquiring looks.

Write the word “Wheat” in the middle of the whiteboard or flip chart and then expand the topic by asking probing questions and linking the answers to aspects and associations that come to mind.

“What stories can you write about bread?”

“Wheat production.”

“What happens when a country has an excess of wheat?”

“Export.”

“What is the effect of exports on a country’s economy?”

“Foreign currency.”

“And if there’s a shortage of wheat?”

“It has to be imported.”

“What effect does that have?”

“Possibly a negative balance of payments.”

After about 20 minutes the mind map could look something like this:

INTERVIEWING

This chapter presents different methods and activities to train interviewing for print and broadcast. They can be used individually or as a series of exercises, taking the participants from the basic to the advanced level in the art of interviewing.



INTERVIEW WITH AN INTERVIEWER

Question (from the young reporter): How long have you been working as a reporter?

Answer (from the professional reporter): More than 20 years.

Q: Then you must know everything about interviewing?

A: No, no. Of course I do have a routine as an interviewer. I know how to prepare myself, how to use silence to wait for an answer, but full-fledged, never. You need your whole life to learn the craft of interviewing.

Q: But as beginners we must start somewhere. Can you advise us on how you prepare yourself?

A: One of my secrets is to start with five or six important questions. They can help me to survive in most cases.

Q: Why?

A: Add three or four follow-ups and you have more than ten questions in all. Then listen, listen to what your interviewee tells you. His or her answers will always lead you to more questions.

Q: What are the common mistakes in interviewing?

A: Not listening.

Q: And the most difficult interviews?

A: Capturing children's views in order to find the right level with them. And to approach victims after catastrophes.

Q: Tell us more!

A: About interviewing children or victims?

Q: Er ... er ... about children first.

A: Good, remember to be clear in your interviewing and focus on one question at a time.

Why not use an interview with an interviewer as a starter for the sessions about interview training? This exercise is also useful to train beginners to take notes during an interview.

ACTIVITY 1

Find a reporter in your town and invite him/her to be a guest in the first session. The topic for the interview can be “How to become a professional interviewer” (either for print or broadcasting or for media in general). Brief your guest beforehand to come with positive and negative examples.

Start by asking all the participants to write down one question each on a small card. “What would you like to know about interviewing from our guest?” Collect the cards and ask two volunteers to act as interviewers, asking questions with the help of the cards. Assign the other participants to listen and take notes and especially to collect ideas for do’s or don’ts in interviewing. Also ask them to watch the process between the interviewers and interviewee carefully.

Summarise by asking the listeners to give feedback to the interviewers:

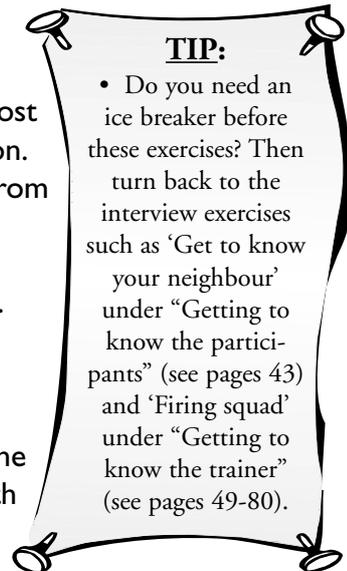
- What worked well during the interview?
- What could be improved?
- Follow up by asking the interviewee to give his/her point of view on the interview.

ACTIVITY 2

Build a **Do** and **Don’t** list for interviewing on the flip chart or board. Ask participants to contribute by checking their notes. For example:

Do	Don’t
<p>Come well prepared Arrive a little early. Ask one question at a time. Be a good listener. Use open questions to develop the topic for the interview.</p>	<p>Start with the most provocative question. Jump too quickly from one question to another. Be afraid of silence. Forget follow-up questions.</p>

Is there some more advice your guest or you as the trainer want to add? Do that, and then continue with some other practical exercises from our examples.



WHAT MAKES A GOOD INTERVIEW AND INTERVIEWER?

An alternative starter for beginners can be to ask participants to browse through some newspapers or magazines and bring one example each of a good interview and a bad interview.

- “What in the interview attracted you?”
- “What made you not read the entire interview?”
- “What in the personality, language or style of the interviewer does attract you?”



ACTIVITY 1

Write the headings **Strengths** or +++ and **Weaknesses** or --- on the board or flip chart and then start listing them in a dialogue with the participants.

Strengths or +++

Good rhythm in questioning.
Sharp follow-up questions reflecting good listening.

Weaknesses or ---

Too many closed questions with only 'Yes' and 'No' answers.
Lack of enthusiasm.

ACTIVITY 2

Develop the same exercise with taped radio or television programmes, either prepared by the trainer or chosen by the participants. The list for a radio interview could be:

Strengths or +++

No double questions.
Good with specific questions.
How? Why? What? gives personal answers.
The interviewer deepens the interview step-by-step.

Weaknesses or ---

Interviewer too tied up to questions prepared beforehand.
Double-barrelled questions.
Too talkative an interviewer.

TIP:

- As the trainer you can add points that the participant didn't identify.
- An alternative way to present the "Don'ts" can be to list "The deadly sins for interviewers" or "How NOT to conduct an interview".

ACTIVITY 3

The search for good interviews can also be used to introduce participants to different interview formats, for example an information interview, a vox pop, a round table interview or a personal interview for a profile. List them and follow up by analysing their strengths and weaknesses. This is an example of Pros and Cons for a vox pop prepared for broadcast:

Pros

Close to ordinary people.
Gives variety.
Adds more life to programmes.

Cons

May not be representative or objective.
Must be connected to other parts of a programme.

WHAT KIND OF INTERVIEWER ARE YOU?

This starter needs a group with at least some experience to work as a surprising one.

ACTIVITY 1

Skip the introduction and begin to present some symbolic cartoons or pictures which you have collected from magazines whilst speaking softly. The participants might then start to wonder what you are up to. The answer will come when you ask them the first question: "What kind of interviewer are you?"

- Softie Samuel? ("Questions should be like a down pillow.")
- Isaac Interrogator? ("I learnt my technique from the police!")
- Deborah Diplomat? ("In foreign affairs they taught us to choose our words very, very carefully!")
- Nelly NNNevvvous? ("Interviewing, oh I hate it ... Can't you send someone else?")
- Arrogant Andrew? ("In the interview I must shine, not the interviewee!")
- Flirty Francis? (My eyes make everyone answer!")
- Other examples?

Follow up with questions on how the different interviewing styles affect journalistic work. What are the weaknesses and strengths of these different styles?

ACTIVITY 2

The exercise can be taken a step further by turning it into a personal questioning session about participants' weaknesses as interviewers. List the points, discuss and exchange experiences on how they can be overcome and add some practical exercises or role games to learn more.

TRENDS IN INTERVIEWING

“What are the latest trends in interviewing?”

Why not start with this question in your interview training? It works for beginners and professional journalists as it provides an opportunity to discuss different perspectives on interviewing, based on participants' experiences and reflections.

ACTIVITY

Ask each participant to come up with one trend they have noticed as readers, listeners, viewers or in their professional life. List them and discuss the effects of the different trends:

- For the audience.
- For the work of journalists.

Examples of trends:

- Interviewing is turning into an art of entertainment.
- More live interviews in the studio. Because interviews are cheap and quick to produce they will replace in-depth research.
- Less time for reporters to go out and meet their interviewees. Telephone interviews are gradually replacing face-to-face interviews.
- The same guest appears as interviewees in different broadcast talk shows on the same day.
- More interviewees in top positions have been trained to use interviews to convey their message.
- Use of hidden microphones has become more common in investigative journalism.



PROBLEM SHOOTING INTERVIEWS

This exercise should be done with participants who have some practical experience of interviewing. (For a complete version of this exercise, see pages 122 - 124.)

ACTIVITY

Divide participants into pairs and give them 5 minutes each to interview each other on what problems they face when they do interviews. Each participant must write the two most serious problems he/she faces on a small card or a Post-it sticker.

When participants reassemble, the cards or stickers are posted on a board under one of the following categories: **Before** or **Preparation, During** or **The interview itself** and **After** or **Post-interview**. Then discuss the problems and possibilities of overcoming them in plenary.

ROLE-PLAY 1: TO LEARN THE ABC OF INTERVIEWING

The use of role-plays is an effective way to do interview training, either by inviting guests from outside or by letting participants act out different roles as interviewers and interviewees. The advantages are that they can be presented in a variety of forms, both for print and broadcast.

You would need to decide whether they should be given enough advance warning to prepare thoroughly on, for example, questioning technique and body language.

Learning from mistakes can sometimes be as valuable as learning all the tips in advance, especially when participants are eager to start testing their skills without preparation or want to prove their abilities: "Interviewing. That's an easy task, let me show you!"

Here some inspiring examples to start with:

Interviews in different environments and situations

- Interview with a guest in the radio or TV studio.
- With an eyewitness when you just have arrived at a fire or an accident.
- A breaking international news interview with a correspondent.
- A live on-the-spot interview in very noisy surroundings.

How to interview someone who acts like:

- “A bashful”, so very shy, not daring to answer.
- “A mussel”, very hard to open with questions.
- “A waterfall”, very hard to stop talking.
- “A bar of soap”, trying to avoid all questions.
- “A joker”, always trying to laugh off all serious questions.
- “A bureaucrat”, giving endless, long and complicated answers.

You can also develop role games to test interviews with different kinds of professions or age groups:

- A farmer (rich or poor).
- A street vendor or seller at the market (successful or with problems).
- A customer (satisfied or displeased).
- A sportswoman or sportsman (after a victory or a failure).
- A child (after the first school day).
- An older person (on the day of retirement).

ROLE-PLAYS FOR BEGINNERS

ACTIVITY I

Start with a small role-play, arranged like a studio for radio or TV. Assign participants who you, as the trainer, think could be suitable for the different games, based on your own or some of the ideas above.

An alternative is to divide the participants into pairs or groups and let them pick a card on which you have written the basic instructions for the role-play. Give enough time for preparation and start the ‘performance’ with those not acting in the roles of critical observers. Summarise the exercise, for example, by listing “*The ABC of interviewing*” or as follows:

Golden rules for interviewing for TV

- Keep your eyes focused on the interviewee. Learn the questions off by heart.
- Try to make the interviewee forget the surrounding people, lights and cameras.
- Listen to what the interviewee is saying.
- Ask questions that your viewers would like to have answered. What would they ask if they were lucky enough to hold your microphone?
- Avoid leading or overloaded questions.
- Plan your time well, if it's a live interview.

ORGANISING THE STEPS IN THE INTERVIEW

Summaries of the role-plays for beginners in interviewing can also be done through a version of the exercise 'Problem shooting interviews' (see page 122).

ACTIVITY

Start by writing the headlines **Before**, **During** and **After** (the different steps in interviewing) on the board. Continue with a combination of dialogue and adding your own knowledge about interviewing to investigate the different steps of the interviewing process together with your participants. What is needed in interviewing for broadcast, for example?

Before

- Know exactly why you're doing the interview.
- Research your topic and the interviewee.
- Organise your questions.
- Brief your interviewee on what is going to happen, how to sit and act in front of the microphone and/or camera.

During

- Listen carefully, let the interviewee lead you to the next question, but try to stick to your structure.
- Keep your questions short and tight.

After

- A short debriefing session with the interviewee.
- Listen to or view your interview. Is there something you ought to do differently next time? In questioning? Body language? Get used to hearing your own voice on tape.

TIP:

- If you have access to a video camera, make good use of it. Record the interview and analyse it step-by-step in plenum. Look at the questioning methods, listening ability, body language and voice.
- The role-play can also be used to prepare for an important interview, for example in investigative reporting. Prepare the questions and test different scenarios for possible answers.

TIP:

- To break up the session into different parts you can add real examples and practical exercises for each step.

ROLE-PLAY 2: ARRANGE A PRESS CONFERENCE

Who dares to ask questions? And what kind of questions?

Attending a press conference with your participants can be an interesting way to see them performing in public and to train interviewing techniques.

Before that, you can start by arranging your own press conferences or include it as part of the training around special topics, for example how to cover politics, economy and HIV and AIDS.

The preparation can differ. You can either hand out the material for preparation a day or an hour in advance to give participants time to prepare questions or you can arrange the press conference as a “breaking news” event where there is very limited time for preparation.



ACTIVITY

Brief participants on the purpose of the press conference and how long it will last. As the trainer, act in a role (politician, director, sports star etc.) and use all the tricks you have learnt about handling journalists. (“No, comment!”, “Good question, next question!” or “Now I have to give you the background on this ...” (10 minutes...)). You can also try to avoid taking questions from some participants or be very friendly.

Stop after a while and analyse the session in plenum. What can we learn from it as interviewers?

ROLE-PLAY 3: WORST CASE SCENARIO

Although the mistakes or blunders are exaggerated, this exercise brings humour into the classroom and emphasises some of the commonly made mistakes in interviews.

ACTIVITY

Plan a role-play that portrays the worst possible scenario of a bad interview. The trainer and a few of the participants can do this. Take some time to plan and rehearse the role-play.



What can be included in the play?

- Arriving too late. Fails to pronounce the interviewee's name correctly. Lack of courtesy.
- Improper dressing. Limp handshake.
- Forgetting pen. Tape recorder doesn't work.
- Chewing gum or smoking. Using a lot of slang words.
- Poor research. No background at all on the topic.
- Problems connecting with the interviewee's answers. No eye contact.
- Too talkative and permanently interrupting the interviewee.
- Nervous habits and stressed. Looks at watch every 30 seconds.
- Others to be added?

Ask the viewers to note the mistakes and follow up with a discussion about the correct style in interviewing.

MY WORST MISTAKE AS AN INTERVIEWER

Everyone with some experience of journalism has made mistakes, such as forgetting the prepared questions or:

- "I once forgot the name of the interviewee in front of the camera."
- "I did an interview without a cassette in the tape recorder."
- "My worst mistake? When I wasn't more confrontational in an interview about bribes."
- "And mine? When I started to giggle in the middle of a live studio interview on a serious topic."

ACTIVITY

Just ask participants to describe their worst mistake as an interviewer.

THE ABC OF INTERVIEWING USING THE INTERNET

"...t...h...e... l...i...v...e...i...n...t...e...r...v...i...e...w"

The three words, "the live interview" are typed on the computer in a few seconds. A few seconds later the following sentences will appear on the screen:

“Live interviews, like live press conferences,’ says Mike Wallace, ‘are the easiest thing for a politician to control.’ The live interview, meanwhile, has become the dominant form of discourse in the media.”

The quotations comes from the article “The Challenge of the Live Interview” found on www.journalism.org and gives some perspectives on how live interviews are increasingly being used by interviewees as a tool to promote themselves, their ideas, and maybe a book or CDs.

What should you do to prevent yourself from being used as a propaganda tool by the interviewee? What about the other types of interviews for broadcasting and the techniques to conduct them?

An Internet search can be one way of learning more about interviewing and if participants haven’t tried it before, they will probably be surprised by the number of hits on each topic.

ACTIVITY

Start like this: Ask the participants to go to a search engine on the Internet (like www.google.com or www.altavista.com) and type some of the following search words:

- “interviewing”
- “journalistic interviews”
- “interviewing technique”
- “interviewing for radio”
- “interviewing for television”
- “the live interview”
- “interviewing children”

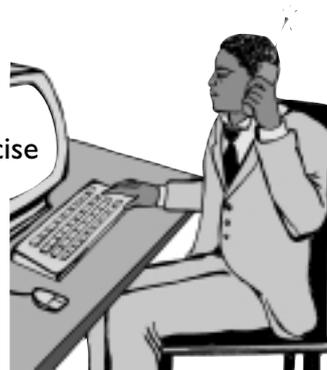
Ask them to report back by presenting, for example, a list of “*Do’s and Don’ts*” or “*Some tips for interviewing*” (as in this example with summaries of tips from www.newslab.org):

Five tips for capturing a kid’s eye view

1. Talk with them in their own environment, where they are most comfortable.
2. Spend time ahead of the interview letting them get used to your presence.
3. Listen, more than talk.
4. Ask fewer questions than you might of an adult. Let the child fill the silence.
5. Do not stand above them and put a stick microphone in their faces.

RESEARCH ON THE INTERNET FOR INTERVIEWERS

Who are you dreaming about to interview? What questions would you like to ask him/her? This exercise encourages participants to find out more about how they can use the Internet as a tool for preparation.



The first thing you ought to do before the interviews is to find out as much as you can about the interviewee or story behind the interview.

It might be necessary to show beginners one or two examples of how this research can be done.

- Show them a search engine or some websites to start with.
- Show them what information they could get from different sites.
- Discuss how the credibility and actuality of facts should be evaluated.

ACTIVITY 1

Ask the participants to choose one of their favourite personalities and use different websites on the Internet to get background information for an interview and a profile. Prepare and present a list of questions based on your research.

Evaluate the content and structure of the questions as well as the credibility of the basic facts.

ACTIVITY 2

Choose a news topic of the day or week. Ask the participants to do research on this topic on the Internet. Also assign them to come up with ideas of who they could interview to comment on the topic and which questions they would like to ask.

TIP:

- Both exercises can be developed into role-plays, based on the research. Arrange the exercises as an interview for a newspaper or in a studio for radio or TV. Ask the other participants to act as observers during the interview and to evaluate how the interviewer conducted the interview.

Follow up in the same way as in the exercise above.

PREPARING QUESTIONS FOR VARIOUS INTERVIEWS

Introduce the participants to various interview formats, preferably supported by copies of printed examples or taped versions from radio or TV. The formats can be:

- Informational interviews (to find out facts and figures).
- Opinion interviews (to find out the interviewee's viewpoint on an incident, a specific issue or development in society).
- Statement interviews (to have a quotation that can be used for a news story).
- Personality interviews (to find out more about the interviewee's life, experiences and character for a profile).

WHICH QUESTIONS TO ASK - AND WHEN?

ACTIVITY I

Start by giving a summary of the different types of questions, when and when not to use them and how they will influence the outcome of the interview. For example:

- Closed questions (where you expect a 'Yes' or 'No' answer.)
- Open-ended questions (based on Who?, What?, Where?, When?, Why? and How? and where the interviewee has time to develop the answer).
- Leading questions (that try to force the interviewee to give the answer you want).
- Interpreting questions (to make the interviewee's answer more understandable to the audience).
- Indirect questions (when you use a third party as an excuse for your own question).

The next activity can be used to continue this discussion of pros and cons for different types of questions and to reinforce or summarise the theoretical aspects participants have been taught.

ACTIVITY 2

Play a video recording of a good or a bad interview to the class and ask them to take note of the following:

1. The approach to the interview
 - *Hard exposure (adversarial, investigative)*
 - *Informational (hard news, informational, interpretative)*
 - *Emotional (personal)*
2. The types of questions (open, closed, verifying, leading)
3. The question sequence (broadening, narrowing, mixed sequence)

Once the recording has been viewed, ask the class to evaluate it in terms of the three questions above, as well as the following:

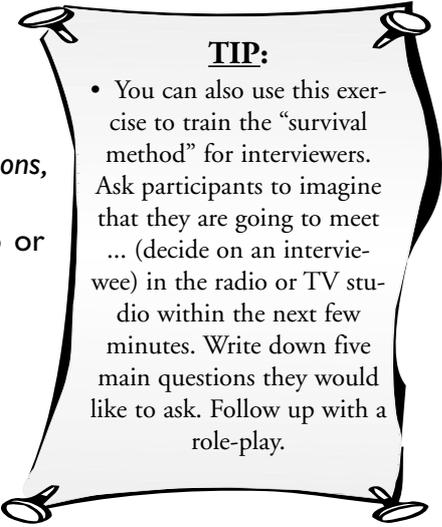
1. What were the strengths of the interview?
2. What were the weaknesses of the interview?

PREPARE FIVE QUESTIONS

ACTIVITY

Let the participants decide who they would like to interview and which format they will use, or assign the same interviewee and the same format to all participants. Ask them to prepare five questions for a short interview. Discuss and evaluate which questions they have prepared, for example:

- Are the questions:
 - *Relevant?*
 - *Confrontational? Non-confrontational?*
 - *Arranged in a logical order?*
 - *Developing from general to specific questions, using the funnel structure?*
- Does the first question (if live for radio or TV) catch the attention of the audience?



TIP:

- You can also use this exercise to train the “survival method” for interviewers. Ask participants to imagine that they are going to meet ... (decide on an interviewee) in the radio or TV studio within the next few minutes. Write down five main questions they would like to ask. Follow up with a role-play.

QUESTIONS FOR A FOLLOW-UP INTERVIEW

ACTIVITY

This exercise can be used for print and broadcast interviews. Select one of the day's international, national or local news items and assign the participants to prepare questions for a follow-up.

- Who would be suitable to comment on the topic?
- Should there be one or more interviewees?
- Which questions are important?

Discuss and evaluate the prepared questions.

TEN TOUGH ONES

One year after South Africa launched a comprehensive plan on sustainable human settlements, aimed at eradicating slums, the country still had a backlog of 2,4 million houses. This made reporter Marianne Merten from the Mail & Guardian (No. 48-2005) formulate a series of tough questions in a Q&A interview to Lindiwe Sisulu, Minister of Housing:

Question: There are delays in the new housing plan, with most of the provinces yet to launch pilot projects. Is it really possible to eliminate slums by the target date of 2014?

Answer: I have no doubt that we can. It is not about pilot projects, it is a plan, and we are dealing with every facet of it as we conclude the first phase. That is why we are negotiating with municipalities to give access to their land before they dispose it.

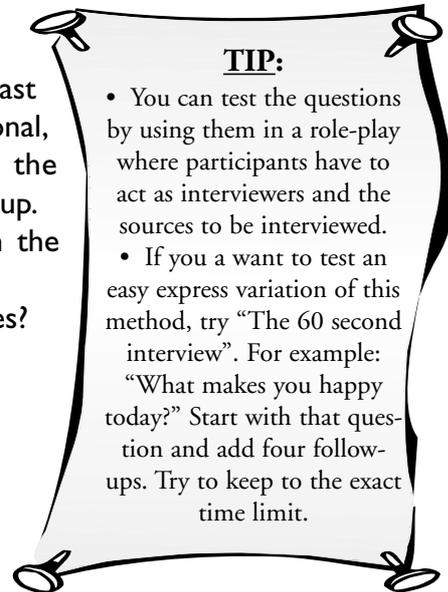
Question: The banks promised R42-billion for low-cost housing in the Financial Services Sector Charter, but now they are looking for government guarantees ...

Answer: The bottom line is that both we and the banks want to have a sense that this is a shared responsibility...

The interview continues in this manner with the Minister of Housing trying to avoid the core of the questions and the reporter trying to sharpen her follow-ups, ending with the last question:

Question: Does the backlog keep you awake at night?

Answer: Not anymore: there is a plan in place.



How would you as a reporter act in the same situation? How can you as a reporter prevent your interviewees from escaping in long-winded, empty statements? The techniques can be taught in the following two exercises:

ACTIVITY 1

Ask participants to identify a current news topic and to decide who they want to meet for a tough interview. It could be a minister, a government official, a manager, someone with a high position in society, or someone accused of something (although they not may be guilty). Formulate ten tough questions and decide in which order you would like to ask them.

Follow up by analysing the quality of the questions (open-ended, closed, triggering, persuading), and the sequence of the questions if they are arranged in a logical order.

ACTIVITY 2

Test the questions the participants prepared in the previous activity in a role-play. Tell the interviewer to be as tough as possible in his/her questioning and the interviewee to try to be slippery as an eel when answering.

Follow up with a discussion on which tricks a journalist should be aware of and how they can be countered in an interview. For example what to do when:

- You are intimidated by the interviewee: "That's a stupid question!"
- When the interviewee tries to escape by using the words: "That's a very good question, but let me first ..."
- When the interviewee tries to give you off-the-record information.
- When the interviewee turns the question around: "What do you think?"

TIP:

- Canadian reporter and author John Sawatsky has become one of the world's leading authorities in lecturing on how to be successful in interviewing. What does he recommend interviewers must "Do" and "Should not do!"? Prepare this session in training by searching for his name on the Internet and learn from his advice.

THE SILENT INTERVIEW

“Hmm. Who is he? I think he’s a fan of kwasa kwasa music. Likes trekking and photography ...”

This exercise can be used as a contrast to the previous one, as well as a surprise starter for participants who don’t know each other well. It is similar to the ‘Shoe exercise’ (see page 180).

ACTIVITY 1

Start by dividing the group into pairs. Ask participants to interview each other, just with their eyes and mind for 3 minutes. Then, find out how accurate their assumptions were.

- Who is this person opposite you?
- What kind of music does this person like?
- Where is this person likely to go on vacation?
- Is he/she religious? If so, which religion?
- What kind of house does this person live in?
- What are the person’s hobbies?

ACTIVITY 2

Follow up with a group discussion about the implications of assumptions we can make as journalists.

25 PERSONAL QUESTIONS TO ...

Magazines and weekly newspapers sometimes have interviews presented in the form of long lists of questions. This form of questioning was popular a century ago as party games in literary circles and upper class families and was later also used by journalists. They are now circulating around the world from friend to friend as e-mail questions.

This form of questioning can also be used as a good training exercise to prepare questions, even as a starter to learn more about each other through interviewing.

ACTIVITY 1

Divide the group into pairs and assign participants to make a list of 25 questions each and to start questioning.

1. Your favourite dish when you cook?
2. A historical person you admire?
3. A quote of wisdom you learnt in life?
4. When was the last time you cried?
5. Which heroes do you like to follow in novels?
6.
7.

ACTIVITY 2

Assign participants to make a list of personal questions, from small details to questions of vital importance, based only on W-questions: What? Why? Where? When? Which? Who? Whose? Whom?

Examples:

- What have you recently done to make a friend happy?
- Why did you choose to become a ...?
- Where did you meet your first love?
- When are you very happy?
- What is your favourite place in town?
- Who would you go on tour with around the world?
- Whose interest do you serve in your work?
- Who did you talk to first this morning?

Once participants have compiled their lists they must interview each other.

TO THE STREETS FOR A VOX POP

How can we make our reporting more lively and reflect the views of ordinary people? Maybe by using the vox pop? This is the short term for interviews based on “the voice of the people” with its origin in the Latin term vox populi. In journalism it is suitable to use as a collection of different opinions on a topic and it can be used as a separate element of news with many dimensions in newspapers or interspersed in the radio or TV news.

VOX POPS FOR THE NEWS

ACTIVITY

What are the hot issues everyone is discussing today? List some main topics and reach an agreement on the most important one. Assign the participants to go out on the streets (or another place where many people are gathered) to interview at least three people about their views on this topic, either by taking notes or recording short interviews. The answers will be interspersed in the news later the same day.

VOX POPS AS A FOLLOW-UP

ACTIVITY

What is the most prominent news item of the day that needs to be followed up? Choose among some alternatives from the newspapers and plan a follow-up story that includes a vox pop with at least three people. Then assign participants to take notes or record short interviews and to take photos, if possible, for the print versions.

Summarise with a discussion on how to:

- Ask the right questions.
- Ask closed or open-ended questions.
- Handle problems in approaching people.
- Determine how many people must be questioned to get a variety of answers.
- Determine the freedom you have to edit the answers.
- Determine whether the answers can be edited objectively.

THE ROUND TABLE DISCUSSION

Another way of making broadcast programmes livelier is to organise a round table discussion, for example, as a follow-up to a news event or for a discussion on different trends in society.

In addition to making the programme livelier by having the voices of different personalities, it:

- Can be entertaining and spontaneous in style.
- Can give first-hand information.
- Stimulates listeners' interest and encourages them to formulate their own opinions.

- Can be arranged in a studio with or without an audience. The audience can be allowed to ask questions and to add comments, or not.

To host and structure this discussion requires training and you can involve many participants: one in the role of host, two or three as invited guests and the rest as the audience and/or critical observers.

ACTIVITY 1

Start with a Q&A session to list the requirements for a professional host of a round table discussion.

Include questions on:

- Preparing yourself and the guests.
- How the host should conduct himself/herself in the studio.
- Whether the host should be impartial or not.
- How to handle guests if they try to dominate, talk at the same time or hurl verbal abuse at each other.

TIP:

- The presentation of how to be a professional host can also be initiated by listening to or watching broadcast discussions.

ACTIVITY 2

TIP:

- If you want to have a more heated discussion, assign (maybe secretly) some participants in the groups to play different roles: provocative, trying to keep silent, dominating or being ready to leave in the middle of the discussion).

(For example, in a group of 16 participants.) Choose four topics for discussion that interest your participants or on the theme of the course, and determine the length of the discussion. Divide the participants into four groups, with one in each group as the host and the other three as guests. Give them enough time to prepare the discussion and to present it as a role-play with the remaining participants as critical observers.

As a follow-up you could lead a discussion on the way the host handled the discussion and the guests. What were the strengths and the weaknesses?

IMPOSSIBLE YET POSSIBLE INTERVIEWS

This exercise stimulates creative thinking and forces participants to think 'deep'. It also teaches participants how to go about phrasing questions, anticipating answers and planning the sequence of their questions.

TALKING WITH THE TREE

The result of “an impossible yet possible interview” could possibly be this:

Q: Excuse me, may I talk to you for some minutes?

A: Certainly.

Q: What do they call you?

A: They call me a palm tree.

Q: Why are you related to a hand?

A: No, it's just a name and no connection to any hand.

Q: Well, are you feeling cold?

A: Why?

Q: Why do you cover yourself with so many clothes?

A: You know this is the kind of dress I like; after all it's hereditary and makes me unique.

Or like this?

Reporter Shiraj Jamal: I am curious why you and all the other trees have established yourselves here at Zamcom in Lusaka.

Mr Tree: You are welcome, just ask, I'm not shy.

Reporter: Thank you. Nobody here seems to have the answer, yet one thing they are quite certain of is that you're the one that stands tallest.

Mr Tree: Yes, there is no doubt about this.

Reporter: How did you come to stand so tall and proud?

Mr Tree: Well you see, Zamcom was once a bare piece of land and needed some looking after. I remember with fond memories that Arbor Day when the six of us, my three sisters, two brothers and myself came here to add colour to the place. Ever since, we've guarded this site with honour, keeping away the wind, being a home to the insects and birds and shading the heads of all the journalists.

Reporter: And what would you consider to be a memorable moment?

Mr Tree: There are so many so it's difficult to choose one.

Reporter: But try Mr Tree.

Mr Tree: Then it was when former President Kenneth Kaunda officially opened Zamcom. He looked over to us and said: “Long after human beings have passed through the portals of Zamcom, the shade of those mighty trees would always be cast.”

ACTIVITY 1

Take participants to a park/open space with a variety of trees and ask them to do a five-question interview with any tree of their choice. They must also anticipate the possible answers and phrase their questions accordingly. Let participants present the 'interview' as a dialogue and complete the exercise by reading it aloud to the class.

INTERVIEW WITH A CHAIR, TABLE, STATUE OR A HISTORICAL PERSON

But what can you do if there are no trees around or close to the venue? Then they can be substituted by any other interesting object.

ACTIVITY 1

Assign participants to choose an object, maybe a chair or table, which tells its memories through invented questions and answers.

ACTIVITY 2

Try to send participants to a statue, if there is one in the surroundings of your venue. Who is he/she? A historical hero? A revolutionary? Traveller? Writer? Worker? Was the statue erected recently or is it a remnant from the past?

To get the answers, the interviewers must find out more about the history behind the statue and put the questions and answers into a historical context. This underlines the necessity of good research before an interview. In addition to highlighting facts the interviewers can also try to develop emotionally tinged questions such as:

- How do you feel standing here day and night?
- What activities around you make you happy?
- And what comments make you cry?

ACTIVITY 3

If there are no statues, an alternative might be "An interview with a historical person I always have dreamed of meeting". Ask participants to do research about this person, choose a format, write and present it to other participants with the help of one of them in the role of interviewer or interviewee.

QUOTATIONS OF THE DAY OR THE WEEK

“There is this belief that gender is women and men. Yes, it’s true. It’s women and men but it’s not a balanced affair. Ninety-five percent of men are emancipated and women fall in the five per cent bracket. To balance up, you need to do something outrageous. Not to kill men, not displacing them. It’s not about fighting husbands. If my husband tells me to do something reasonable I listen, if not I argue with him. Women need to shed off pretence.”

The quotation is from outspoken activist Emmie Chanika before quitting from the position as executive director of Civil Liberties Committee in Malawi. It’s taken from a “Q&A-Sunday” in *Malawi News* (Volume 44 -2005) in answer to reporter Limbani Davis Nsapato’s question “What is your assessment of women’s status in the country?”

Later in the interview she follows up with a question about Emmie Chanika’s view on party politics and politicians. The answer: “They’re a few, who make some sense, but in general politicians are like mobs involved in mob thinking and I don’t like it. They have no moral obligation. We have hypocrites in churches but they have limits unlike political hypocrites. Politicians want to use you as they use a prostitute and when they are through with you, they dump you.”

These answers are among the tough ones we found while reading the Sunday issues from some countries in the SADC region. They could be used for the following exercise as a combination of learning from interviewees and how they edit their interview answers.

It could also be an inspiring exercise for beginners to look for examples of excellent quotations, or the opposite, from interviews. How are they written and edited? What makes “a good quote”?

- Dazzling in style?
- Entertaining?
- Sharp, precise?
- A problematic topic condensed to just one line?
- Too long and tiring to read?
- Bureaucratic! (Did the reporter understand what he/she wrote?)

ACTIVITY

Provide the participants with one or more dailies/magazines from the previous week (or ask them in advance to bring their own examples). As an alternative, they can also use the Internet for research.



Ask them to browse through the paper(s)/magazines/websites and to collect what appears to them to be excellent/terrible examples of quotations from interviews. Arrange them under a catchy heading with the aim of having them published, for example, on The Editor's Page or in special pages. Headlines could be:

- Worst evader of the week.
- Straight to the point on the topic of ...
- Just in a short quotation.
- Around the world in words.

The exercise can be based on a search for general quotations or connected to the topic of the day or week regarding, for example, local, national or international politics, business, culture or sports.

Follow up with a discussion on:

- Principles on which the participants based their selection of quotes.
- Strengths and weaknesses in the examples.
- What can you as interviewers learn from them?

E-MAIL AS A TOOL FOR INTERVIEWERS

During recent years, access to the Internet and e-mail has grown rapidly. This development has given reporters new possibilities in interviewing. Through e-mail you can ask for interviews, make arrangements, discuss where to meet, set frames for the questions and the time for the interview.

If the interviewee is very busy or living far away, the entire interview can be conducted by e-mail. Then, after writing, you can send it to the interviewee for reading, to seek clarity on unclear questions, maybe to add some questions or ask whether your facts are correct.

ACTIVITY I

A basic exercise is to assign participants to interview each other over e-mail or a chat program. They can do it as a personal interview, either to get material for an interview based on 'Five questions to ...' or to get personal material for an additional fact box in and longer Q&A interview or profile.

ACTIVITY 2

Let participants do an e-mail interview as a role game, going into different roles for follow-ups, based on articles in newspapers.

Choose an interesting topic from the day's newspaper and copy the article for each participant. Divide the participants into pairs with one acting as the interviewer and the other as the interviewee and source.

Once they have written the interview they must edit it and write a headline. Print the interviews and 'publish' them on the board as wallpaper.

Follow up by commenting on examples of good interviews and those that could be improved.

YOU SEND THE QUESTIONS TO THE STUDIO

New kinds of interviews based on e-mails or SMSs over cell phones have emerged in recent years and are slowly replacing traditional phone-in programmes. For broadcast interviews, in talk shows or round table discussions, the interviewers or hosts ask the listeners or viewers to send them questions to be asked during the programme. The reason for this is to make the programme more interactive and to try to retain the listeners or viewers while they wait for "their question" to be answered.

ACTIVITY 1

(To be carried out if you have access to computers and/or a number of the participants have their own cell phones.) Arrange a small studio and decide on a topic for an interview or a round table discussion. Choose a current news topic or one that interests participants.

Assign one participant to be the interviewer or host, others to be interviewees or guests and one or two to be producers to take care of incoming calls, SMSs and e-mails. The remaining participants play the role of listeners or viewers, ready to call in or to send their questions by SMS or e-mail.

Give some time for preparation of the discussion and the questions. Set a time limit for the programme and start with some preliminary questions. Then, let the incoming calls of the audience direct the flow.

Follow up with an evaluation of how the interviewer/host managed to handle the incoming questions in cooperation with the producers and the interviewees or guests.

QUESTIONS FROM READERS TO THE INTERVIEWEE

Newspapers have also started to use faxes, e-mails and SMSs from their readers for their interviews. The London-based *The Independent* has set an example that has been followed by others through their “You Ask the Questions”.

After an introduction, written by the staff of the newspaper, the interview is based on readers’ questions, sent by fax or e-mail and with the senders’ names or signatures below. The interviewee of the upcoming week is presented at the bottom of the page. They are usually well known in society or have been written about in the news recently. (And to entice readers to send questions, the newspaper rewards “the best question” each week with a bottle of champagne!)

After receiving the questions, the reporter contacts the interviewee to have the questions answered, either during a personal meeting or by e-mail. In this type of interview the reporter gets the position of a “stand-in interviewer” for the readers.

ACTIVITY

Decide who will be the “Guest of the Week” and invite each participant to contribute one question each for a “You Ask the Question Interview”. (To challenge the participants, you can arrange a symbolic reward for the best question.)

ABOUT ETHICS AROUND INTERVIEWING

Finally, in interview training, we must not forget the discussions around the ethical aspects of interviewing. Prepare yourself as a trainer for this session by collecting case studies and examples that can be used as ‘fuel’ for the discussions, for example questions regarding the entire interview process:

TIP:

- This form of interview could also be done as an ongoing activity during a longer training programme. Assign one participant to be the editor of the week. Choose the interviewees, collect one question from each participant, conduct the interview (either in person or by e-mail) and edit the story.

Before the interview

- Is it allowed to use “chequebook journalism” and pay for interviews?
- Which considerations do you have to show when choosing interviewees who are victims of violence or a catastrophe?
- Do you have to provide your interviewee with questions in advance if he/she demands it?

During the interview

- How cordial do you as an interviewer have to be to a person who is unused to being interviewed?
- How tough are you allowed to be when interviewing “trained interviewees” such as politicians and managers?
- On the record or off the record? How do you handle the situation when someone wants to give you off-the-record information? Can anything be published?

After the interview

- How far can you go in your interviews in editing the interviewees’ answers? Must you be extremely precise when writing the answers or are you allowed to write the essence of the answers?
- How much are you allowed to edit “sound bites” for a radio or TV programme without losing the original context of the answer?
- Does the interviewee have the right to read and comment on the interview before it is published?
- If the interviewee comes a few hours or a day after the interview has been conducted and asks for some of the answers to be changed, how far should you go to please him/her?

ACTIVITY 1

Where are the borderlines for interviewers? Arrange a round table discussion on ethics in interviewing. To involve all participants you can let one group cover the problems “Before interviewing”, the next “During” and the last “After”.

ACTIVITY 2

Assign participants to look for the code of ethics of their country or to compare the codes of different countries. What do they say about interviewing? Ask them, if possible, to report back with practical examples.

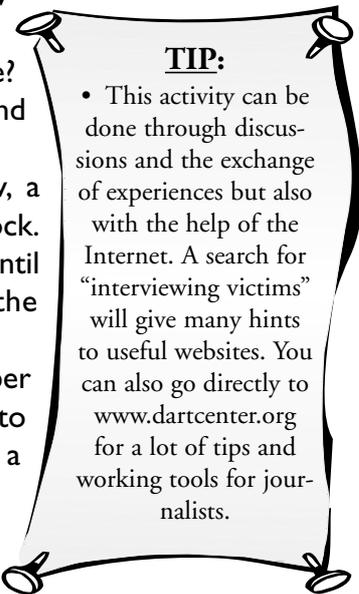
ACTIVITY 3

Develop golden rules for ethics in interviewing. Assign participants in pairs or smaller groups to come up with suggestions. You can either let the participants work with general recommendations or more specialised recommendations for print and broadcast.

ACTIVITY 4

Who should/shouldn't we interview and how should/shouldn't we act as interviewers when meeting victims of violence or a catastrophe? Get participants to prepare a list of do's and don'ts for interviewers. For example:

- Don't interview, or attempt to interview, a person who appears to be in a state of shock.
- Don't attempt to conduct an interview until permission has been obtained from the interviewee.
- Don't assume a victim or family member won't want to talk; they are often eager to share their story and memories with a journalist.

**TIP:**

- This activity can be done through discussions and the exchange of experiences but also with the help of the Internet. A search for "interviewing victims" will give many hints to useful websites. You can also go directly to www.dartcenter.org for a lot of tips and working tools for journalists.

PROFILES, PORTRAITS AND FEATURES

Here are some suggestions for innovative and unorthodox exercises to get participants to write lively and creative profiles, portraits and features. First, some “warming up sessions” to open up participants’ minds and then some practical exercises that can be used for training and publishing profiles, portraits and features in newspapers and magazines.

THE LOST BAG

“Oh, what’s this? Three CDs, a half-written postcard from Luanda, newspaper clippings about the economy in Angola, jewellery, a pamphlet, headache tablets, some business cards ... Who lost it? And why?”

The aim of this exercise is to train participants to describe details by using their observation skills to draw conclusions.

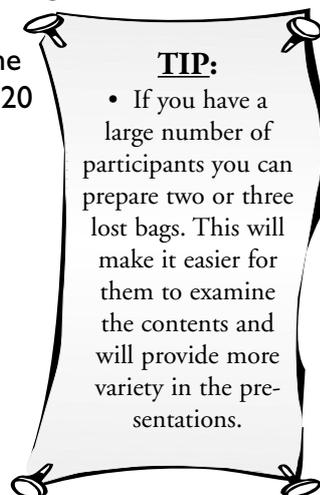
ACTIVITY

Place a bag containing some interesting objects on the floor in the middle of the classroom.

Next, tell the participants: “This morning (or this afternoon) while I was walking through the park (or down the street) I came across this bag. As there was no one around I picked it up and later opened it to see whether there was an address or a telephone number of the owner inside, but there was nothing. I found the contents of the bag so interesting that I decided to bring it to the class. Come and have a look at what’s in the bag.”

After examining the contents of the bag, the participants must write a portrait of 15 to 20 lines on the person who lost the bag.

- Who is this person?
- Where was he/she going?
- What happened to him/her?



SHOE EXERCISE

“She is sporty and moves quickly from one assignment to another. I wonder how fast she can run the 800 m? She is also very practical but seems to have little time to take care of herself. Her shoes have not been cleaned for some days and there is a hole in the sock on the left foot.”

The aim of this exercise is to get participants to focus on detail, which can be used to create an innovative introduction for a profile, or can be woven into an article or script.

Before starting the exercise, you can surprise participants by changing the layout during the coffee or tea break by putting all the tables to one side and lining up the chairs in two rows facing each other.

ACTIVITY

Ask participants to take a seat and once they are seated tell them to form a pair with the person sitting opposite them. Then ask them to focus on each other’s shoes and to note the detail of what they see. Aspects they might want to take into consideration include colour, price, style, the condition of the shoes (care and how old are they) and matching socks.

Participants may not ask each other any questions and are not allowed to make derogatory comments (e.g. he/she is wearing cheap shoes). Allow 10 minutes for the exercise and ask participants to write a short portrait on the person.

Before they begin with the portraits, explain that by focusing on detail they might learn something about the person they are profiling or interviewing. However, they should be cautioned that their observations or assessments might not necessarily be accurate.

Follow up by asking participants to read their lines. Then ask the participants to comment on whether the observations gave a true picture of themselves.

ASK ABOUT THE WATCH, JEWELLERY, CELL PHONE OR ...

A variation of the shoe exercise is to write a portrait of a person based on the accessories he/she is wearing. What does the watch, ring, a piece of jewellery say? What about the style of the cell phone or a striking piece of clothing?

ACTIVITY

Let participants keep their seating in pairs opposite each other. Ask them to observe the person opposite them for a while and to choose which accessory they want to focus on.

Then tell them to start asking questions. They must try to get as many facts as possible from their interviewee and make him/her tell the story behind it. They need to use follow-up questions to go deep into the topic.

After finishing the questioning, participants must write an introduction of about ten lines for a profile or an interview.

TIP:

- The exercise can also be used to find out more about a person's hobbies or private interests and to write an introduction based on the detail they hopefully obtained through the questions and follow-ups.

PORTRAIT FROM THE OUTSIDE

Before photojournalism developed to today's standards and television spoiled us with a flow of close-up pictures of people, there was a greater demand on reporters to describe faces in words. This exercise is a reminder of how this can be done and also provides training on how to use descriptions of people and their appearance as important elements in profile interviews and profile writing.

As preparation you either need to collect a number of magazine pictures of people or (if you have access to digital photos, a computer and printer) to print them. Choose a variety of faces, preferably close-ups, that do not show the hands.

ACTIVITY I

Peg the pictures of people on the laundry line and let participants choose one. Tell them to study the picture closely in silence for a few minutes to see what story the person's face tells. They must then describe the person in ten lines and read it in front of the group.

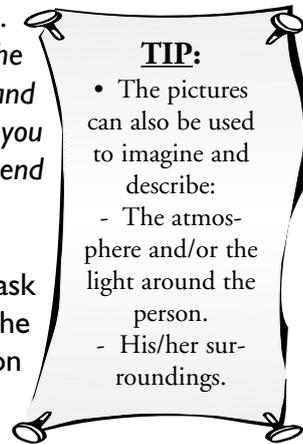
ACTIVITY 2

Follow this exercise up by asking the participants to imagine the hands of the person in the picture in front of them. Ask participants to describe the person's hands in a few lines. How do they look? Are they well kept, not destroyed by time and work? Are they marked by hard work? How does the person hold them? Open? Folded? Are they dry? Moving nervously? Sweating? What does all of this tell you as the reporter? Participants must then read what they have written or tell the other participants orally.

PORTRAIT FROM INSIDE

"I can see that he is tired but also the dreams in his eyes. He is trying to recall his childhood in the village, the evenings under the mango tree, listening to the stories and the old people explaining the secrets of life. 'Where will you end up one day? Follow one of the branches, there is the end in ...'"

Use the same picture (as above in Activity 2) and ask participants to focus on the person's face, but especially the eyes. They must then describe in ten lines what the person is thinking and his/her feelings and read it to the class.



A DIALOGUE OR DISCUSSION FOR A SMALL STAGE

"Didn't I tell you that you shouldn't hang around with those girls?"

"But, mum..."

"No, no. Here I am working day and night to keep you at university and what do you do? Nothing!"

"But, mum ..."

"You, want to have a good future? Is the future in the discotheque?"

To summarise the exercises with the pictures, to bring humour into the classroom and to train participants how to work with dialogues you can let them switch roles from reporters to actors.

ACTIVITY

Divide participants into pairs or groups of three. Let them use the portraits they have chosen to arrange a small theatrical stage. Tell them:

- You have ten minutes for preparation.
- Who are the people?
- How are they related to each other?
- Which hot topic are they discussing?
- Use your imagination and talent and let us know!

A MEMORY FROM THE BAG

“This piece makes me remember my first school uniform, white and blue. I was so proud when I could dress in it the first day, but also afraid that it would get dirty.”

“Look, what a bright red colour. That’s the colour my grandmother used to wear!”

To prepare this exercise you will need “a small bag of memories” which should contain a number of pieces of textiles, at least one for each participant in the group. You will either have to rob your store of worn-out clothes or textiles at home or get some from a tailor.

ACTIVITY

Ask participants to pick a piece of textile from the bag. Ask them to feel the texture, smell the piece of cloth, remember the sensation and the colour. Ask them to write about a memory that this piece of cloth brings back. What person, friend, room or event does this piece of cloth remind them of? Arrange the presentation as a reading to the class.

This exercise is aimed at stimulating imagination and creativity, feelings and human interest.

THE APPLE (OR ANY OTHER FRUIT)

Maybe a break or some extra energy is needed between the series of previous exercises, or before switching to the next step of profiling. If so, then try this:

ACTIVITY

Buy one apple or any other fruit for each participant. Let them look at, taste, smell and feel the fruit. They must then write some sentences or a short story on what memory the fruit evokes.

LEARNING MORE ABOUT PORTRAITS AND PROFILES

After the “warming up exercises” in the art of portraying, fieldwork is waiting as the next step of the training. One goal of the exercises, besides the practical experience, can be to show that the scope for ideas and formats is boundless. Where can subjects for profiles be found? Everywhere!

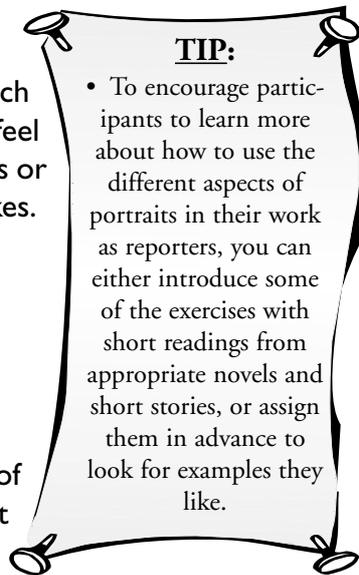
But first, some further possibilities that can be used to learn more about the techniques or exercises for portraits and profiles.

LEARNING THROUGH EXAMPLES

“On a continent bursting with high jinx, high drama, maddening art, madder artists, charlatans, the selfless, the deranged and the deluded, the name Jules Shungu Wembadia signifies nothing. Yet its stage alter ego, Papa Wemba, is the stuff of which legends are made.”

That is the way the profile writer Bongai Madondo starts his portrait of the Congolese songster in the Sunday Times Lifestyle magazine (4 December 2005). He then takes us from Papa Wemba’s childhood in Congo (Zaire at that time) on a tour explaining how he has contributed to the boom of African music into world music acclaim in Europe.

What can be learnt from Madondo’s writing style? For example how to mix observations, background information, personal reflections and quotes and bring all of this into dazzling and entertaining reading. And which other inspiring examples can be found?



TIP:

- To encourage participants to learn more about how to use the different aspects of portraits in their work as reporters, you can either introduce some of the exercises with short readings from appropriate novels and short stories, or assign them in advance to look for examples they like.

ACTIVITY 1

Assign participants to search through newspapers and magazines to look for different profiles. Which good examples of writing technique, style and formats did they find?

Use the presentations to structure a list of good advice for profile writing. As a trainer, you can add both advice and complementary examples.

ACTIVITY 2

The same exercise can be used as an alternative for broadcast training. Ask participants to search for inspiring examples from radio and TV, and then tape or record them and bring them to the class. Follow up by analysing strengths and weaknesses.

THE INTERNET AS A SOURCE FOR PROFILE WRITERS

“A profile? Are you saying you want to draw a picture of me?” The knife maker was puzzled. ‘I thought you were a writer.’ He wasn’t wrong. I did want to draw a picture of him. A word picture. Just as the artist’s profile shows one view of the subject’s face, the writer’s profile shows one view of the subject’s life.”

“When you’ve gathered all your information, you can begin to write the profile. Use the 5 W’s of news: Who, What, Where, When and Why. It’s not imperative that you get it all into the first sentence, but try to let the reader know fairly early on who this person is, what they do, where they do it, how long they have been doing it, and why. Listen for the feeling behind the facts and watch for the quotable quotes. Let people tell their own story, with you as the gentle editor.”

Shirley Byers Lalonde (published on www.writing-world.com), writes this advice which can be taken as examples of what can be found if you search for ideas about “*profile writing*” on the Internet.

Another example worth considering is finding information regarding “portraying people” (on www.disabilityaccessinfo.ca.gov):

“When writing about people with disabilities, you are in a unique position to shape the public image of people with disabilities. The words and images you use can create either a straightforward, positive view of people with disabilities or an insensitive portrayal that reinforces common myths and is a form of discrimination.”



The following set of guidelines can help writers to make better choices in terms of language and portrayal:

Do not focus on disability:

- Avoid tear-jerking human-interest stories about incurable diseases, congenital impairments, or severe injury. Focus instead on issues that affect the quality of life for those same individuals, such as accessible transportation, housing, affordable health care, employment opportunities, and discrimination.

Do not use generic labels:

- Avoid generic labels such as “the retarded” or “the deaf.” Emphasize people not labels. Say, people with mental retardation or people who are deaf.

Do not portray people with disabilities as superhuman:

- Even though the public may admire super-achievers, portraying people with disabilities as superstars raises false expectations that all people with disabilities should achieve this level.”

ACTIVITY

Assign participants to find examples of different techniques to learn more about people and how to bring their profiles to their audience. Start the Internet search with keywords such as “profile writing” or “portraying people”.

INVITE SPECIALISTS TO LEARN QUESTIONING TECHNIQUES

How does a psychologist, psychiatrist or a psychoanalyst work to get to know more about the “inside” of people? How does a priest ask questions to get to know more about people’s lives, ideas and what characterises them? A lawyer, prosecutor or police, how do they ask questions? Or one of the profile writers you and/or your participants admire?

ACTIVITY

Invite someone of the professions mentioned above to give a talk so that participants can learn more about how they make use of their questioning technique in their daily work.

TEN LEVELS FOR WORKING WITH PROFILES

The following examples of ten levels will most likely give you additional ideas to double the number of practical exercises. For reviewing and feedback of the profiles, you can use the advice or adapted versions at the end of the chapter.

I. A SHORT PROFILE AS A STARTER

“How long will this interview take?”

“This will be a short profile. Half an hour will be enough for me.”

“And what will happen?”

“I want to know everything about you as a shop owner. Let’s use the time well and begin. When did you begin your career as a shopkeeper?”

ACTIVITY

As a first attempt, you can give participants a condensed format for a profile of about 350 words. Why not take them to a street in town and ask them to come back with a general portrait of one of the shop owners? You can also choose other alternatives: a school for profiles of pupils, a university for students or a mall for consumers.

The basic idea is to train the participants on how to make contact and see how much and what kind of story they can get in just half an hour.

Let them write, read it aloud and comment on how much they managed to capture the person’s character.

TIP:

- If you want profiles with less background, but more directed at the future, you can make the assignment more specific, for example by asking participants to focus on visions or trends.
- You can also use this exercise to train participants’ skills to take photographic portraits. Before going out you can invite a photographer for a preparatory session about portraiture and later ask him/her to come back for a follow-up with feedback on the portraits.
- What can you find about, for example, “short profiles” or “African profiles” on the Internet? Ask participants to search for the keywords and come back with some good advice or ideas for the format.

2. MONOLOGUES BASED ON AN INTERVIEW

“To be, or not to be: that’s the question?” So Hamlet is asking himself in William Shakespeare’s famous monologue in Act III, scene I. “To write or broadcast or not?” we ask here. The answer is definitely, YES! “Write and broadcast!”

A monologue is not only aimed at theatre, but it is also an excellent way to present people’s own voices in the media. The advantage is that you can take care of the oral African tradition and that the audience comes very close to the storyteller, whether the story is told for newspaper, radio or TV.

A starting point for the monologue can be the ordinary interview, except for the questions. They must be erased during the writing or editing process, but without losing the content or the story line. This format needs close cooperation with the source, even after the first or a series of interviews. The reason is that you might need additional information if you (while writing or editing) find that some parts in the structure are missing. When using this format, it is also recommended that you get the story approved before publishing or broadcasting.

As a trainer you could add more knowledge about the technique of how to develop a monologue (which you can learn more from literature about theatre or searching on the Internet - see TIP below). It could be about how you can:

- Present the person.
- Get the “hook” - why is he/she speaking to your audience?
- Develop the story with different memories, feelings and thoughts, taking the reader/listener/viewer with the words on a wave-like journey.
- Reach the climax of the story.
- Find the right time to end.

ACTIVITY

Assign participants to find an interviewee they would like to meet and decide which topic they would like to focus on. After doing the interview participants must write a monologue which should, if possible, include photos for the print profiles.

Let them present the monologue by reading it aloud, if it is written, or listening to/watching it if is done for broadcast.

TIP:

- What is on the Internet about the techniques for writing monologues? Assign participants to search for “writing monologues” and to report back with some good advice for the format.

3. A DAY - OR NIGHT - IN THE LIFE OF ...

What can you do when participants have problems finding the structure in their profiles or if they have difficulties in finding a topic? Then try the headline “A day (or night) in African life” as a starter. It gives a great variety of stories as every person they choose will have a different composition of *their* day or night. The format also provides the reporter with a linear structure of storytelling.

ACTIVITY

Let participants choose which person they want to follow. Give them one day from morning to evening, or night, to accompany this person and come back with a profile to be published as weekend reading. The profile can reflect the character of the person, his/her environment, thoughts, dreams, etc.

TIP:

- As the trainer you can also decide to limit the choices by taking participants to a market, a school or street where they must find one person each.
- A second alternative is to focus more on photography. Ask them to present the day with one picture for every hour, accompanied by text in a shorter format, either as good captions or a short piece of a monologue to accompany each photo.

4. PROFILE - BY ENCIRCLING A PERSON

Do you always have to meet people you want to profile? Of course the best thing is to get the quotations and characteristics directly from the source during a personal meeting.

There is also a journalistic possibility to see how far you can go just by encircling the person. This gives you freedom in writing. You may choose a serious style or a lighter, more caricatural format. For journalism training, this is also a good opportunity to learn more about research.

ACTIVITY

What can we get to know about ...? Assign participants to choose a person they want to profile and see how far they can get by just encircling him/her. Examples of sources to use:

- Family and relatives.
- Friends and neighbours.
- Colleagues and competitors.
- Internet, library, archives with cuttings.
- Other sources.

5. COMPARATIVE PORTRAITS

Young compared with old, rich with poor, a city girl with one from the countryside, computer specialist with manual labourer. The comparative perspectives can give revealing, deep and surprising perspectives on life in the different levels of society.

ACTIVITY

Specify what kind of format you want the participants to work on: a short portrait or in-depth one, and in how many words. You can then ask each participant to profile two people or divide them into pairs and let them focus on one person each (in both cases using the comparative perspectives mentioned above).

TIP:

- The comparative portrait can also be used to present two people, representing the pros and cons of an idea or a trend.
- A third, challenging variation of the exercise can be to write or edit the comparative story in an interlacing pattern. First person A tells a part of the story, then comes B, then A again, and so on until the full story is told from two perspectives. This is possible for print and broadcast.

6. PEOPLE BEHIND THE NEWS

During a “normal” day there are many stories in the news where people appear just with their names or with short quotations.

ACTIVITY

Who are the people “behind the news”? Let participants choose a local “newsmaker” in the news of the day. Assign them to find them (in person, by phone or e-mail), get more information about them and write a short profile, either as a story for the newspaper or as a comment for radio or TV.

TIP:

- The exercise can also be used for newsmakers on a national or international level. Ask participants to do the same exercise with the help of Internet research.

7. WHAT HAPPENED AFTERWARDS?

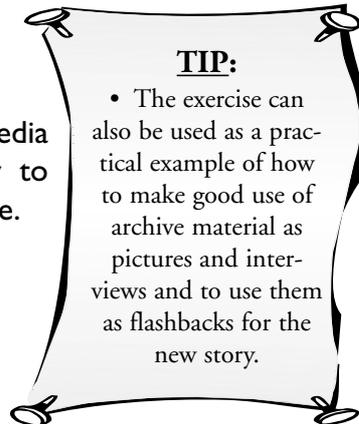
One was a winner in sports, the other one a loser. One was rescued after an accident, another was a pioneer in her village using new agricultural methods. Then they were forgotten, or ...? What happened afterwards to all of those who once were on the front pages or in the top stories?

ACTIVITY

Let participants search the archives of a media company to find those people and then try to locate them again to tell their story for a profile.

8. MY LIFE IN PICTURES

“This is the first photo of me with my mother and father. I am the first child in my family, born in Gaborone. And here is a photo of me, my husband and our first daughter, taken 25 years later. These are my favourites.”



Beautiful moments in life. There are photos of beautiful moments in many homes. But there are also pictures and paintings of people on the walls of their homes. Where do they come from? What story do they tell? A combination of these photos, pictures and paintings can form an interesting start to a surprising profile.

ACTIVITY

A newspaper wants to launch a series on people in the region with the headline “My life in pictures”. Participants are asked to find a person who could be included in the series and to come back with some private photos as well a detailed description of the pictures and paintings in the person’s home. Add a short story about each picture and painting, maybe in the form of episodes from a longer monologue.

9. PROFILES WITH MANY DIMENSIONS

This exercise is preferably prepared by hanging many faces/portraits from magazines on the laundry line and you can conclude with it as the last of a series of presentations of different formats of interviews and profiles for beginners. Start with short interviews and profiles and follow up with more complex versions, ending with a profile with many dimensions.

Through this process, you will have time to discuss and analyse the questioning techniques for the different formats. We hope that it also inspires participants to come up with their own ideas for the final step.



You can also use the exercise to develop ideas when working with professionals, starting with this information straight away:

“Let’s assume that the faces on the laundry line are people in our town. Now we are going to work on an idea for weekend profiles with the headline ‘[name of town] is our town.”

ACTIVITY

Ask participants to choose one of the portraits from the laundry line and then to:

- Decide who he/she is.
- Prepare a design for a profile on an A3 sheet, starting with the portrait.
- Write the headline with a marker pen and design the layout of the page with at least three different dimensions: Main interview, backgrounder, graphics, etc.

When participants are finished, ask them to peg the profiles on the laundry line. Analyse and comment on the results.

10. A SUPPLEMENT BUILT AROUND PROFILES

Who are the local heroes of the year in the city or the country? Can we learn more about trends in business through executives in our town or changing lifestyles from people in different streets? What is the situation in our countryside viewed through the eyes of farmers and their families? What has happened to the children who were born in the year when our country became independent? What visions do students in our universities have of the road ahead?

These are examples of questions that could be answered in a supplement built around profiles.

ACTIVITY

Who do you want your participants to do a portrait of or who do your participants want to meet and portray? Start with a discussion on subjects, angles and formats and then go ahead.

Some of the basics of this exercise (for example, the formulation of the requirements for profiles) can be borrowed from the ideas for a special supplement described on pages 211-212. Also, use different types of formats to get variety in style.

How much space should everyone have? Work with either two A4 pages, one page for photos and one for text, or an A3 each.

This exercise can also be used to develop a photographic portrait, as well as to give feedback on texts, using the method described below. Follow up by presenting the series of portraits for the supplement on the laundry line.

TIP:

- The exercise can be adapted to a historical variant as part of participants' training in research on the Internet. You can do it on a national or international level. Agree on a general topic, for example, "People who have changed the course of history" or give it a gender perspective with "Women who have led the way".

ANALYSIS OF INTERVIEWS AND PROFILES

The following questions can be used as an exercise to train reporters on how to improve their interviews before they are published or broadcast, or to give feedback afterwards.

ACTIVITY

Ask participants to bring examples of their own interviews and/or profiles. Divide them into pairs or groups and then assign them to comment on their work, using the questions below as guidelines.

QUESTIONS FOR AN ANALYSIS OF INTERVIEWS AND PROFILES

1. What attracted you most about the interview/profile? Start with positive remarks.
2. Balance between subject-form-design? Is it well balanced or uninteresting? What suggestions can you make to improve the balance?
3. Are supplementary fact boxes or graphics needed (for print versions)? If yes, in which way?
4. What about the opening of the interview/profile? Is it too long or too short? Does it attract the reader/listener/viewer?
5. Is there a feeling of presence? How is it achieved? Through descriptive writing, sound or pictures?



6. Rhythm? Onward motion? Is there balance between the different sequences in the interview/profile?
7. Do you get a good insight into the person interviewed/portrayed? Do you come close to him/her?
8. What about the “inner picture”? Is it psychologically deep enough?
9. Does it give you as a reader/listener/viewer new knowledge about the person and the subject?
10. Is there balance between monologue and dialogue? Too many quotations?
11. Balance between the questions and biography? Does the reporter stress one or the other part too much?
12. Language? Its luminosity? Clichés?
13. Does the interview end in time? Does it stay with you afterwards?
14. Other comments?

SPECIALISED PRINT TRAINING

In this chapter there are numerous ideas for short exercises for various aspects of print training. They are primarily intended for a course in further education but can also be used for basic training.

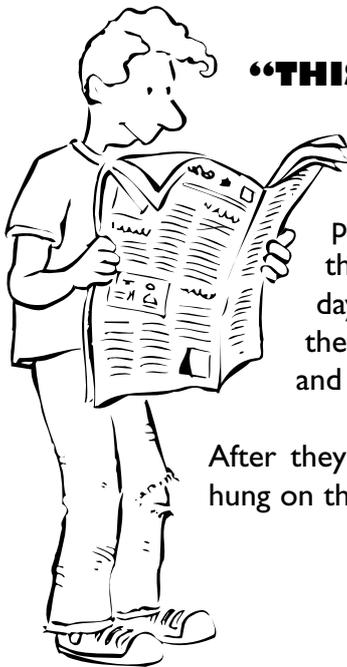
DIFFERENT WAYS OF STARTING A SPECIALISED PRINT COURSE

ALTERNATIVE 1 (based mainly on your ideas)

Present the different steps you want to take to work through different sections of the newspaper, combined with an exchange of experiences from the participants. Listen to what they think should be changed or added.

ALTERNATIVE 2 (participants' ideas direct the work)

Find out what the participants would like to learn most during the course by fishing for ideas. Write the ideas on a flip chart to get an overview of participants' needs and expectations.



“THIS IS ME AND MY PAPER” (presentation method)

Ask participants to bring a few copies of the newspaper they work for, or their favourite newspaper if they are not working for one, to the course. On the first day of the course, participants can be invited to come to the front of the classroom and to introduce themselves and their newspapers (3 to 5 minutes maximum).

After they have introduced themselves, the newspaper can be hung on the laundry line and used later for other exercises.

TRENDS IN NEWSPAPERS

Describe the trends in your newspaper. As the trainer, you can choose appropriate fields, depending on the background and levels of the participants and the focus of the training course. Examples:

- Approach: local, regional, national, international.
- Content, relation of news to features.
- Layout.
- Photojournalism.
- Ethics.
- Advertising.
- Journalistic working methods.

Give participants five minutes to reflect on the selected topic and then allow some time (depending on the size of the group) for participants to present their ideas.



TIP:

- As a follow-up, a participant can lead a brief discussion on the topic with the group after each presentation.
- You can also assign one participant to take notes on the board or flip chart to get an overview and summary of the different trends.

WARMING UP ACTIVITY “GOOD MORNING ...”

This is an ideal way of starting a print course in the morning. The idea is to take care of the “small news” and the atmosphere of the training venue by getting participants to write a short morning reflection or observation of not more than 150 words. This could be published as a small ‘Good morning greeting!’ on the front page or in short columns on one of the local pages.

You can either assign participants to start writing immediately or send them out into the streets, a market or a park and to come back with a story after 30 minutes.

After the participants have written their pieces, ask them to come to the front of the classroom to read their stories. As the trainer, you should take notes and comment on the strengths and weaknesses of their work.

Our experience from this exercise has been that many participants tend to pile one impression on top of another. They should rather use their impressions or thoughts carefully for a more complete story, where the impact will be stronger.

THE FRONT PAGE

ACTIVITY 1

Hang a variety of lead pages of newspapers on the laundry line. If possible, choose examples from different countries and levels: national, regional and local. In addition, if you saved some old examples, bring them to show how front pages have changed in recent years.

Start a discussion about the trends in front page design.

- Are there common patterns?
- What are the differences between serious papers and the yellow press?

Summarise the discussion by making a list of the requirements for an updated design. For example:

- Transformation from grey to colourful.
- The design of the page is becoming very similar to the design of web pages.
- Switch from primarily text-based news to frequent use of various types of art.
- A simple design, based on a combination of a headline and a good picture, is often the most striking way to present the news.
- The use of graphics to tell a story has become more popular.

ACTIVITY 2

Hang a set of different front pages (maybe bought on the same day to show that they are current) on the laundry line or ask the participants to contribute with their favourite papers. Continue by presenting the requirements for a well-designed front page on the overhead projector. Then, ask participants, individually or in pairs, to analyse the strengths and the weaknesses in the newspapers on the laundry line.

The presentations can be supported by points on a flip chart with a heading such as “Good advice for a reader-friendly front page”. Or assign the participants to be editor-in-chief: “If I were the editor-in-chief I would develop the front page in this way ...”

THE FRONT PAGE - SOME PRINCIPLES

- Identity: Is the masthead striking?
- What impression does the paper give?
 - Serious?
 - Sensational?
- What feeling do you get after a quick overview?
- Does the front page create excitement? Is it dynamic?
- Main news: Is the best news of the day on the front page?
- Is it your own story?
- Do the photographs make eye contact with the reader?
- Balance between:
 - Headlines, pictures, graphic elements
 - Hard news and soft news
 - Local, regional, national and international news
 - News and advertisements
 - Heavy material and light material
 - Gender
- Identification:
 - Psychological (Are there people I know?)
 - Geographical (Are there places I know?)
- Reader contacts
- Others

ACTIVITY 3

Which are the best front pages of the day? In Africa? In the rest of the world? One of the great advantages of the Internet is that it enables journalists to get a quick overview. Assign participants to find the best ones, starting with the search words “Today’s front pages”.

Another possibility is to look for the best front pages on www.journalism.co.za (from an African perspective) or www.newseum.org/todaysfrontpages (from a global perspective).

NEWS BILLS OR POSTERS

LOCAL HERO COP DIES

WE HAD SEX BUT NO RAPE - ZUMA

These are some headlines from news bills (by The Citizen and Mail & Guardian) found outside stores and filling stations in Johannesburg to attract readers and stimulate them to buy the fresh newspaper. They can also be seen, for example, in Mbabane where it's popular to display them on trees where passers-by can see them. Recent research figures about the influence of news bills show that:



- Outlets displaying them have on average higher sales than those without them.
- Local news bills are the most effective, followed by local sport.
- It is especially the 16 to 34 year age group that is influenced by news bills to buy a newspaper.
- Buyers are more likely to purchase the paper if they have seen the news bills at different places during the day.

Designing news bills or posters is a good method of training participants on how to evaluate and present news with creative headlines and writing styles. The use of pictures and graphics can also be important to catch the interest at the point-of-sale.

Start the session by showing a few news bills or posters and explaining the content and the ideas behind them. Next, present the basic requirements for news bills on the overhead projector and then go into the activities.

Basic Requirements of a News Bill

- **It should signal: "A fresh paper is here!"**
- **The design should resemble the paper's design.**
- **Commercial in style.**
- **Profile the newspaper.**
- **Attract the readers you want to reach.**
- **Make passers-by stop, read the news bill – and buy the newspaper.**
- **Achieve this by using signal words.**
- **Don't tell everything, make the reader curious - what are they writing about?**
- **Develop local news bills for different districts and areas of the town.**

ACTIVITY I

Begin by showing some examples of news bills with interesting headlines. Underline that the task is not to make an additional front page (which often happens) but to catch the reader with a concentrate of two or three of the most interesting stories.

Hand out A3 sheets of paper (or divide flip chart pages into two) and ask participants to make a news bill advertising their own or their favourite newspaper. Use the logo from the front page as a heading. When everyone has completed the exercise, hang the news bills on the laundry line (or stick them onto the wall) and evaluate them by holding a small poll:

“Which paper would you buy today?” (Participants are not allowed to vote for their own news bill.)

Discuss what elements in the design of the winning news bill made it attractive to the readers.

ACTIVITY 2

Follow up the previous exercise by showing some examples of news bills based on only one large photograph and/or just some keywords. It can be a news bill from a dramatic event or a portrait of a famous person that has been in the news or passed away.

Hand out copies of the same photograph to each participant and tell them what news they must present on the news bill. Tell participants to come up with an example each.

Evaluate the bills by voting and/or discussions about the impact of the different proposals.

ACTIVITY 3

Begin by showing some examples of news bills with interesting headlines. Hand out A3 paper and ask participants to design a news bill with fantastic headlines.



HEADLINES

ACTIVITY 1

Hand out lead pages of newspapers and ask participants to cut the original headlines out and to come up with new ones.

ACTIVITY 2

Examine some headlines carefully and discuss their quality by asking the following questions:

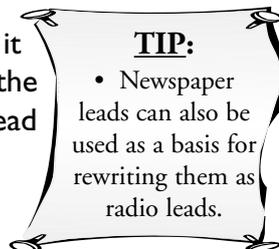
- Does the headline express the main idea of the story?
- Does the headline label the story's content effectively?
- Will it create reader interest?
- Will it move readers into the story?
- Does the headline focus match the lead focus?
- Are the words short, common, colourful, powerful, specific?
- Would you read a story with this headline?

GOOD OR POOR HARD NEWS LEADS?

The lead paragraph of a hard news story must grab the attention of readers and listeners to entice them to continue reading or listening. The activity below can be used as a starter for writing good leads as it challenges participants to identify the weaknesses rather than you having to present a theoretical session.

Collect a variety of leads from newspapers that don't conform to the generally accepted requirements of good leads. Paste them onto an A4 sheet and make as many copies as there are participants. Give each participant a copy and allow a few minutes for reading the leads before asking why the leads are defective. Ask a volunteer to write the answers on a flip chart or the board and ask questions and/or provoke the participants to discuss the answers.

Once the exercise has been completed it can be wrapped up with a summary of the main criteria of leads by using an overhead transparency.



TEN ACTIVITIES FOR WORKING WITH SHORT NEWS ITEMS

Which articles are read the most in the newspapers? Probably the short news items, although many reporters dislike writing them. “If I only write some short news items it seems that I haven’t done anything during the day.”

The following suggestions for exercises explore the art of writing news items from different perspectives. If you want to advance quicker in the training you can divide the participants into smaller groups and assign them one of the four initial activities each.

ACTIVITY 1

Divide some newspapers amongst the participants. Ask them to make a quick analysis of the content and quality of the news items.

Which news items are good or poor? State why!

Remember:

- Using good and poor news items increases the participants’ choice.
- Ask participants to step forward and talk in front of the class (if they are beginners this can be a good exercise to reinforce participants’ self-confidence).

ACTIVITY 2

Choose a news item and analyse from which perspectives it is written. Try to answer questions such as:

- For which audience is it written?
- Which news criteria were used in selecting the news item?
- Why did the reporter choose this perspective?

ACTIVITY 3

Choose one news item by chance. Mark with a pen where the reporter has answered the basic questions: How? What? When? Who? Where? Why?

Analyse the story to see whether all the questions have been answered. If not, what’s the reason?

- Is it because the reporter has written an incomplete story?
- Are there other possible reasons? (Difficulties in finding sources ...?)

ACTIVITY 4

Randomly choose one or two news items and mark the words you don't understand. Are foreign words used?

- What does the reporter's language tell you?
- Suggest simpler synonyms for the complicated words.
- Which words in your language can replace the foreign words?

ACTIVITY 5

This exercise is called the broth exercise. Choose a long and complicated article and ask the participants to reduce it to a news item without losing the content and context. You can allow them to do this with a pen or to rewrite it. Follow up by comparing what information could be left out.

An alternative or additional exercise can be to check if the most important issues come first in the news item. Ask participants to choose some news items and check how much of the text can be shortened from the end without losing the core of the news.

ACTIVITY 6

"Imagine you are on a railway platform, saying goodbye to a friend. Your friend has already boarded the train and the doors will close any moment. Suddenly you remember that there's some information you still want to pass on to your friend. Obviously, you don't bother with complex sentence structures or elaborate language. You express yourself clearly and precisely, since your friend will not have a chance to ask what you've meant:

There was trouble during the demonstration against the construction of the new pharmaceutical factory. Five demonstrators and three police officers were injured. With just a little polishing up, these sentences could almost be the lead of a news item:

'Several hundred people demonstrated against the construction of the new pharmaceutical factory this morning. The demonstration culminated in clashes with the police outside City Hall. Five demonstrators and three police officers were injured.'

This is one example of advice on how to work with news items from the Internet. www.dw-world.de, which is the website of Deutsche Welle, has many good tips for journalists and training in journalism.

What can your participants find for their work? What are the different demands when writing news items for print and broadcast? Ask them to do a search starting with keywords such as “writing news items”.

ACTIVITY 7

Choose a news item with an international perspective. Rewrite and, if necessary, add information so that the reader gets the same news from a:

- National perspective.
- Regional perspective.
- Local perspective.

ACTIVITY 8

As a summary (or if you prefer as a starter) you can give some useful advice on how to write good news items and present every little piece of highest quality. As a reporter you should:

- Try to get maximal personal identification - one news item - at least one name.
- Not get news items without names.
- Reinforce geographical identification by using datelines in the beginning: “Dar es Salaam: ...” “Mbabane: ...” or at the end (Johannesburg) ... (Maputo).
- Try to give the readers facts about possible consequences when reporting on decisions.
- Try to focus on the people behind the facts, not only the facts.
- Not cram the news item with too many facts. It could make the news difficult to read.
- Always ask the question ‘Why?’. This forces you to investigate the reason behind the news and to contact people to get more information.
- Read the story again when you have finished writing it. Is it logical?
- Be aware of language. Do you use your own words or the language of your sources?
- Check and double-check all the facts.
- Check the spelling.
- Try to combine written news items with small portraits.
- See if you can add other illustrations or graphics.

ACTIVITY 9

Look through some newspapers and search for columns with news items that are too packed with information, designed without additional photos or graphic elements. Tell participants to makeover the column and design a good column with news items.



- Start with the original news item or a photocopy.
- Use scissors to cut symbolic pictures, portraits and graphic elements from other newspapers or magazines that will make the column more attractive and reader- friendly.
- Then put the different columns on the board to discuss the outcome and compare the different suggestions participants have made. What can be learnt from them?

ACTIVITY 10

The aim of this exercise is to stimulate creative ideas. It can be arranged as a small competition, starting with introducing yourself as the trainer in the role of editor-in-chief of a local newspaper:

“During the past months we have received a lot of readers’ complaints that we don’t cover the small news stories from the town. ‘We want to read more about our local communities and streets!’ or ‘Where are all the people? I would like to have more briefs about people and what they are doing.’

Now you are invited to come up with suggestions to help improve the paper. The idea is to start some columns with news items. What could the headline be? Maybe: ‘The city - around the clock’ or ‘Short parking - quick updates from our town’. Well, I think you have better ideas.”

Assign participants to work in pairs. Set a time limit of about one hour and ask them to present their ideas for a column with news items, using markers and clippings for the design. Follow up with a discussion on the overall quality of the headlines, design and content. Award symbolic prizes for the best columns.

CAPTION WRITING

The following exercises are aimed at making reporters aware of the demand for good caption writing and emphasise that pictures and captions are among the most important elements on the page. Why?

- Readers tend to look at the pictures first before turning to the next page.
- They then seek an explanation, asking themselves the basic question reporters should have answered in the caption: How? What? When? Why? Where? Which?
- The caption is supposed to be informative, not a guessing game.
- Captions should be written in such a way that the reader will be eager to continue reading the text for the news, details and background.

ACTIVITY I

Prepare for this exercise by collecting different examples of good and weak captions from different newspapers. If possible, you can photocopy and hand them out to the participants to make it easier for them to take notes and follow your examples. You can also support your presentations with copies of the articles shown on an overhead.

Start by explaining the general requirements for captions - why they must be there and why readers look at them first.

Good examples to choose could be when the reporter has:

- Told a small story.
- Connected the person with a good quote and named him/her.
- Used direct quotes instead of paraphrasing.
- Strived for “voice” so that the caption represents the picture in sound.
- Used a nice kicker to lead readers in.

Weak examples to choose could be when the reporter has:

- Left the caption out.
- Forgotten the names of people in the picture (very common with pictures of children).
- Written too long a caption and/or overloaded it with information.
- Not linked the caption to the picture or the news story.
- Made it boring in style because he/she has left the writing to the last minute before the deadline.
- Spelt the names incorrectly.
- Insulted the reader by describing the obvious.



ACTIVITY 2

Start by giving each participant a newspaper and ask them to look through the content and to mark articles where there are photos with good or weak captions.

Write the headings ‘Good captions!’ and ‘Weak captions!’ on the board or flip chart and list examples in a dialogue with the participants. Follow up by discussing why the captions could be considered good or weak.

ACTIVITY 3

Prepare for the session by collecting newspapers and magazines. Hand out a flip chart page and a marker pen to each participant and ask them to compose (with cuttings and writing) a catchy poster with examples of good and weak examples of captions. Then hang them on the laundry line or stick them to the wall and take a walk through the gallery with short stops and an evaluation of each poster.

ACTIVITY 4

This exercise can be used as a summary of advice or as a good reminder during in-house training. Tell participants to start with an interesting headline and then present a list of tips for caption writing. For example “Five Hot Tips for Writing Captions”:

- Always identify the main people in the photograph.
- Be accurate! Spell correctly.
- Use quotes to draw readers in.
- Avoid stating the obvious.
- Put yourself in the readers’ shoes. What do I want to know?

NEWS WITH MANY DIMENSIONS

These activities are useful to show how news stories can be combined with background information and analyses and presented more visually by using sidebars, fact boxes, chronologies, graphs, charts and other visuals.

ACTIVITY 1

Hand photocopies of a news article to participants and ask them to come up with ideas on how the story can be developed with more dimensions. Compare and analyse the results.

ACTIVITY 2

Allow participants to choose their own news article and to come up with ideas on how the story can be developed with more dimensions. Compare and analyse the results

ACTIVITY 3

This activity shows how to organise material with many dimensions.

1. ***First of all - news is basic.***
2. ***New knowledge - new facts.***
 - What can we give the readers that they didn't know before by using facts and interviews?
3. ***Psychological and geographical identification.***
 - How can we make readers identify with the news?
 - How can we get as close to the reader as possible?
 - Find people affected by the news.
 - Give examples from different levels of society, from different schools, hospitals, streets, districts etc.
 - Add an enquiry or vox pop of what people think about the news.
4. ***Background - what has happened before?***
 - If necessary, make a summary or fact box with important events/facts regarding the news.
 - Maybe historical, political or economic background in a fact box?



- 5. Do we have to prove the content of the news?**
 - Documents?
 - Show examples of how the material for the news was collected.

- 6. Is analysis needed?**
 - In the form of a written analysis?
 - Graphic illustrations?

- 7. Personal commentary.**
 - Written by the reporter who worked on the story?
 - Written by a specialist, or an editor-in-chief to mark the importance of the story?

- 8. Develop “news you can use”.**
 - Advice - Provide different suggestions for the reader on how to act.

- 9. Ask for comments from the readers.**
 - End the story with your phone number/e-mail address.
 - Ask the readers to phone, fax or mail their comments during specific hours. “I will be waiting for your comments between 10:00 and 13:00.”

- 10. Follow-up?**
 - Have you planned one? If so, inform the reader about the content of the next day’s follow-up. If not, maybe you should consider one.

ACTIVITY 4

Take a topical news story (e.g. an increase in the price of fuel, an increase or decrease in interest rates, malaria) from a local newspaper. Divide participants into groups and ask them to redesign the page by incorporating as many dimensions (e.g. photographs, graphs (bar or pie), illustrations, maps, text) as possible.

Once they have completed the activity, the redesigned newspaper pages can be pegged to the laundry line. Ask participants to choose which one is the best.

Note: Participants do not need to have access to the actual graphics, photographs, etc., as they must just design the layout of the story using different dimensions.

IDEAS FOR A SPECIAL SUPPLEMENT

This exercise aims to train participants on how to combine different formats from the previous steps with the development of ideas, planning of content and structure of pages, as well as to work in teams.

The participants can either work in one group, like an editorial office, or be divided into groups of, for example, four participants each.

The advantage of the editorial office is that participants can volunteer or be assigned to take roles corresponding to their professional lives. A disadvantage could be that some of them will not get enough work to do.

The advantage of smaller groups is that it is easier for all participants to get more involved and competition is created between the groups.

Decide on a topic for the special supplement to a daily newspaper. It can, for example, be a follow-up of an important news event, a commemoration, an upcoming event such as Women's Day or World Aids Day, the start of the school year, different aspects of the economy, housing or social questions such as the threat of bird flu or malaria.

The main goal is to produce a dummy and if there is more than one group, it is easier to compare the different contributions on the same topic.

Working tools in the initial stages are A3 paper for the pages, marker pens and newspapers and magazines to cut out examples of pictures and texts. If you have access to computers and a printer, you can also let the participants search and print material from websites, as well as digital photos.

Set aside at least 3 to 4 hours for the task.

Before you start, set the requirements for the group/s, for example:

- Eight pages, tabloid size, with 50% for advertisements. (This forces participants to discuss and find a balance between editorial and commercial material.)
- Target group? General audience or specialist?
- Local, regional or national?
- An attractive front page.
- Pages balanced between text and photos.
- Content based on "many dimensions" with columns of news items, news with many dimensions, graphic elements, interviews, profiles and features.

- Participants don't have to produce the full stories, just mark them with headlines, text and pictures.
- Design a news bill for each supplement.

When the groups have completed the task, they are asked to present their dummies to the class. Peg the pages and the news bill to the laundry line and conclude with comments from the participants, possibly a "guest reviewer" and yourself.

- How did the group/s respond to the common goals?
- What are the strengths and weaknesses in the content and layout?

TIP:

- The exercise can be further developed as a part of the training, focusing more on detail on interviews, texts, photos, headlines, captions and design, as well as proofreading with the goal of getting the supplement ready for print.

ADVICE FOR CREATING A READER-FRIENDLY NEWSPAPER

This exercise is essentially a summary of what was practised during the previous steps and can be used as a summarising activity for an entire course.

ACTIVITY

What could be changed to improve the quality of the newspaper? Assign the participants to be editors-in-chiefs or consultants, working individually or in pairs/groups, to develop a more reader-friendly newspaper. If they are working in the media field, they can start with their own newspaper. If not, they can choose their favourite newspaper or use examples that you as the trainer provide.

Ask the participants to go through the newspaper and to come up with different suggestions on how it can be improved. Their presentations must be supported with examples, such as:

- More photos on the front page.
- Don't forget names in the captions.
- Better columns for news items.
- Add news with many dimensions on the local pages.

WHAT'S IN THE NEWS TODAY AND WHY?

Newspapers are extremely useful resources of using media to teach media and should be an integral part of each day's programme.

NEWSPAPER REVIEWS

Simply asking participants to review the day's newspapers can be a futile exercise unless you give them clear guidelines on what you expect them to focus on. Otherwise you risk the possibility of them reading only the 'juicy bits', or the entertainment and sport pages.

WHICH NEWSPAPER WOULD YOU BUY AND WHY?

If you have two newspapers published in the same language on the same day, start by holding the newspapers up and ask participants: "If you had only one dollar to buy a newspaper, which of these two newspapers would you buy and why?"

The following are some criteria for evaluation:

- Which newspaper has the most interesting lead story and why?
- If the lead story is the same for both newspapers, which story looks the most interesting?
- What about photographs and other visuals?
- Which newspaper is visually the most attractive in terms of layout and overall appeal?

Challenge and provoke participants to motivate their answers with good reasoning.

SINGLE NEWSPAPER REVIEWS

Single newspaper reviews can be structured around the content. For example, participants can evaluate the lead story in terms of the news criteria used, the lead, the structure, etc. and rewrite the published article.

COMPARING NEWSPAPERS

If more than one newspaper is available, the following approaches can be used on alternate days:

PAGE-BY-PAGE COMPARISON

Stories can be compared page by page. Special attention should be given to:

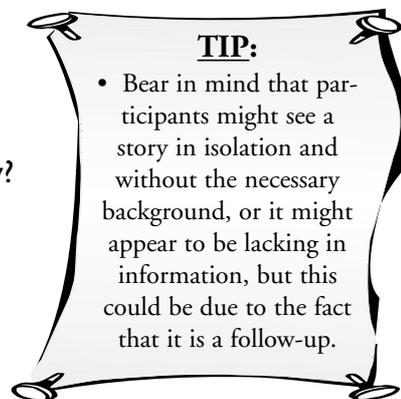
- Front page stories.
- Whether the information in the story supports the headline.
- Space (number of words) and position (page number) of stories.
- Possible reasons for similarities and/or differences in terms of space and position.

Some of these stories can be used when news-writing skills are taught.

STORY-BY-STORY COMPARISON

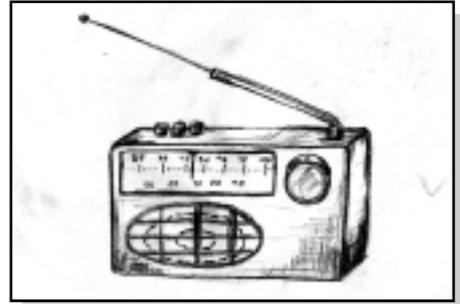
Ask participants to compare similar stories in terms of the following:

- Prominence (position and space).
- Lead paragraph.
- News angle.
- Information supplied.
- Information lacking.
- Language and grammar.
- Which is the better story and why?



BROADCAST JOURNALISM

This chapter provides some ideas for short exercises on how to train various aspects of broadcast journalism.



THE POWER OF RADIO

To make participants aware of the power of radio, give them a brief outline of one of the most (in)famous radio broadcasts of all time, *War of the Worlds*. Emphasise the importance of sound effects and good presentation techniques.

Tell them that they don't need to take notes and include the following details in your conversation with them:

- The *War of the Worlds* was originally written by H.G.Wells.
- Howard Koch wrote the script for the dramatisation of the novel.
- The dramatised version was broadcast on the *Mercury Theatre on the Air* on the CBS network.
- The broadcast was planned for Halloween on the night of 30 October 1938.
- The *Mercury* was co-founded by Orson Welles and John Houseman.
- Orson Welles, Frank Readick and Ray Collins starred in the play.
- Listeners were informed at the start of the play that it was a fictional drama, but since many listeners tuned in late they never heard the announcement. The warning was only repeated 40 minutes into the programme.
- 'On the spot' newscasters gave vivid descriptions of the spacecraft from Mars that had landed on a farm near Grosvenors Mill, New Jersey.
- The drama was so realistic that it caused havoc - phone lines to police stations were jammed; thousands of people fled in their cars, causing traffic jams; some people hid in cellars and wrapped their heads in wet clothes to escape the Martians' poison gas, etc.

To illustrate one of the key characteristics of radio (it is heard only once) and the importance of good presentation and sound effects, ask participants to answer the following questions to test their listening skills:

1. On the evening of which celebration was the play broadcast?
2. On what date was the broadcast?
3. What is the name of the theatre company that presented *War of the Worlds*?
4. Who were the founders of the *Mercury Theatre on the Air*?

5. Who was the author of the play *War of the Worlds*?
6. Who wrote the script for the dramatised version of *War of the Worlds*?
7. On which network was the play broadcast?
8. Where did the spacecraft land?
9. From which planet did the aliens 'invade' the earth?
10. Why did the play cause so much havoc?

You can then also stress the importance of taking notes during news conferences and interviews to make participants aware that they should not rely on their tape recorders, as there could be technical hitches.

PRODUCING BETTER RADIO PROGRAMMES

Radio has long since lost its most important advantage over other media, namely immediacy, and the golden era of radio is, sadly, something of the past. Remember the days before television when radio was the only means of entertainment? In the evenings families would gather around the radio to listen spellbound to radio plays, dramas and serial stories, the equivalent of today's soaps on television.

The print media has responded to the increasing choice of information sources and the fact that readers have less time for reading by coming up with a production concept called WED. Developed by the Poynter Institute in the United States, writing, editing, photography and design are integrated throughout the production process and not only at the layout stage.

But what has radio done to meet the challenges brought about by changing listening patterns, satellite television and the multimedia revolution?

ACTIVITY

The following exercise can be used when conducting training on the different programme formats (e.g. vox pops, sound effects, archival material, interviews, voicers) that can be combined to produce a lively radio programme.

Collect newspaper articles with news with many dimensions and peg them on the laundry line. Ask participants to walk past the laundry line and to have a closer look at the articles, but don't explain the exercise to them until they've all had a look at the pictures.

Divide them into groups once they have returned to their seats and ask each group to choose one of the pictures. Each group must discuss how the information, graphics, pictures, etc. can be used or adapted to improve the quality of radio programmes.

THE GOOD ...

Make a recording of any good programme (BBC is an excellent source) and play it to the class. Ask them to analyse the programme in terms of the following:

- How many different formats does the programme have (vox pops, sound bites, music, special effects, etc.)?
- How many different voices are reflected?
- How long is each insert?
- The questions listed under Programme Evaluations (See p. 221).

THE BAD AND THE UGLY ...

Bad examples are often good examples of what a programme should not be. Play a recording of any poor radio programme (it is often not too difficult to get local ones!) and ask participants to evaluate the programme, using the guidelines on page 221.

SIMULATED NEWSROOM AND STUDIO

News agency copy is written primarily for the print media and very often it is simply a matter of copy-and-paste when it comes to writing radio news stories. In addition, news writers often do not consider that agency stories are written for consumption outside of Africa and neglect to contextualise their stories.

Collect a variety of news agency stories and ask participants to rewrite them for a radio news bulletin.

As a second step the news bulletins can be read by presenters in a simulated studio setting. Record the bulletins and analyse them in terms of the following aspects:

1. Voice - volume, pace, pitch, tone and emphasis.
2. Flow (can be used to analyse script marking).
3. Technical quality.

PHONE-IN PROGRAMMES

“Good morning to you once again from me, James Matengo. The lines are open and we invite you to call us and raise any issue you’d like to comment on.”

For the next five minutes the caller rattles on without being challenged on any of the wild and poorly informed allegations that are being made. Occasionally, most probably to assure listeners that the presenter has not yet fallen asleep, there is a muffled “Uh huh” in the background, or the presenter agrees with the most inane comment that has ever been made. Does this sound familiar?

While there is absolutely nothing wrong with phone-in programmes, they are all too often used to sidestep the hard work and preparation that goes into producing a good 30-minute programme.

ACTIVITY I

Let one of the participants take the role of the presenter and another that of the producer. Choose an appropriate topic and give them enough time to prepare their script and other aspects of the programme before simulating a phone-in programme.

The other participants must call in with questions, comments or follow-up questions to issues raised by earlier ‘callers’. They must meet before the simulated phone-in to decide on what strategies they are going to adopt. Record the ‘programme’ and then play it back to analyse the following:

1. Control: To what extent did the presenter retain control by:
 - Ensuring that callers did not monopolise the programme in terms of time.
 - Bringing callers back to the topic by either interrupting or guiding them.
 - Challenging contentious or vague statements made by callers.
 - Remaining calm under difficult conditions, e.g. handling rude callers, communication breakdowns.
2. Content
 - How well versed was the presenter in the topic?
 - To what extent did the presenter provide continuity by linking the main ideas of the different callers?
3. Any other aspects you would like to evaluate.

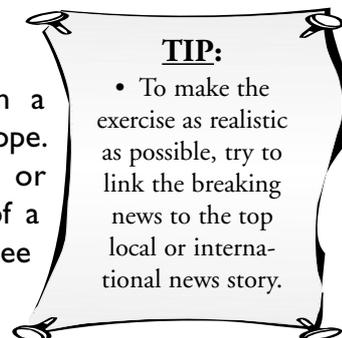
ACTIVITY 2

Record a poorly managed phone-in programme and analyse it in terms of the following:

1. How well was the presenter prepared?
2. Did the presenter guide the callers or did he/she simply give them a platform to express any old views?
3. How did the presenter handle difficult and dominant callers?
4. Did he/she treat all callers fairly in terms of the time they were given to state their point?
5. Did the presenter interrupt any callers? If yes, how smooth was the interruption?
6. How professional was the presenter in answering calls?
7. How did the presenter handle callers that were cut off?
8. How well did the presenter handle the programme when there were no incoming calls?
9. Did the presenter have the right personality for a phone-in programme?
10. What was the overall quality of the programme?

BREAKING NEWS

Prepare a handout with background on a breaking news item and place it in an envelope. Hand the envelope to the presenter or producer while they are in the middle of a simulated news bulletin or programme to see how they handle the breaking news.



FOR REASONS BEYOND OUR CONTROL ...

Use this exercise to train participants in how to handle a variety of problems that can arise during live broadcasts.

Ask two or more participants to prepare a simulated studio broadcast which should include a live weather update, a telephone interview with a studio guest (one of the participants), one or two actuality pieces and music. A laptop computer can be used for music inserts if studio equipment is not available.



- Prompt the weather forecaster to keep quiet when the announcement for his/her segment is made.
- Prompt the interviewee to keep quiet after the second question to create the impression that the conversation has been cut by a faulty telephone line.

Prepare handouts with the following possible problems and hand them to the producer at various intervals during the broadcast:

- The sound levels of the contribution you are playing are terrible.
- The programme has gone off air.

Lead a discussion at the end of the programme to evaluate how the presenter handled the problems.

THE SOUND ONLY STORY

This innovative exercise can be used to emphasise the importance of using sound effects to create visual images in the minds of radio listeners.

Tell participants to make a short radio programme by building the story just around different sounds. If the training venue does not have a music library where sound effects can be obtained, participants can be sent out to do “real-life” recordings.

For example, an accident sound piece could have the sound of screeching brakes, the vehicles colliding, injured people groaning, the siren of the ambulance or police vehicle when it arrives, background noise of people on the accident scene, the siren of the ambulance when it leaves and the crunching noise of metal when the vehicles are extricated by the tow truck.

30 SECONDS OF FAME

Ask participants to think of what they could present in 30 seconds that would make the audience sit up and applaud.

A MINUTE OF TALKING

This exercise is useful to teach participants how to ad lib, to think about what they are saying and to concentrate on not being repetitive. It also increases self-confidence in public speaking.

Ask participants to suggest any words and ask each participant to do an impromptu speech without repeating the selected word. Participants are timed and eliminated if the word is repeated. The participant who speaks the longest without repeating the word is the winner.

PROGRAMME EVALUATIONS

Programme evaluations tend to be very unfocused unless there is a clear structure. After viewing or listening to a programme ask participants to evaluate it in terms of the following:

1. What are the strengths and weaknesses of the programme? How can it be improved?
2. Presence. Did the programme take you there?
3. Content.
4. Logical sequence.
5. Pictorial combinations.
6. Language/grammar.
7. Presentation.
8. Audibility.
9. Sound effects.
10. Technical/editing.

EVALUATION OF PARTICIPANTS' WORK

The structure of programme evaluations can also be used to evaluate participants' work in a group setting. It is important to emphasise that positive feedback is essential to improving the quality of work and that it is normal practice in newsrooms to review output in the morning and/or afternoon diary meetings.

The following points should be emphasised before playing a participant's programme:

1. The focus of the evaluation should be on the positive aspects of the programme first and then on the negative aspects. The participant whose programme is being evaluated is not allowed to speak.
2. The critique/analysis must be constructive and specific. What worked? What didn't work? How can the programme be improved?
3. Give the participant whose work has been evaluated an opportunity to summarise at the end of the group evaluation.
4. The evaluation should be systematic and structured along the guidelines provided in programme evaluations.

ETHICS

A variety of exercises can be used when training participants in ethics, rather than relying on conventional lecturing.

“Welcome to today’s lecture. Today I will talk about different ethical challenges facing reporters. But first, I want to go back into history to see how media ethics contributed to the democratic process and the development of a free press in our region. Then I will analyse the attitude of ...”

No, stop! Isn’t this way of starting a session on ethics too traditional? Why not choose some alternative ways, rather than relying on conventional lecturing? Let’s first look at three starters, primarily for journalists with some experience. They are easy to do and all you need is a roll of masking tape.

CROSS THE BORDERLINE

An innovative way of starting a session on ethics for practising journalists is to stick a piece of masking tape to the floor, dividing the space into two halves. Place yourself as the trainer on one side (the unethical) and the participants on the other side (the ethical). Then ask them:

“Those of you who have breached the ethical standards of your country, please come over to me.”

Those who think they have breached the ethics code of their journalist union or other organisations must cross the line, while those who are not sure must stand on the line. Participants who have not breached any ethical rules remain where they are. You can then address the participants one by one and start a discussion with them:

“Edward, you have come to the ‘unethical side’, tell us what you have done.”

“I’ve published some news stories where I named the victims of crimes.”

“Was it necessary?”

“Oh, no. In the beginning I thought this was interesting for our readers but now I have learnt that it’s a violation of individual privacy. As journalists we must show respect for human dignity.”

“Do you agree? (Turn to the other participants.) What do those of you on the ethical side say? Victor, what about you?”

*“I disagree. Our **Daily Times** does this often. When a husband beats his wife to death both names are given. Our readers should know.”*

“No, no I protest.”

“Yes, Grace, you don’t agree with Victor?”

“No, if he agrees and has published names like this in his articles he must follow Edward and go to the other side. To publish the name of a woman beaten to death is not in the public interest.”

When you feel that the case has been discussed long enough, the participants can be asked to vote:

“Should Edward stay where he is or go back to the unethical side?”

You and the other participants must then decide whether Victor should cross the line or not (either way).

Then turn to the next participant, ask him/her to state his/her case and to explain what he/she has done. After about 20-30 minutes of discussing different cases you will probably notice that some participants drop out and want to sit down. A disadvantage of this starter is that it might be difficult to involve everyone if there are more than 10 or 12 participants. But it does create quite a lot of fun and discussion and is great for one of the graveyard sessions.

If everyone has presented their case, or you see that the participants are starting to get tired, you can move on to the next step.

THE ETHICAL BAROMETER

Ask everyone to step back from the borderline. Take a marker pen and turn the piece of masking tape into a barometer with the following grades:

+++ ++ + 0 - -- ---



Step 1: Ask participants what the trend has been with regard to ethical standards in the fields in which they have been working in recent months or years, or alternatively in their city/region/country. (Choose specialisation and level according to the participants' background.)

“Do you think it’s getting better or worse? Please show us what the trends have been, in your opinion, by standing at the corresponding level on the barometer. If you don’t think there have been any changes, place yourself on 0.”

When everyone has taken their positions, you can start the discussion:

“Chris, why have you placed yourself on - -? Tell us!”

“To earn more, some freelance journalists have started writing fake stories with sensational headlines.”

“Norah, why have you placed yourself on ++?”

“Our reporters’ stories have become much more accurate.”

“What’s the reason for this?”

“Training and more training, as well as a lot of internal discussion amongst our staff.”

A pattern on the ethical situation in the different media and the region or country will gradually emerge as a result of the dialogue between you as the trainer and the participants. An advantage of this method is that every participant can contribute with different examples and provide variety to the training.

After a discussion of about 15-20 minutes you will probably notice that some participants are starting to leave the exercise to find a chair to sit on. So, at the first signs of fatigue, it’s time to change again.

Step 2: Ask the participants whether, and how, their personal ethical standards have changed during the past month or year.

“Have you become more ruthless, or more thoughtful? Place yourself on the barometer in line with your personal development. If you haven’t changed, place yourself on 0.”

At this point there probably will be laughter in the group. Our experience has been that most of the participants head toward one or more pluses on the barometer.

“You, Pat, have placed yourself on plus three. When you analysed the developments in your country you stood on minus one. Tell us, how you have changed?” Or: “How do you manage to maintain a higher standard than your colleagues?”

With this dialogue you can add more fuel to the discussion and take it further, this time based on individual perspectives, rather than generalisations. As a follow-up, or third step, the next exercise can be added.

THE BOX

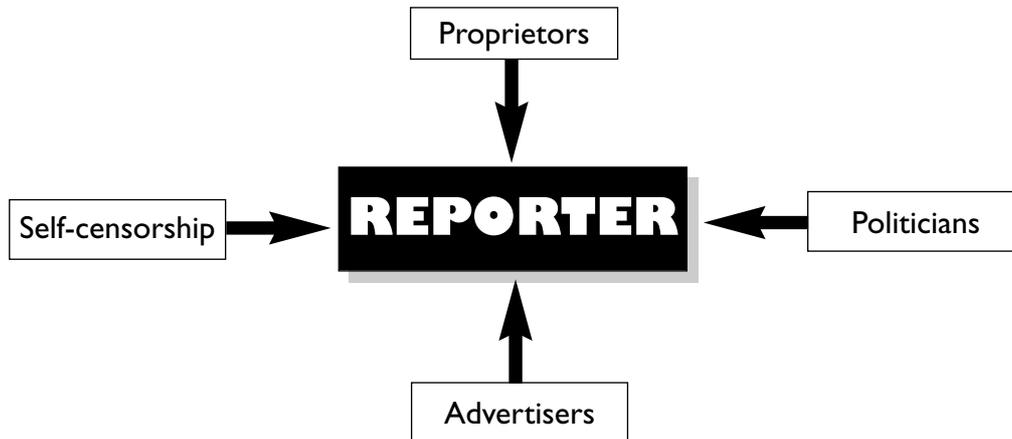
In their day-to-day work, journalists will soon discover that they are exposed to “ethical pressures” from different directions while trying to keep watch over those who affect the lives of our audience, readers and viewers. Politicians don’t want us to write negative stories about their initiatives and try to prevent us from scrutinising their daily work. Government officials don’t want us to reveal the truth about their handling of public funds and business people try in different ways (“What about a good lunch?”) to influence us to report favourably about their companies. To analyse this pressure, ‘The box’ can be used as a tool.

ACTIVITY I

Draw a box on the board. Write “REPORTER” inside the box and then start asking the participants where “ethical pressure” comes from. Is it politicians, government officials, advertisers, proprietors or the police? Is it through self-censorship? Others?

The intensity of the pressure can be indicated by thin or bold arrows pointing into the box. Use the analysis to discuss, for example, the motives behind the pressure and how it will affect the ethical standards of the media for which the participants are working.

Participants can also draw the box individually or in smaller groups on an A4 sheet or a flip chart. Some of them can then be asked to come forward to present their analysis.



ACTIVITY 2

Use masking tape to make a box on the floor. Ask a participant to step into the box and to describe where the “ethical pressure” comes from in his/her position as a journalist. Discuss what might be behind the pressure. Follow up by asking the participant to step out of the box and posing the question:

“What can you as a journalist do to counter this pressure or to evade the constraints?”

Finally, when the discussion is concluded, ask: “How did you feel standing in the box?”

The answer will often be: “It feels like taking the stand in court.” Repeat the exercise with the other participants.

GENERAL INTRODUCTION: WHAT IS ETHICS?

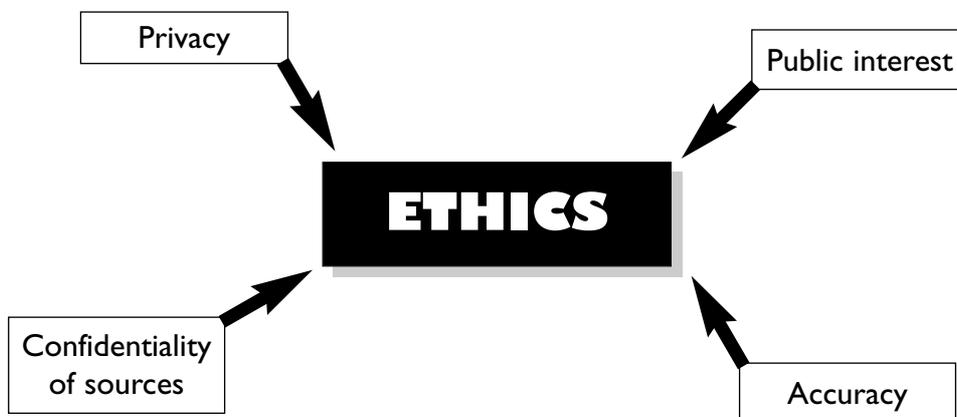
LECTURE

A disadvantage of the masking tape exercises is that they are difficult to use for beginners who can't refer to their own experience. With a group of beginners you can start with a straightforward lecture to cover topics such as:

- Understanding human and journalistic ethics in general.
- A historical perspective on ethics in Africa and around the world.

Q & A METHOD

As an alternative to the conventional lecture, you can lead a discussion about ethics by engaging in a dialogue with the participants. Start by writing the word "ETHICS" in the middle of a circle. Ask them about their views on what ethics is and add the ideas and your explanations as ethical definitions to the circle. Through this Q & A method you will identify the different perceptions, problems and possibilities of ethics by avoiding traditional lecturing. Other advantages of this method are that it gives you an opportunity to investigate the knowledge levels of the participants, as well as stimulating all of them.



PACK OF ETHICS CARDS

A third way of discussing the topic is to write definitions of ethics on small cards, like a pack of cards: Accuracy, Bribery, Confidentiality, Fairness, Objectivity, Privacy, Right of Reply.

Place them face down, let each participant choose a card, turn it over, think for a while and then give his/her opinion of the definition on the card.

ACTUAL EXAMPLES OF TRENDS

ACTIVITY 1

A useful method for journalists with some experience is to start with an analysis of the participants' main ethical problems, either in their media, city, country or region.

Divide the class into groups (maybe from the same media or country) or into pairs. Let them discuss and define the main problems or trends in ethics for a while - one problem or trend if there are many participants, or two or three if there are not as many participants. Ask them to write the problems or trends down and to come forward to present them to the whole group.

The presentations can be followed by discussions on how the problems could be overcome. This method involves all participants and gives a good overview of different or common and actual problems in today's journalism.

ACTIVITY 2

Good advice for those training ethics is to be a collector of examples which can be used many times. Always try to keep yourself up to date by collecting examples of ethical problems from newspapers, radio, TV and the Internet. Use scissors, a tape recorder, a video recorder and a printer to collect material for starters. Bring some of your own examples, or ask the participants to bring one each to the ethics session and start:

“Raped girl (14) HIV positive ... declares status and infects nursing mother”. This was a headline on a front page of the Swazi Observer with photos of the girl and her mother, although their faces were masked with black ink.

“Here is the Swazi Observer. Their masthead says “We serve the nation”. But in whose interest is it to show the young girl on the front page? Is it in the nation's interest? In the interest of the girl and her mother? Does the publication of this material indicate a new trend in the country/region?”

ACTIVITY 3

Ask the participants to reflect on the media they rely on for information on a daily basis. What is their analysis? Is competition creating a tougher media climate, making it more difficult for journalists to follow their ethical guidelines or codes? What's your opinion?

During the discussion you can write down some trends on the board under headings such as:

- Negative signs	+ Positive signs
Disrespect for people's right to privacy	Separation of facts and opinions
Discrimination on grounds of race and sex	Possibility for audience to get errors corrected
Dependence on commercial interests	Fairness to interviewees

At the end, make a summary of the developments and ask the participants to develop a list of how journalists could respond to these negative signs.

ACTIVITY 4

To train participants to be collectors, ask everyone in advance to bring two examples (from a newspaper, magazines, radio, TV or the Internet) to the session - a good example and one which disregards ethics. Ask them to explain why they chose those examples.

Follow up by listing the reasons under - Negative signs and + Positive signs (as in the preceding exercise) and conclude with an analysis of the trends and what could be done to avoid the negative developments.

ACTIVITY 5

"We have to publish more sensational pictures to shock our audience!"

"No. Restraint is needed! There is too much violence today."

If you want to liven up the atmosphere in the classroom during the ethics session, then organise a "parliamentary debate" to focus on different problems. It forces participants to reflect on difficult questions and to sharpen their opinions on ethical considerations.

Place two chairs on the floor in the front or in the middle of the room and invite two participants to take opposite positions. Give them a hot topic to discuss (taken from actual trends) and let them decide who will speak in favour of and who will oppose the topic. The other participants are allowed to support their candidate with "Boos!" or with "Bravo! Hear, hear!"

WHICH WINDOW?

Draw a window with four panes on the flip chart or the board, with the panes representing the following:

Top left	Private person/private life
Bottom left	Official person/private life
Top right	Private person/official life
Bottom right	Official person/official life

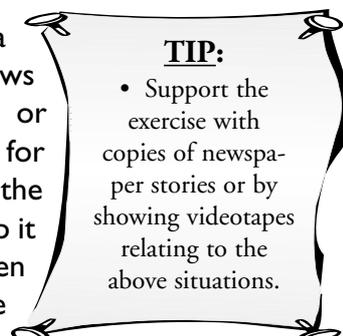
Give examples of ethical situations and let the participants decide whether the pane should be closed (the story should not be published), semi-closed (the story should perhaps be published) or open (i.e. the story should be published).

ACTIVITY

Ask participants to decide whether the window should be closed, semi-closed, or open in the following scenarios:

1. Private person who is drunk at home.
2. Official person who is drunk at home.
3. Official person who is drunk and causes an accident.
4. Public person allegedly engaged in an immoral affair in private.
5. Private person behaving indecently in public.
6. Public person who is suspected to have died of AIDS.
7. Private person who has AIDS.
8. Public person who has embezzled money belonging to the local government.

To summarise the discussion you can use a marker pen to cover the different windows with diagonal lines, single for semi-closed or double crossing each other for closed. And for the last window - you can emphasise the necessity and obligation of journalists to keep it open throughout our work, for example when government officials try to stop the publication of information.



ETHICAL DECISION MAKING

ACTIVITY I

In this exercise we return to use of the laundry line. Choose as many pictures or stories from your “ethics archive” as there are participants. Some of them can have a strong impact, or it could be questionable whether they should ever have been published. Others could be ethical or unethical borderline cases.

Peg them back to front on the laundry line and ask the participants to come forward and to choose one picture or story each. Then, tell them: “Today you are assigned to be the head of the news section. Think for a while whether the picture or story you have chosen could be published in tomorrow’s paper. Motivate why or why not.”

While the participants are reflecting on how to handle the picture or story, you can put two A4 sheets on the laundry line with the headings “Publish!” and “Don’t publish!”.

When it’s time for the presentations, ask the participants come to the front of the class and to motivate their decisions. Place a tick under “Publish!” or “Don’t publish!” and when all the presentations have been done, gather at the laundry line and analyse the outcome together. What tendencies emerge from the participants’ ethical decision making?

This activity usually results in lively discussions as participants often take widely divergent views. It can easily result in an unfocused discussion, so make sure that participants focus their comments on particular questions. The following is an example from *A Handbook on Journalism Ethics: African Case Studies*.

1. What is the ethical issue/problem? Define in one sentence.
2. What immediate facts have the most bearing on the ethical decision you must take here? Include any pressures that may be placed on you as a journalist - whether print or broadcast.
3. Give examples of pressures that might influence the journalist’s behaviour: peer pressure, economic pressure, tradition pressure, ethical issues, etc.
4. Who are the stakeholders here: those that stand to benefit from the issues revealed and those to be ‘afflicted?’ This question operates from the principle of “comforting the afflicted and afflicting the comfortable”. This means that standard journalism practice is often seen to “attack the wealthy and protect those less privileged”.

5. List three alternative courses of action.
6. Is the good outweighed by the harm in your/their action?
7. What alternative do you have?
8. Is the truth not that important in this case study?

ACTIVITY 2

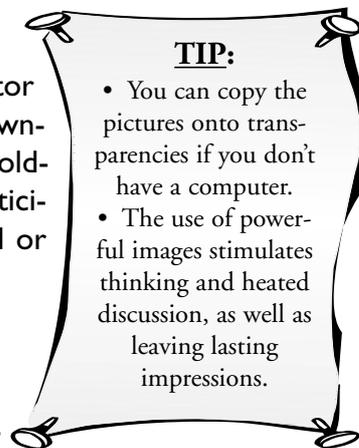
Divide the participants into smaller groups. Hand out five pictures to each group, or let them choose their own. Through the discussion in their groups, they have to agree on and report which of the pictures could be published or not.

ACTIVITY 3

If you have access to a computer and a projector you can scan pictures from your archive or download them from the Internet. Arrange them in a folder and project them on the screen. Let the participants discuss which pictures could be published or not.

ACTIVITY 4

If it's difficult to get everyone involved in the discussion, hand out two sheets of paper, for example a green sheet for "Publish!" and a red one for "Don't publish!". Screen the pictures and let the participants vote by a show of "papers". For each picture, some of the 'voters' can be asked to motivate their decisions.



ACTIVITY 5

How close can we get with our cameras? How much can we show? Can you show anything by just telling your viewers in advance that "very sensitive scenes will follow" and leaving it up to your viewers to decide whether they want to watch or not?

As a trainer you should record or get examples of sensitive footage (which might be questionable to screen) from TV broadcasters. Hand them to the participants (maybe one story per pair) and ask them to analyse the story and to decide whether it could be used or not, or whether the visuals could have been used differently.

Here are some questions to start with:

- Is the footage ethical or unethical?
- How much do we need to broadcast to prove the truth?
- “Not showing is prohibiting the people’s right to know.” Do you agree or disagree?
- What is the responsibility of the photographer?

In their feedback, they must motivate their decision fully.

GUIDELINES FOR ...

Ethics could, or rather should, be mainstreamed into all journalism training courses. Plan to include at least one session where the participants can discuss and develop guidelines for the course subject, for example interviewing, or economic, investigative and HIV and AIDS reporting.

Here are some examples of questions that can be used to compile ethical guidelines:

Questions for discussion on ethics in interviewing

- On the record - off the record?
- How accurate must quotes be?
- Does the interviewee have the right to read and comment on the interview before it is published or broadcast?

Questions for discussion on ethics in investigative reporting

- Is it acceptable to use devious journalistic methods or subterfuge to uncover wrongdoings in order to get a good story?
- What about hidden microphones and/or cameras?
- How can you avoid being manipulated by sources who request confidentiality?
- How far are you allowed to use recreated scenes and dramatised reconstructions in broadcasting to a present a case for your audience?

Questions for discussion on ethics in economic reporting

- Can you use your position as a journalist to get information in advance from which you will benefit personally?
- Are you allowed to pass such information on to others?
- What about free lunches, trips and other invitations from companies? Can they be used to gain information for your stories or are they used by companies to put pressure on you to write positive stories?

- Should reporters be banned from trading individual stocks?
- And must they (as in the case with Reuters reporters) notify editors when they report on a company in which they or their family members are stakeholders?

MY REFERENCE BOOK ON ETHICS

Ask the participants to collect different examples of ethical problems, considerations and guidelines which they could use as their personal reference book in their daily work during the course. This can be done from newspapers, magazines, radio and TV recordings, as well as other sources, for example controversial news bills.

ETHICS ON THE INTERNET

The Internet might be another valuable source for the reference book (see above) which could be developed into a separate exercise. It provides a good possibility to investigate and to learn more about the Internet as a resource about journalistic ethics and how different homepages on ethics are constructed.

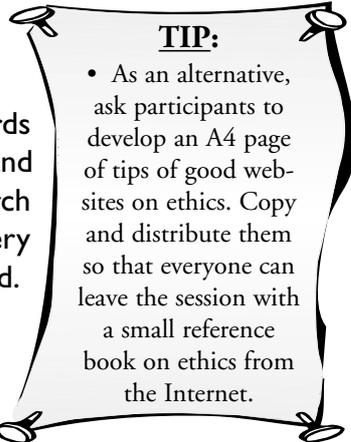
Start, for example, by typing the search words “Ethics in journalism” into your search engine and study the hits. Ask the participants to try search other words and summarise by letting every participant present one example they have found.

DIFFERENCES AND SIMILARITIES

“The social role of the journalist demands that the profession maintain high standards of integrity, including the journalist’s right to refrain from working against his or her conviction or from disclosing sources of information as well as the right to participate in the decision-making of the medium in which he or she is employed.

The integrity of the profession does not permit the journalist to accept any form of bribe or the promotion of any private interest contrary to the general welfare.

Likewise it belongs to professional ethics to respect intellectual property and, in particular, to refrain from plagiarism.”



TIP:

- As an alternative, ask participants to develop an A4 page of tips of good websites on ethics. Copy and distribute them so that everyone can leave the session with a small reference book on ethics from the Internet.

This quotation is taken from Principle IV: The journalist's professional integrity in UNESCO's *Code of Ethics: International Principles of Professional Ethics in Journalism*.

What does your country's code of conduct for journalists say on the same topic? What is included in the codes of conduct of neighbouring countries?

The Internet can be a good tool for comparisons and exercises on differences and similarities.

Step 1: Ask the participants to find the code of conduct of their own country, another country in the region or in the world on the Internet. To get many examples they can, for example, choose one country each in the SADC region. Search words can be "Codes of Conducts for Journalists" or "Code of Ethics".

Step 2: Ask the participants to compare the differences and similarities between the guidelines. What conclusions can be drawn from the comparison? What are the similarities and differences? Try to analyse the reasons for the differences.

MY PERSONAL ETHICAL PLAN

Ethics in journalism is not only something for media companies. It is also a matter of personal responsibility and attitudes. This has, hopefully, become obvious during some of the previous exercises. To emphasise this even more, the following exercise can be used as a summary of the discussions and an indication of how the participants will work after the training course.

Start with an A4 sheet, which either you or the participants can prepare, with the heading "**My Personal Ethical Plan**" and two subheadings:

In my work I will:

In my work I will not:

Then each one starts writing down some rules they want to follow, for example:

In my work I will:

- Do everything I can to tell, adhere to and faithfully defend the truth.
- Provide my audience with unbiased, accurate and balanced news.
- Respect and consistently work for the attainment of human rights.

In my work I will not:

- Disclose confidential sources of information.
- Accept any bribes or other forms of inducement meant to influence my professional performance.
- Plagiarise any material.

To conclude, ask everyone to stand up and share some of the rules they have decided to use in their future work.

GENDER

Gender issues are a matter of course in modern training and this chapter gives some examples of different ways to integrate the topic into the training process. We strongly recommend the excellent publications on gender in the media produced by Gender Links. They are listed in the Recommended Reading list at the end of this book.

FISHING FOR OBJECTIVES

To determine what the participants hope to take home with them, divide them into pairs or groups of three in the introductory session. Ask them to define three (or more) objectives for their (present or future) gender training sessions.

When the participants reassemble to give their feedback, write down the common objective to guide you in tailoring your course to meet the participants' expectations.

TIP:

- This activity can also be done in all-male and all-female groups to see how their objectives differ, if there are differences.

The following are a number of warming-up activities to choose from before going on to the theory:

WORD-STORMING

ACTIVITY I

Ask participants to form a circle in the front of the classroom and tell them:

"When I throw the ball at you Mary, I'll say the word 'woman'. When you catch the ball you must say what association comes into your mind immediately and throw the ball back at me."

"Mother."

"And Tileni, if you hear the word 'woman', what word do you associate with it?"

"Provider."

"What would you, Jane, associate the word 'woman' with if I threw the ball at you?"

"Discrimination."

Ask for a volunteer to write the associations on the flip chart or board and continue the activity with the following words: man, girl, boy, baby and children.

ACTIVITY 2

Prepare a list of occupations and/or roles that are normally associated with males or females on a flip chart facing away from the participants. Ask them to form a circle in the front or middle of the class and as you throw the ball at any participant use one of the words listed below. On catching the ball, the participants must say whether the image that pops into their mind is female or male: farmer, nurse, tailor, community leader, foster parent, fetching water, union organiser, head of the family, refugee, politician, landmine victim, person with AIDS, carrying heavy things.

Ask a volunteer to make a tick under the headings 'men' or 'women' and after going through 10 or 12 words, turn the flip chart around and discuss the results.

ACTIVITY 3

The preceding activity can be adapted by giving handouts listing different occupations and/or roles. Participants must tick off individually and anonymously whether the occupation and/or role is usually associated with a woman or a man.

Collect the handouts, shuffle them and hand them out again to participants. As you go through the answers, tick them off on the flip chart and then discuss.

COMPLETE THE SENTENCE

Prepare a handout with the following incomplete sentences and give it to participants. Ask them to fill in the missing words, and when everyone has completed the exercise ask them to read the "missing" part of the sentence to the rest of the class and compare the answers.

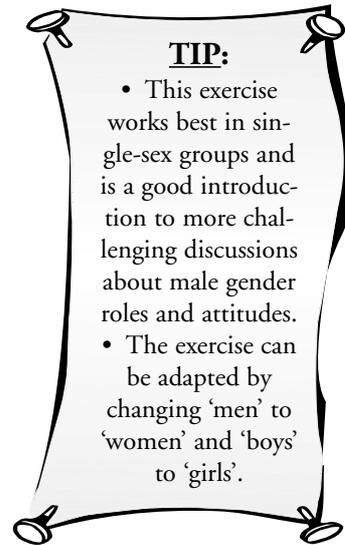
TIP:

- This exercise will provide you, as the trainer, with valuable insight into participants' personal perceptions, which could be used in a discussion on stereotyping.

TIP:

- Once the exercise has gained momentum you can ask participants to improvise words and throw the ball at each other with a word.

The best thing about being a man is ...
A man would never let a woman see ...
Men would reject another man if ...
Boys can't ...
The parents of a boy let him ...
Teachers expect boys to treat girls like ...
Men get embarrassed when ...
Parents expect boys to ...
Men and boys are allowed to ...
A boy would get teased if ...
Women really want men to ...
Men don't like ...



SOME THEORY ABOUT GENDER

Prepare transparencies with the definitions of gender and sex, but instead of projecting them on the screen, ask participants to give their own definitions. Ask a volunteer to write the definitions on the flip chart and let the participants discuss them. At the end of the discussions show the definitions on transparencies (sex is biological and we are born with it; gender is a social and cultural construction for men and women) and summarise.

MORE EXERCISES

The following activities are good warming-up exercises, or can be used as energisers between sessions, or in the graveyard session.

I LIKE TO ...

Ask participants to write (anonymously) on a piece of paper two things they like doing that are typical of their gender, two things they dislike doing that are typical, two things they like doing that are non-traditional for their gender and two things they wish they could do that are non-traditional for their gender. Send a basket around the class to collect the papers, pick a few and read them aloud to the class.

CHILDHOOD IMPRINT

Ask participants to recall a proverb, rhyme, song, or children's game that expresses conventional beliefs about men's and women's roles. Give them time to prepare and present this childhood imprint to the group, either by singing, acting, or a role-play. Look at the hidden messages and how they influence our upbringing and behaviour.

A DAY IN THE LIFE OF ...

Draw up timetables of the daily activities of a rural man and a rural woman, or an urban father factory worker and urban mother market vendor, from 6 am to midnight, with slots for each hour. Discuss aspects such as the division of labour, the total hours worked and how physically demanding the tasks are.

GENDER CIRCLES

Write the following statements on gender on a flip chart, in advance of the session:

- Men and women can never be fully equal because they are biologically different.
- Gender is just another word for women.
- Women are better suited to be information officers with NGOs than reporters in a newsroom.
- All this talk about gender brings conflict into the African family.
- My organisation talks a lot about gender but this is not reflected in its structure.
- These days, women have all the privileges.
- Women use their children to get off work early while men stay late and do the real work in the newsroom.

Arrange the chairs in the classroom in two concentric circles facing each other and ask participants to be seated. Then, tell them that they have to discuss the statement that you will be reading with the person sitting in front of them. Before reading the next statement, those in the outer circle are asked to move one chair on so that they are paired off with a new participant.

TIP:

The following alternative methods can be used to form pairs:

- Participants are asked to form two concentric circles and to walk. When you clap your hands, participants must stop and pair with the person they are facing.
- * Allow participants to mill around until you clap your hands or whistle when they must pair off with the person closest to them.

CUSTOMARY PRACTICES

In some countries, the media still often deal with customary practices uncritically and treat them as essentially African (opposing them is to undermine the family and the nation), or as static. The following exercise can be used as an introduction to a discussion on how customary practices impact on gender. Issues to be discussed could include the following:

- Dispute resolution that confines domestic violence to the private sphere.
- Inheritance rules that discriminate against women and children.
- Ownership of land and property that leads to widows being dispossessed.
- The practice of “cleansing” after a husband’s death.
- Revived customary practices such as public virginity testing for teenage girls.
- Polygamy.

ACTING IT OUT

OPTION A

Divide participants into small groups that are varied in terms of gender and country. Ask them to list some of the cultural practices in their communities that are different for men and women. They must then select the most striking differences and present them to the main group, either by performing a role-play, singing, reciting or dancing.

Once all the groups have given their performances, ask them to return to their groups to discuss the following questions:

- Who imposes these practices?
- Who enforces or perpetuates their implementation?
- Why are these practices followed?
- Who benefits from these practices and how?
- Who loses and how?
- Are any human rights (or sexual and reproductive rights) violated by these practices?
- Are these rights protected by any acts or international convention their country may have signed?
- Can these problems be rectified through laws?

OPTION B

Divide participants into groups and ask them to identify positive aspects of their culture relating to women. After allowing time for discussion, one person in each group must report back on how these aspects support or promote women's rights.

When the groups reconvene, ask them to discuss the following:

- How do the media in your country report on cultural and traditional issues?
- What impact has this type of coverage had?
- Are culture and tradition static? Can they change? Are they changing? Give examples.

TIP:

- Be aware that in mixed groups there is often heated discussion as women usually differ on what is thought to be good for them, for example when discussing the pros and cons of lobola or bride price.

RAPE

TIP:

- This is a useful exercise to discuss myths about rape, as well as the response of the police, hospitals, family and communities, and what kind of support rape survivors need.

Hand out photocopies of different stories you have collected on rape and ask the participants to read the newspaper cuttings. Then, ask a participant to read one of the stories aloud. Allow some time for a discussion of the following questions in small groups:

- How was the story written?
- What message does it transmit?
- What does the story tell us about people's views on rape?

THE TALK SHOW

Do some research on the Internet with the search words "Myths about rape" and write a list of questions (see below) on the flip chart. Create a simulated studio and ask for two volunteers to host a talk show on the topic, while the other participants can 'call in' to the show. Let them discuss the questions and, if necessary, you as the trainer should step in to direct the talk show.

- Do women provoke men to rape by wearing mini skirts and skimpy tops?
- Do women provoke men by dancing *kwasa kwasa* (a very sensual dance)?
- Can there be rape in marriage?
- Do young women mean 'yes' when they say 'no' to sexual advances?
- Do men rape because they have unsatisfied sexual needs?
- Is rape about sexual pleasure or power?

WOMEN IN THE NEWS, WOMEN IN THE NEWSROOM

REALITY CHECK

Despite greater gender awareness and years of activism, gender equity is still a long way off and men are still the main sources of news. To make participants aware of the extent of the imbalance, hand out a selection of local and foreign newspapers and assign participants to count:

- How many photos there are of men and women.
- How many of the sources are men and how many are women.
- How many of the reporters are men and how many are women.

TIP:

- This exercise can be developed further by emphasising that a simple head count is not sufficient, even if women and men are equally represented. Ask participants to analyse the photos by discussing whether the women are portrayed as victims or survivors, as active or passive and in stereotypical roles such as housewives doing washing or taking care of the children, or as equals to men.
- This exercise can also be used as preparation for the first session on gender the following day. Divide participants into groups of three and assign them to do a gender analysis of the main evening radio or TV news bulletin by counting the number of male and female presenters, sources and topics on women and men in the bulletins. They must present their findings the following morning.

ROLE REVERSAL

A useful exercise to make especially male reporters realise the extent to which female reporters are discriminated against is to ask the question: “How would your professional life be different if you were a man or a woman?”

Give participants some time to think about the question and then ask them individually for their answers.

HIV AND AIDS

Given the impact of HIV and AIDS on the southern African region and the continent, it is a topic that we believe should be mainstreamed into any training course. Personal beliefs, perceptions, misperceptions and cultural practices can, however, turn the topic into a minefield, unless the trainer is well-prepared and up to date with the latest developments.

The following are some examples of exercises that can be used. We strongly recommend that trainers use some of the excellent resources that are available, such as *Gender and HIV/AIDS: A Training Manual for Southern African Media and Communicators*, published as a joint project of Gender Links and the AIDS Law Project at the Centre for Applied Legal Studies of the University of the Witwatersrand.

BRAINSTORMING STORY IDEAS

The objective of this exercise is to deepen participants' understanding of the root causes of the HIV epidemic and to develop story ideas.

Begin by asking participants to think for a while why southern Africa has the highest AIDS prevalence rates in the world.

Ask a volunteer to write the ideas on a flip chart as the participants speak and add more of your own ideas, if necessary. Each factor listed on the flip chart is a field of potential story ideas on, for example, migrant labour, polygamy, dry sex and female poverty.

TIP:

- This exercise can be adapted by asking participants to consider the impact of HIV and AIDS on a country, the region or the continent, for example the loss of teachers, reduced crop yields, higher health costs and regional peace and security.
- In a short course, participants can be asked to develop, in small groups, three story ideas before going out to report on the field. The story ideas should indicate possible sources, field visits and problems they might face while doing the story. The ideas can then be shared and discussed in the main group, supported by your comments.

BE PROACTIVE

To encourage participants to write more proactive stories, ask them to do an analysis of the main stories on HIV and AIDS in the national media, by asking the following questions:

- What are the usual sources? Media releases of government ministries and NGOs and opening speeches at workshops?
- Do the stories merely replicate what the sources say or do they provide analysis and solutions?
- What alternative sources are there?
- Is there any monitoring of government and NGO expenditure relating to HIV and AIDS?
- How accessible are ARVs (anti-retrovirals)?
- Is there proactive journalism, engaging critically with government, donors and NGOs?

THE HIV AND AIDS MINEFIELD

The objective of this exercise is to investigate participants' personal attitudes and perceptions towards HIV and AIDS and related issues as these topics touch on our most personal beliefs, values and practices - love, sex, marriage, fidelity and children. It is important for journalists to be aware that our values, social norms and gender can colour our reporting. HIV and AIDS challenge some deeply-rooted beliefs and this can be disturbing in many 'value' areas as there is no right or wrong but a variety of viewpoints that have to be addressed with tolerance.

AGREE OR DISAGREE

Write the following statements (in advance) on a flip chart, one sentence to a page:

- HIV+ women should not have babies.
- People who have unprotected sex when they know they are HIV + should go to jail.
- Homosexuality is un-African.
- Polygamy should be abolished because it spreads HIV.
- Sex workers spread HIV.
- HIV testing should be mandatory for couples planning to marry.

Divide an area in the classroom, large enough to accommodate the group comfortably, with masking tape. Ask participants to gather in front of the flip chart and begin with the first statement. Those who agree with the statement must stand to the right of the line, while those who disagree must stand to the left. Ask a participant from each side to explain why they agree or disagree. Encourage discussion, but when participants become emotional or the debate becomes too heated, stop the discussion. At this point you will need to step in to manage the discussion by dispelling misperceptions and challenging provocative statements and providing clarity.

TIP:

- This exercise is useful to explore the participants' understanding and depth of knowledge about HIV and AIDS and to change some of the common misperceptions.

WHY DO AIDS MESSAGES FAIL?

Prepare for this session by writing the following words on A4 sheets of paper:

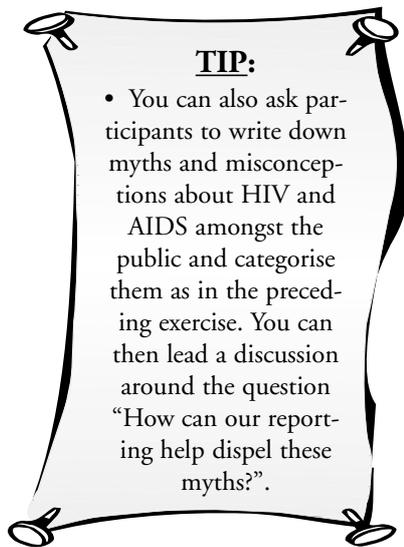
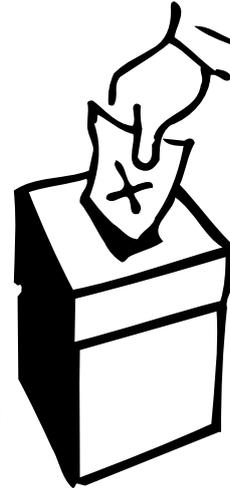
- Political
- Economic
- Cultural
- Religious
- Lack of information

Arrange the sheets horizontally on a wall in the classroom and ask participants to bring their chairs close to the wall. Hand out at least two blank sheets of A4 paper to each participant and then tell them to write down the reasons why HIV is continuing to spread and why some people don't change their sexual behaviour. Participants can write several reasons, but only one per sheet of paper. Ask a volunteer to stick the sheets on the wall as the participants finish writing to avoid congestion.

When everyone is finished, read the reasons given aloud and ask a volunteer to help you arrange the sheets under the appropriate categories. Lead a discussion around "How can our reporting help to reduce HIV from spreading?", or "How can our reporting help to change people's sexual behaviour?"

VOTING

This exercise can be developed one step further. Fill envelopes (as many as there are participants) with a handful of beans and hand them to the participants. Ask the participants to vote on which category they consider to be the most important by placing beans under each column - five beans for the most important reason, down to one for the least important.



TIP:

- You can also ask participants to write down myths and misconceptions about HIV and AIDS amongst the public and categorise them as in the preceding exercise. You can then lead a discussion around the question “How can our reporting help dispel these myths?”.

When everyone has voted, comment on the size of the heaps of beans under each category and discuss the reasons provided.

WHICH IS THE BETTER STORY AND WHY?

In this exercise, participants learn by comparing strong and weak stories and analysing what makes a good story.

Prepare a checklist of points to consider when analysing stories on HIV and AIDS, for example:

- Language usage
- Angle
- Sources
- Voices heard
- Messages conveyed
- Gender balance
- Impact on most affected group
- Informative understanding
- Sensationalist
- Overdramatic

Hand out photocopies of strong and weak stories on HIV and AIDS to the participants. Give them time to read the stories and to compare them against the checklist.

ETHICAL PROBLEMS

This exercise is useful to get participants to reflect in advance on the problems they may face in real-life reporting in order to avoid some pitfalls.

To prepare for this exercise, collect examples of ethical problems relating to HIV and AIDS coverage from newspapers, radio, TV and the Internet, for example the identification of people living with or dying of AIDS-related illnesses.

Divide participants into small groups and hand out copies of the material for a discussion on whether the coverage was ethical or not, handled in a sensitive way or not, or how the same information could have been disseminated differently. Discuss when the groups reconvene and ask the participants to draw up guidelines for reporting on HIV and AIDS.

TIP:

- Ethical considerations that you, as the trainer, should mention include consent forms for TV and photographs and interviewing children and orphans.

OUR ROLE AS JOURNALISTS

Assign participants to individually write down three things they can do as journalists to help prevent the transmission of HIV and help people cope with the pandemic. Then, divide the participants into small groups and ask them to compare the suggestions.

Reconvene in plenary and tell each group to share some suggestions. Ask them how they will implement these suggestions when they leave the training course.



GLOBAL JOURNALISM

The growing interest in global journalism has also resulted in an increasing number of universities and training institutions offering short and long courses on these topics.

THE NEED TO WIDEN THE BORDERS IN TRAINING

“Hi, Kerry. Can you give me some advice?”

“Of course, Claire. What’s your problem? A new relationship?”

“No, not this time. I have just been asked to develop a few sessions on global journalism and was thinking of how to plan them. Where should I begin?”

“The Internet.”

“The Internet? Why?”

“I’ll show you. Let’s search for Global journalism on Google.

*“ Let’s type: **G l o b a l j o u r n a l i s m**”*

“And?”

“Wonderful! 19 900 000 hits! ... But, where should I begin?”

“Maybe by reducing the numbers a bit by adding quotation marks around the words ‘Global journalism’.”

“Good, now we are down to 66 500 ... but, but, still there are too many.”

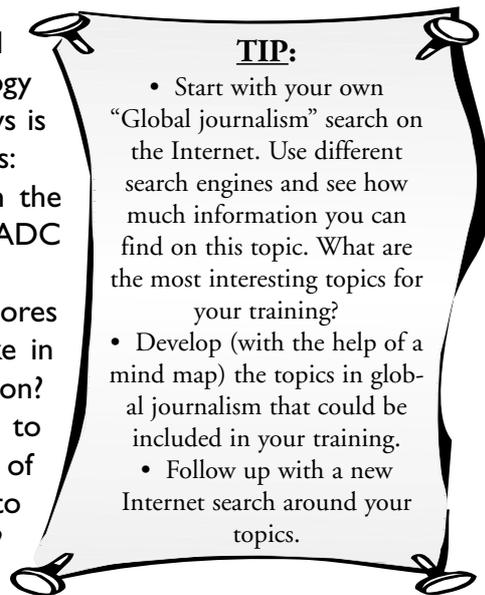
“Yes, but start with some pages and see what you can find. There is a lot for your training, great tips about global reporting tools, global radio, ethics from a global perspectives and how to understand the global media as a marketplace better. I have class now, but let’s meet in the afternoon and I’ll show you some of my examples.”

Claire is not alone these days in searching for material on global journalism or what is included in keywords such as “multiculturalism”, “media conglomeration”, “multimedia” and “internationalisation”.

Global political developments and the rapid development of information and communication technologies (ICTs) have changed the practice of journalism around the world during the past few years.

Today, reporters and editors are in great need of developing new communication technology skills and learning more about how global news is related to local news through questions such as:

- What effects does a terrorist attack on the London metro have on daily life in the SADC region?
- What effects does a tsunami hitting the shores of several continents after an earthquake in the Indian Ocean have on the SADC region?
- How could a UN donors’ conference to provide aid to overcome the plague of malaria in African countries be linked to local news if it is being held in New York?



SOME IDEAS AND HEADINGS FOR AN INITIAL DISCUSSION

Which fields of global journalism should be covered, viewed from the perspectives of the African continent? Which questions are interesting to discuss? Here are some possible starters:

The global media structure

- Which globalisation processes influence journalism in Africa?
- How do they affect media ownership?
- Will there still be space for a diversity of ideas if local, regional and national media companies are bought up by the multinational media giants?
- How will the merger of media and entertainment companies affect the future role of the media?

The role of the journalist

- What are the implications of the globalisation processes on our journalistic “mission” or role?
- Should the “objective” reporter be replaced by the subjective reporter or an activist?

News evaluation

- Whose news are we telling and from whose perspectives?
- Are we moving towards a global news agenda?
- What happens to reporting when the world is increasingly being covered through Internet research instead of personal presence in the field?

Global media ethics

- Does the increased power and reach of multinational media organisations also imply more responsible reporting?
- Are we heading for a set of universal ethical values?

Technology and working methods

- What effect will wider access to the Internet have on the African continent’s media?
- How will access to new technology affect the daily work of journalists, for example cell phones with cameras?
- Can access to global information enrich journalism at local level? How?
- What are the possibilities of extending global networking by new developments in ICTs?

Relation between electronic media and press freedom

- Is it necessary to resist the Internet, as it might be a threat to the African identity?
- Or is it a wonderful tool to ensure press freedom, enabling people to express themselves as well as being enriched by exposure to different cultures?
- Can the electronic media become a tool for oppressed journalists to avoid censorship?

ACTIVITY

What ideas do participants have about global journalism? Divide them into groups of four, with one as an anchor to lead the discussion and three as partners for the talks. Use the headings and questions above for each group to prepare a round table discussion, focusing on the latest trends.

TIP:

- The round table can also be prepared by giving participants some time for Internet research around the groups’ questions.

A DAY FOR FUTURE SEARCH

Where are we heading in global journalism? Why not start the training with a day (or even expanded to a few days or a week) of future search around the new challenges? The following outline could possibly generate further ideas. The programme is based on brief introductions which participants must prepare in advance on the eight provocative questions below, followed by discussions in groups:

1. ICT - A powerful tool for democratisation or just another way for commercial interests to benefit and create a huge bureaucracy?
2. Corruption and threats, from outside and inside our continent. Is it possible to survive as a reporter with clean hands in today's Africa?
3. The term "breaking news" is so overused nowadays that viewers and listeners no longer care about its importance.
4. His or Her Master's Voice? Independent journalists or tied up propagandists in conflict reporting?
5. Dead, deader, the deadeast! Are we in the hands of terrorists when we broadcast their video tapes of beheadings? Who profits from "The Galleries of Death" on the Internet?
6. To be or not to be gagged? How to avoid censorship and self-censorship.
7. Specialised and/or multi-skilled journalists? Which roles should we strive for as reporters?
8. HIV and AIDS, SARS, bird flu ... Is the role of the media to be whistleblowers or medical advisers in reporting epidemics and pandemics?

OUTLINE OF A PROGRAMME

09:00-09:30: Welcome to a day of future search in journalism.

- Presentations.
- About today's programme.

09:30-12:20: Where are we heading in global journalism?

- Around the World with 8 participants in 80 minutes.
- These introductions will be "starters" for the group discussions after lunch, followed by ideas on how to work as journalists.

10:30-10:50: Break for tea and coffee.

12:20-12:30: Dividing into working groups before lunch.

12:30-13:30: Lunch in working groups.

13:30-15:00: Discussions in groups.

- Conclusions about challenges and how to work as journalists in the new information age.

15:00-15:15: Break for tea and coffee.

15:15-16:45: Presentations of challenges and conclusions.

16:45-17:00: Summary of the day.

TIP:

- Encourage the participants to find different ways to present their analyses of challenges and conclusions. Maybe through interviews, a debate or role games?

MY MAP OF THE WORLD AND MY MEDIA MAP

“Is it easy to report the simple truth about plain reality? Or is what we see before our eyes largely determined by what we carry between our ears? Is the measure we take of things inevitably determined by the yardsticks we employ? Take something very basic such as maps: are such views of the world determined by world-views? If, so does this also extend to elementary language and categorizations, or even statistics and numbers? Do we inevitably frame places and people in ethnocentric ways? Is it possible to have news without views? Or do we judge the world ‘out there’ by the world ‘in here’, by mental representations continuously built and rebuilt through social processes?”

These questions are asked by Dutch Professor Jaap van Ginneken in his book *Understanding Global News*. As a follow-up he has developed map exercises which in slightly modified versions (with Africa instead of Europe as a starting point) can be used as starters for global journalism sessions.

ACTIVITY I

What are the participants’ views on Africa, viewed from the perspective of their own countries? And of the world? Give each participant two sheets of A3 paper and a marker pen. Tell them that they have five minutes to draw a map of the continent. After that, ask them to draw a second map of the world, also in five minutes.

Some of them will probably protest and say, “The time is too short to draw the maps!” Then you can tell them that the main idea is not to draw a very detailed map, but to see which map of their country, the continent and the world they carry between their ears.

After finishing, begin with the first maps. Put them up on the board and compare the results and start discussing:

- What does it say about participants’ views on their own country in relation to the surrounding countries and the continent?
- Is there a tendency to enlarge or deflate the surface of one’s own country, to make it proportionately smaller or bigger? If so, why?
- Is there also a tendency to draw one’s own country very detailed, caring less about the surrounding countries? If so, try to explain why.

The aim of this discussion and analysis is to make participants aware that the way in which they see their countries' position on the continent is the result of their cultural background and personal history.

- Are we dominators who see ourselves as superior to other countries?
- Or do we subordinate ourselves?
- Discuss if these positions are also reflected in the media of our country.

ACTIVITY 2

Follow up by comparing the world maps (put them on the board) in the same way as in activity 1. Analyse and discuss:

- Which continent is in the centre of the map? Is Africa in the middle and North and South America to the left and Asia to the right? Or is Africa to the left, Asia in the middle and the Americas to the right?
- Is there any natural order of how to place the continents on the map?
- What does the choice of perspectives say about our mental framework?
- Do the same analysis of the top (north) and bottom (south) perspectives and the size of the continents. For example, what is the relationship between Africa and Europe? What do the different maps of the participants tell us?
- Are these perspectives also reflected in our media? In which ways?

TIP:

- To follow up on these discussions and to get an idea of how enriching it is to see a variety of view-points, you can ask participants: "Have you ever seen a map with Africa on top?" "No!" "Who decided that north must be 'up'?" Let's test another perspective!" Then, ask a participant to come to the board and to turn their world map upside down. Follow this up by comments.

COMPARING PROJECTIONS

A development of the exercise above can be to introduce the Peters projection and to compare it with the Mercator projection, which further underlines how our perceptions of the world are shaped by the images we see.

Greenland: 0.8 million sq. miles



Africa: 11.6 million sq. miles

(Map from: www.petersmap.com)

Which is bigger, Greenland or Africa? With the traditional Mercator map (from circa 1569, and still widely used today) Greenland and Africa look the same size. But in reality Africa's land mass is 14 times bigger. To show these discrepancies, Dr Arno Peters presented a new world map in 1975 that dramatically improved the accuracy of how we see the earth.



(Map from: www.petersmap.com)

ACTIVITY I

Ask the participants to find out more on the Internet about the Peters projection and other projections besides the Mercator projection (which they will probably find while looking for the Peters projection). Discuss:

- What are the important characteristics of the Peters projection?
- Are there other projections that give a more realistic view of the world?
- Why is the Mercator projection still so widely used to represent the globe?
- What can we learn from this in our work for media?

ACTIVITY 2

What are the participants' main sources of information on their own country and the world?

Give each participant a sheet of A3 paper. Tell them: "Now, you have ten minutes to draw your 'media map of the world'. Draw only the countries from where you regularly collect information and draw the size of each country in proportion to how much information you get from that country. You can also add some remarks on which media companies you use to follow national and international news."



Follow up by comparing the maps (put them on the board) in the same way as in Activity 1. Analyse and discuss:

- Which patterns on the use of sources and the search for information emerge from the maps?
- What are the strengths and weaknesses of the media maps?
- In which way are the maps influenced by our personal background?
- Is it obvious that some media companies or some countries are more influential than others? What is the reason?
- What effects might personal choices have on the information that reaches our audiences?

DO YOU AGREE OR DISAGREE?

This is an alternative starter where you use the floor for discussions and decision making. Start by preparing a list of statements regarding globalisation in the media on a flip chart. Move the tables and chairs to get an open space in the room. Divide the room with masking tape, with one side for *Agree!* and the other for *Disagree!*, and put the flip chart in the front of the classroom. Ask participants to line up in the middle, and then move to *Agree!* or *Disagree!*, depending on their views on statements such as:

- Internet Can Create, Not Crush, Culture!
- "Strong owners" represented by global media companies give new possibilities to develop the content in the press!
- New national media laws can be a guarantee against further concentration and globalisation of ownership!
- Globalisation and commercialisation of media go hand in hand!
- Universally watched television programmes create a better understanding between people of the world!

Follow up with discussions by participants representing different positions.

THE WORLD MEDIA WATCH

What event is the world talking about today or this week? Who gets to speak in the news and who doesn't? Who are the sources behind the news? What about credibility? Could the news be used for propaganda and misinformation?

TIP:

- As a variation to this exercise, participants can be asked to list the positive and negative effects of globalisation in the media and to use them as a starter.

A daily or weekly world media watch can be used as a method to strengthen participants' ability to follow, analyse, comment on and evaluate important news events during a longer course.

ACTIVITY

Include a daily or weekly world media watch session in your courses. This can serve as a forum for dialogue and a comparison of international coverage of news events. You can also use the opportunity created by these sessions to test the different methods suggested in this chapter.

TIP:

- The exercise can also be an opportunity to strengthen the participants' ability to lead discussions and build their self-confidence when standing in front of a group. Do this by assigning each one of them to prepare and lead one of the daily or weekly sessions.

TODAY'S 'GUEST PROFESSOR'

"Welcome to today's session about media in our world. During the next hour I will take you on a tour through the media landscape of Botswana, starting from independence in 1966 and ending with the hot issues being debated by journalists in the country today.

But before we look at the history and how the media took shape I want to link you through our computer and projector with the latest news from Gaborone with the Botswana Gazette Online (www.gazette.bw) and Mmegi Online (www.mmegi.bw). The main headlines today are..."

This introduction serves as an example of how to start an exercise that can often be used during a training course on global journalism. It is also useful for training research on the Internet and presentation techniques and can be added to the daily or weekly world media watch sessions described above.

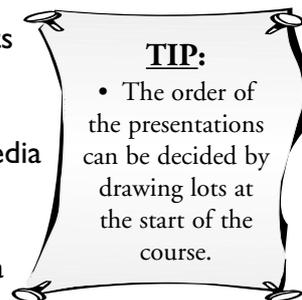
ACTIVITY

Assign participants, individually or in pairs, to prepare a presentation on the media situation in an African country (or any continent) which they will be invited to present as guest professors. The presentations can either be general (an overview) or more specialised, focusing on print, broadcast or the Internet or how certain topics are covered by the media in that country.

If you have access to a computer with PowerPoint, the Internet and a projector, encourage participants to use them to create an atmosphere of direct connection with the outside world.

The basic requirements for general presentations could, for example, be:

- A short overview of the historical development of the media.
- A media profile of the country.
- Media development trends in the country and in relation to other countries in the region.
- The political and legal situation and how it affects the media.
- The state of media freedom in the country.
- The economic situation in the country and its impact on the media.
- Hot issues discussed by journalists.
- What are the challenges particular to the media in the country today?
- Some examples of media organisations.
- A small Internet guide to media and media organisations in the country.



REPORTERS WITHOUT BORDERS

“In Malawi there has been recurring violence against journalists for several years, and the authorities have not always punished those responsible. But they did promise to stop arresting journalists.”

“Press freedom is in good shape in Tanzania, except in the semi-autonomous archipelago of Zanzibar, where local politicians continued to think there was no reason not to crack down on the media if they felt the need.”

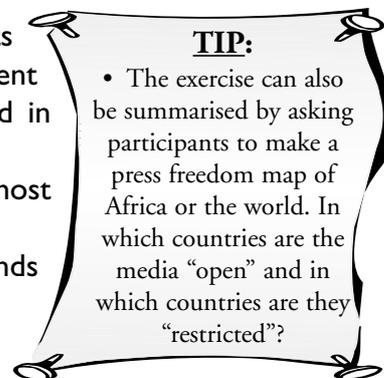
“Africa’s last absolute monarchy Swaziland remained true to itself: anachronistic. Nothing changed. The state-owned media were closely monitored by the king and his government and the sole privately-owned newspaper had very little room for manoeuvre.”

These excerpts from the annual reports of Reporters without borders (an international association for protecting press freedom which can be accessed on www.rsf.org) provide ideas of how investigations around the state of media freedom in a country, the region, on the continent or in the world, can be developed into separate exercises.

ACTIVITY 1

What are the most burning press freedom issues in Africa? (Or in Asia, Latin America, etc.) Start by letting the participants, either as individuals, or in pairs or groups:

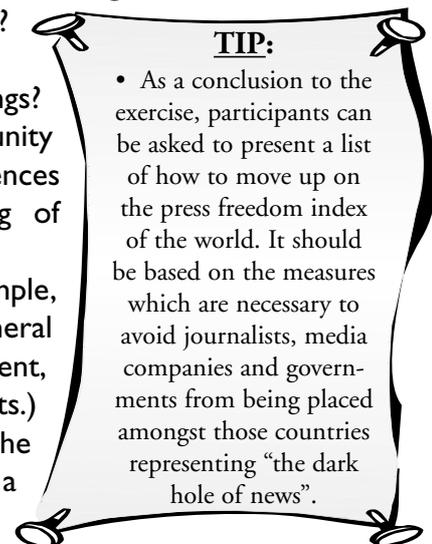
- Choose a country to do research on the working conditions of reporters in that country.
- Go to www.rsf.org and come back with facts from the latest annual reports and some recent examples of how press freedom is violated in that country.
- Use the participants' feedback to list the most burning press freedom issues.
- Discuss what can be done or which demands can be made "to extinguish the fires".



ACTIVITY 2

Follow up on the previous exercise by going to the "Press freedom index" of the website www.rsf.org and compare the latest rankings of the countries listed with those of the previous years. Discuss the following:

- What are the trends amongst African countries? Are they moving up or down?
- Why are some countries moving up the rankings? (For example, progress in the fight against impunity and the abolition of prison terms for press offences such as libel and slander and the printing of inaccurate news.)
- And the reasons for moving down? (For example, unjust laws, repressive governments with general mistrust between the media and the government, political and/or police violence against journalists.)
- Which is the most dangerous country in the region or on the continent to work in as a journalist? Why?

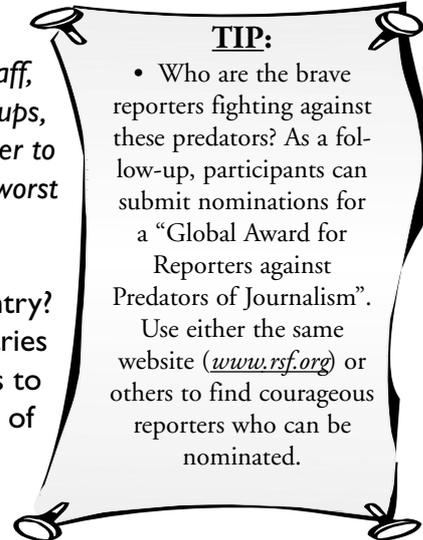


ACTIVITY 3

The website www.rsf.org also lists portraits of different “predators of press freedom” followed by the statement:

“Whether presidents, ministers, chiefs of staff, religious leaders or the heads of armed groups, these predators of press freedom have the power to censor, imprison, kidnap, torture and, in the worst cases, murder journalists.”

Are there any of these predators in your country? On the African continent? Or in other countries and continents in the world? Assign participants to do a profile each for a list, gallery or a map of predators of press freedom.



A PAGE OR A BULLETIN OF NEWS FROM AROUND THE WORLD

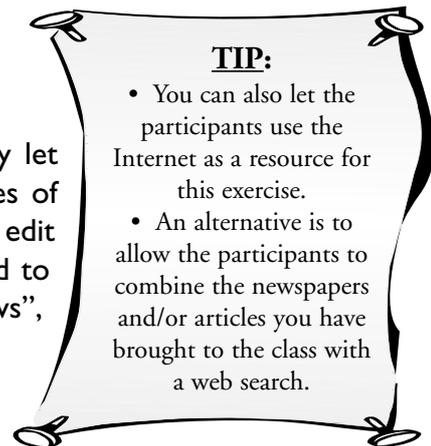
Under headings such as “What’s Up:World?” and “Looking at Africa and the rest of the world” the *Daily Sun* and *Sowetan* newspapers in South Africa provide their readers with short news items on what’s going on outside their country. These pages can be used as examples of how to develop special pages for foreign news.

ACTIVITY 1

Hand out copies of daily newspapers (alternatively let the participants choose their own) or photocopies of long foreign news stories. Ask them to shorten and edit the news items with a pen or to rewrite them and to present ideas for designing a page of “World News”, including headlines and pictures.

ACTIVITY 2

The same newspapers and/or articles and web material can be used for preparing a world news bulletin for broadcast. Ask participants to shorten the articles and to rewrite them for a radio or TV bulletin.



SOME GLOBAL EXERCISES BASED ON WEB SEARCHES

Which news would you like to have “served” in your house or office today? And, in which format? As an online newspaper? Web radio? Online television? Or perhaps a combined version, or a website from which you can get news from different sources?

A new “borderless media landscape” is now developing around the world. To investigate how this landscape is designed, participants can be assigned to do different search exercises on the Internet.

TIP:

- You can make the exercise more practical by letting the participants read their bulletins in a simulated radio or TV studio, or a studio if you have access, with imposed time limits.

AROUND THE WORLD IN EIGHT CLICKS

ACTIVITY

Around the World in Eighty Days is the name of the classic adventure story by French writer Jules Verne (1873). His title, slightly revised, can be used as inspiration for a modern Internet trip around the world.

- Assign participants to start their media tour around the world in their home town or country.
- They can choose websites of news agencies, newspapers, radio or TV.
- Allow them to make just eight clicks to get around the world.
- After the trip, ask them to report about their route.
- Follow up with participants’ evaluation of their stops. What is the quality of the websites? What similarities do they share? What about the differences?

TOP TEN FOR ONLINE AROUND AFRICA

ACTIVITY

Your journalism colleagues from around the world are asking you for interesting websites for online coverage of the SADC region from their head offices. Your task is to:

- Provide them with a list of top 10 websites for covering Africa online.
- Which ones did you choose and why?
- Are there any differences in news evaluation between the different sites?

TOP TEN FOR ONLINE AROUND THE WORLD

ACTIVITY

You have been appointed to work as an editor on the foreign news desk, either for print, radio or TV. To prepare yourself, you will get a few hours to build up your list of “Favourites”. Your task is to:

- Compile a list of top 10 websites for covering the world online.
- Which ones did you choose and why?

TOP TEN NEWS EVENTS OF THE DAY

ACTIVITY

Culture, economy, health issues, religion, politics, sports ... Which topics feature in the headlines in the different countries on the continent?

- Check some websites and present your list of the day’s top events.
- Is there a common pattern in news evaluation? Try to analyse the list to see if any values are dominating in the selection of stories.

THE PERSPECTIVES FROM OUTSIDE

ACTIVITY

Choose a country in the SADC region - either your own or a neighbouring country. How it is covered in general from an outside perspective?

- Check some websites and come back with your analysis.
- How much could you find? What did the information you found tell you about the views on that country?

THE ADDITIONAL PERSPECTIVES TO A STORY

ACTIVITY

A new trend in global reporting in newspapers, as well as on the homepages of radio and TV stations, is to add fact boxes with tips of and links to various sources to be found on different websites.

- Choose a few different examples of news stories of the day. You can either choose the same story for all the participants or different ones. Copy and hand them out.

- Ask participants to add a “web watch” to the article to give readers a broader perspective of the news.
- Is the information updated? Can it be trusted? Follow up with a discussion on the credibility of the different websites.

THE GLOBAL RADIO

ACTIVITY 1

Your colleagues or friends are interested in the possibility of using their computers to listen to news and other programmes from different countries around the world.

- Search on the Internet and compile a list of good guidelines for web-based listening.
- Search for “radio online” or “global radio”.
- Examples to start with could be www.omninet.com/radio/radio.asp and www.globaljournalist.org.
- Let the other participants listen to some examples of the programmes.

ACTIVITY 2

Imagine you are planning to start working as a freelancer for radio. What are the possibilities of reporting from your country to different radio stations in and outside Africa? What is required from freelancers?

- Search the Internet and compile a list of good suggestions for your new career.
- An example to start with could be www.globalradionews.com.

WATCHING TELEVISION - ONLINE AND GLOBAL

“Out top stories tonight: Illegal import goes up in flames ... Welcome to the SABC news at seven.”

As a result of the rapid increase in the number of Internet connections, users and the speed of transmitting information, we no longer have to leave our desks to watch TV. We simply have to go online and click to have access to a wide variety of programmes from all over the world. It can be from channels which only transmit their programmes on the Internet or stations that simulcast live on the Internet. Others make their programmes available on demand or exclusively for their websites.

ACTIVITY I**TIP:**

- If you have access to a projector which can be connected to a computer and loud-speakers, let the participants combine their feedback by linking to the websites.

Your colleagues or friends are also interested in the possibility of using their computers to watch TV from different countries around the world.

- Search the Internet and compile a list of good guidelines for web-based viewing.
- Search for “television online” or “global television”.
- Examples to start with could be www.worldtvradio.com or www.mediahopper.com.

THE GLOBAL REPORTER’S TOOLBOX

What information could be useful for my stories or as background and preparation for my future assignments as a reporter? A website devoted to combating corruption? Statistics from around the world? More knowledge about how the United Nations works? Addresses of embassies on the African continent?

ACTIVITY

A global reporter needs a good toolbox. Begin to build your personalised toolbox and report back on what you want to pack in it. Examples to start with could be:

- “Global Reporting Tools” from www.americanpressinstitute.org
- “The Global Beat” with “Resources for the Global Journalist” from www.nyu.edu/globalbeat

TIP:

- During a longer course, this activity can be transformed into a regular activity with participants taking turns, one or two each day, presenting one tool from their global reporting toolbox.

BLOGS, BLOGS AND MORE BLOGS**ACTIVITY**

“The world is talking. Are you listening?” This slogan is used by Global Voices Online and can be seen as symbol of a trend which has spread rapidly during

the past few years. Global Voices Online describes itself as “a non-profit global citizens’ media project” launched at the Harvard Law School. The project also says it has “based its work on a growing number of bloggers around the world who are emerging as ‘bridge bloggers’: people who are talking about their country or region to a global audience”. Among them are many African bloggers.

The project can be found on <http://cyber.law.harvard.edu/globalvoices/> and can be used as a starter for this exercise on learning more about blogs. How do they work, what is their content and of what value are they?

- Start with research on the above-mentioned web page or search for the words “African blogs” and come back with a short briefing to your colleagues about the latest trends in blogging.
- You can also start to search on www.blogdigger.com.
- Add a list of “My top ten blogs”.

WHAT CRISIS WILL EMERGE DURING THE COMING MONTHS?

In every editorial board there needs to be short- and long-term planning of how to cover different events. One way of strengthening long-term planning could be to sit down regularly with the staff and to try to predict developments in the world. This four-step exercise in “world watching” is aimed at training participants to try and anticipate and follow upcoming crises from a national, regional and/or global perspective, as well as to learn more about covering crises.

ACTIVITY I

Divide participants into pairs or groups and ask them to discuss which crisis or conflict they anticipate will make the headlines during the coming months.

Examples:

- A severe drought will be affecting the region.
- Different sources state that terrorists are planning suicide bombing attacks in capitals of the region.

Let each pair or group then decide which crisis or conflict they would like to cover at very short notice. For an overview, list the different topics on the board or flip chart, and follow up with a discussion on the probability of these crises or conflicts emerging.

ACTIVITY 2

Assign the pairs or groups to go deeper into their topics, by focusing on and analysing:

- The consequences if the crisis or conflict emerges.
- How topics such as this could be covered by the media.
- Which special considerations regarding news evaluation and ethics must be taken into account.
- What background material can be obtained from the different media.

Ask participants to report back with a “World Watch Plan” for their topic and then to follow their topic continuously.

ACTIVITY 3

Set time aside for reports by the pairs or groups on developments around their topics during the months ahead.

- Ask them to report back with a “World Watch Plan” for their topic and to follow their topic continuously.
- Is the crisis or conflict they anticipated emerging?
- Present examples of media coverage on the topic with their own analysis.
- Have they developed new steps in their World Watch Plan? If so, present them.

TIP:

- If the training takes place over an extended period, this activity can be kept rolling for the whole course. Participants can select a new topic if the anticipated crisis or conflict does not materialise, or if new and more serious crises emerge.

TIP:

- An alternative way of reporting can be to list the websites which have the best guidelines on crisis and conflict coverage or step-by-step guides on how to work.

* Websites to start with can be www.altern.org, www.dartcenter.org or www.ceip.org.

ACTIVITY 4

During the first three exercises participants will gain a lot of knowledge on how to cover crises and conflicts. Assign them to summarise their guidelines on golden rules for crisis and conflict coverage.

THE REPORTER OF THE DAY OR THE WEEK

“If you want to experience high drama, get into that chopper very quickly,’ the media officer of the South African Army told me. I was in Ruacana, in the ‘operational area’ of the border between Namibia and Angola, trying to get a feel for the state of the war between the South African army and the South West African People’s Organisation (SWAPO).”

This is how reporter Max du Preez relates one of his many experiences in his book *Pale Native - Memories of a Renegade Reporter*. A bit later he encounters a dying young soldier, begging him: “Het die baas vir my water? [Can boss give me some water?]”

Du Preez continues that he had seen people die before, in Soweto, Mozambique and Angola, but this was different. “This young man’s death and his words would haunt me forever.”

What can be learnt from Du Preez’s experiences as a reporter and about the risks of investigative journalism? Or from other outstanding reporters in Africa and around the world? Depending on the length of the course, their experiences can be used for assignments, or for short, longer or more in-depth presentations.

ACTIVITY 1

This activity is for a shorter course. Start every day with a “15 minutes about my favourite reporter” presentation by one of the participants. The presentation must include background on the reporter and information on his/her working style, as well as advice and professional tips that can be learnt from the reporter. The presentation can be supported by short examples from newspapers, magazines, radio, television, the Internet or books.

ACTIVITY 2

This activity is for a long(er) course. Here you can give the participants an opportunity for more in-depth presentations by adding examples of stories that can be read, listened to or watched and followed up with advice on what can be learnt from them about, for example, research, professional style and story-telling.

IDEAS FOR A BETTER MEDIA WORLD

Although about one billion people in the world now use the Internet and access to the Internet is spreading rapidly across the African continent and the world, millions of people still have very little or no access to the media or a choice of what they can read, listen to or see. In *The No-Nonsense Guide to Global Media*, Peter Steven reminds us of all those who are excluded from the media. He lists four important reasons:

- **No access**, for example, to TV due to lack of electricity, or to the Internet due to a lack of phone lines.
- **No choice**, due to censorship or commercial and corporate priorities, resulting in a lack of diversity.
- **No respect**, because the dominating media companies don't provide their audiences with content that reflects their lives.
- **No interest**, for example, in the poorest or oldest part of the population as they don't represent 'a good demographic' for consumption. Instead the media companies focus on the young audience or the well-off middle classes.

ACTIVITY 1

Who are excluded from the media in our country/region or on our continent? Choose a suitable level and start a discussion or a mind-mapping exercise with all participants involved to investigate, narrow down and list the problems around this topic.

ACTIVITY 2

Start with presentations on one or more initiatives to build media opposition to the dominant media. One example can be "The People's Communication Charter" (the latest version can easily be found if you search for the phrase on the Internet). In the Charter, the signatories declare that:

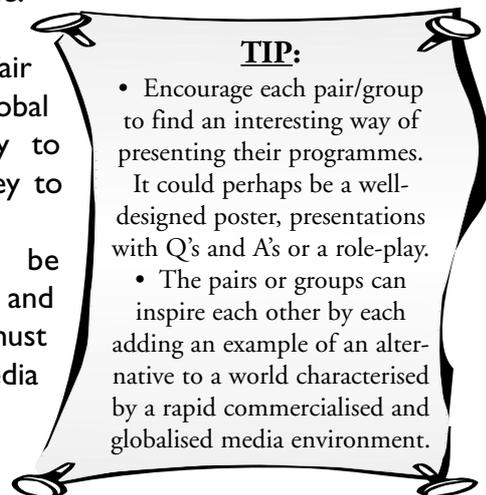
- Communication is basic to the life of all individuals and their communities.
- All people are entitled to participate in communication, and in making decisions about communication within and between societies.
- The majority of the world's people lack even the minimal technological resources for survival and communication, and, unless resources are re-allocated, new communication technologies tend to further widen the gap between the rich and the poor.
- In a growing number of countries, the concentration of commercial operators displaces public media, erodes the public sphere and fails to provide for cultural and information needs, including the plurality of opinions and the diversity of cultural expressions and languages.

Any of the Charter's 18 articles can be used as examples of which issues need to be addressed to improve access to information. Article 12, for example, deals with Cyberspace and states that all people "have a right to universal access to and equitable use of cyberspace. Their rights to free and open communities in cyberspace, their freedom of electronic expression, and their freedom from electronic surveillance and intrusion, should be protected".

Continue after the introductory discussion or presentation by dividing the participants into pairs or smaller groups. Assign each pair or group to:

- Work out a programme for a better media world.
- Find an interesting heading for their programme, for example: "Ten Steps for Media Democracy", "A Communication Charter for People in Africa" or "Eight Action Items to Help Foster Positive Change".
- List the different steps or actions that can be taken to change and develop access to the media. For example:

1. **Access:** In our country people must have fair and equitable access to local and global channels of communication. One way to achieve this is by investing public money to provide cheap broadband connection.
2. **Ownership:** One company shouldn't be allowed to own all the newspapers, radio and TV stations in our country. Diversity must be protected through our nation's media legislation.





TEN STEPS FOR PLANNING IN-HOUSE TRAINING FOR NEWSPAPERS

“So, what you say is that we are very good at local news, features and sports.”

“Yes.”

“What do we have to improve?”

“To reach a wider range of readers you need to work with news with many dimensions. Add fact boxes, graphics and more short interviews.”

“In my reading I have also recognised that some of your reporters have fallen below standards of writing.”

“You also ought to analyse who the ‘heroes’ are in your stories. Why so many male politicians and managers? Where are the women from the different levels in society? If you want them as your readers you must get them into your paper. And in your interviews and profiles you need to delve a bit deeper under the surface of the interviewees. Follow-up questions are lacking.”

“Could we cover these topics in our training?”

“Yes, in-house-training can be a quick way for your staff to move forward.”

“We also need some of our reporters to learn new skills in reporting about economics and research on the Internet. Could that be included?”

“No problem. I will bring back some ideas on that to our next meeting.”

This could be an excerpt from initial talks with the management of a daily which has decided to ask the trainer to come to the reporters and editors, rather than sending them away for training.

An advantage of working directly with the staff is that the editor and the trainer might see the changes much quicker than when the individuals are sent to different courses. It can also save money, with less travel costs for the reporters or editors.

The most serious disadvantage is likely to be retaining focus on the training if it is taking place inside a media house. Often editors are asked for advice or quick decisions; reporters are ordered out to cover important news events and as a trainer it is very difficult to keep the group together.

Despite this, there are ways forward. As a trainer you will have to be very strict in the planning of the training and get the commitment of the editorial board before starting the course. You could tell the board that if you do the training in their media house for, say, a concentrated three hours a day during the week, the participants shouldn't be allowed to come and go during that time.

Other possibilities are to divide the staff into smaller groups, to have replacements during the training or to conduct the training on weekends if there is no newspaper to be published the next day.

In this chapter we have chosen in-house training for newspapers as an example of how to plan and conduct the training. But irrespective of which media house you are planning to train in (a newspaper, a radio or TV station), it is possible to use the same step-by-step approach to build on. You can also add many of the exercises from the general training principles presented in other chapters of this book. Basically there are some common roles that you can act in as the trainer:

Analyser: First try to see the different structures in the newspaper, for example strengths and weaknesses in news evaluation, writing style, design or photo journalism. Try to evaluate the standard and also to compare "your" newspaper with that of the competitors and what others of the same size in the region or on the continent are doing. What standard of journalism have they reached?

Partner for discussions: Use the advantage that you are "someone coming from the outside", who has time to discuss the different aspects of the newspaper with the reporters and editors.

Questioner: A good habit is to sit down occasionally to question how editors and trainers are working. Do they take all the methods for granted? Are they always the best ones? To be a questioner is an important role of the in-house trainer.

Listener: The pace of work inside today's newspaper is getting quicker and quicker. When speaking to the staff, many will probably complain that "no one has time to listen". After doing in-house training for a while you will probably (and hopefully) win the staff's confidence and they will start telling you what gets into the newspaper, what's not in the paper and what could be changed.

Catalyst: If there is conflict amongst the staff you will soon become aware of it by listening. You might become aware of different informal groups inside the editorial office, and if there is a need for changes you might be the one to bring them to the surface during the discussions in the training. It's important to be aware of this role: analyse the criticism you hear, and consider what issues you should raise in the training to develop the paper, or what is best avoided.

Creative thinker: You should also try to add new knowledge or working methods by introducing concrete examples for change. Or even better, use different exercises to create an atmosphere where the participants themselves start developing new ideas to be used on the different pages or in the different sections of the newspaper.

Visionary: Now and then you can present future goals to strive for. You don't have to expect immediate implementation, but see the ideas as seeds that will start growing after a while.

Problem solver and team builder: Set goals for a standard and think of the different skills that are needed to reach this. You will probably encounter resistance and excuses like "it's impossible, we have tried it so many times". You must then show your character as someone who can make suggestions on how to overcome these problems and if you manage this, the team will grow and be stronger than before the training started.

Once you are aware of these roles, you can start to take the following steps towards a successful in-house course:

1. Initial step

This is related to how in-house training for newspapers can be initiated:

- Is the course offered by your training institution/company/freelancers?
- Or have you been requested to present the training at the media house?

Courses offered by institutions have become a common way for many training institutions to use their capacity with experienced full-time trainers or freelancers. A variety of training courses are listed and sent as 'offers' to editorial boards.

The titles of these courses can be used to emphasise what changes your training will bring about:

- News reporting with more dimensions.
- Sharpen your tools for editing.
- How to question for better profiles.

The first time you are accepted as a partner for in-house training you have to prove that your methods are good and that the outcome of the training is well worth the investment made by the media company. The basic principle for this is high quality, up-to-date information, new ideas and a professional working style. If you can provide these aspects, the next request will soon follow.

Another possibility is that the newspaper needs to change, for example, the style of its reporters and editors' work, layout or photojournalism to survive in the local, regional or national competition or against competing technologies such as TV and the Internet. In such instances, media houses turn to a training institution or individual trainers, well known for their interesting and challenging training methods, to help them to move forward.

2. Discussion with employer and discussions about training ideas

The next step is the initial discussions with your employer, represented by the owners/managers or responsible editors, to sort out the following:

- What are the general training needs? Which are the newspaper's strengths and weaknesses?
- The aims: is the training part of a strategic plan for change and long-term development, or a "quick injection" as a refresher?
- To upgrade skills, introduce new technology, change attitudes and/or working style? Other aims?
- What are the main objectives of the training?
- What format should the course have?
- Content?
- Style?

Other questions to start with are:

- Who should be involved - all the staff or a selected group?
- How much time can be set aside in the programme for you to get to know the newspaper and their staff?
- Does the training need one, two or more trainers?
- Frames for a timeline and budget?
- Who will be your contact?

If the discussion results in a preliminary agreement on a long-term programme rather than just a short course, you could suggest that the first part will consist of a number of sessions with the staff. This will be followed by individual meetings with each reporter to discuss their strengths and ways to develop them as reporters and editors.

But, before presenting the final ideas for the training course some more research has to be done.

3. Reading, the visiting and learning process and deep analysis

Now you and your training colleagues must try to understand the soul of the newspaper. Assign yourself to become a critical daily reader, looking for strengths and weaknesses. This period of reading is also useful to familiarise yourself with the weekly rhythm of the paper and to learn more about the different reporters' contributions.

Secondly, see if it's possible to spend time following the daily routines of the paper and its staff. Use the opportunity to sit in as a listener during meetings and discussions with reporters and editors. This is a way of acquiring knowledge and learning more about the paper and its staff. Also start playing your role as questioner and use the answers for your analysis of strengths and weaknesses and suggestions for development.

A third piece of advice to complement the reading-visiting steps is to start compiling files for reporters and genres.

a) Reporters' files

Collect a number of their articles. You need at least ten to see their personal style and to learn more about their habits. Read actively and make notes while you are reading: "Wonderful intro!" "Writing too monotonous." "Excellent rhythm in questioning!"

An easy way to remember all reflections and to get a quick overview is to work with Post-it notes. Write down your thoughts, paste them on the article and when you have gone through all the articles you can start to summarise your findings on the different genres:

- Devise an easy structure, for example "Strengths" and "To be developed". (The latter might be less critical than "Weaknesses".)

A complementary way is to ask the participants and reporters to choose their own examples of:

- Two articles they are satisfied with.
- Two failures.

Ask them to motivate why they have chosen these.

Also ask for a letter addressed to you in which the participants describe their strengths and what they would like to develop in their work at the newspaper.

This will be good preparation for the later individual talks, as they have to go back to analyse their working style in performing their tasks.

b) Genre files

These could be split into front pages, news items, news, interviews, profiles, features, photos, etc. Look for good examples and those with weak points: what's missing or overrepresented?

While working with your files you will gradually see different patterns emerging. Arrange them and use them for later analysis and future discussions with reporters and editors. This kind of reading is demanding but is also one of the keys to success, because when you meet the staff they will quickly find out what you know about the newspaper or not. And, when you get down to the details it will be much easier to win their confidence and convince them about your ideas. The reading is also part of the preparation for the individual talks with the staff members, if that's included in your training proposal and agreement.

4. Ideas for development, change and the compilation of preparatory material

As a summary of the third step you can start to:

- Develop some ideas for change or development which will be tested during the course.
- Prepare suggestions for training sessions.
- Prepare the course material with examples to discuss the different genres. You can also start to look for preparatory reading for example some newly published articles about developments in the press, future trends and standards. This can be a way to open the participants' mind for development.
- Another possibility is to ask the participants to compare material in the newspaper over a month. Can you see any typical patterns?
- Do a comparison of the newspaper with other newspapers in the town/region/country.

If there is enough time, you could suggest that members of the staff form teams or groups to do their own comparisons. This will give the participants stronger ownership of the course. The assignments can be to:

- Analyse the work of competitors or similar newspapers in the region, in the country, on the continent or even worldwide.
- What are the differences or similarities? Positive? What can be learnt from them? Strengths?
- What should be avoided? Weaknesses?
- Suggestions for change?

5. New discussion with employer and final agreement

With all these preparations done, you can return to the employer for a final discussion.

- Present your research. Do your conclusions match their ideas?
- Suggest a training plan and working methods, motivating carefully why you suggest certain sessions for training.
- Match your ideas with those of the editors. Leave room for changes and new input from the staff.
- Discuss practical arrangements - which venues could be used, and a timetable for the training.
- Finally, sign an agreement or ask one to be sent to you. This is important to sort out what should be included or not, what you should provide and what the employer should provide for a successful outcome.

6. Planning in detail for the course days

When everything has been approved, it's time to start the final planning. During this process you should try to keep the following keywords in mind:

- Work: in different steps, i.e. from front page to feature.
- Balance: between analysis, exercises, reports, discussions for change and improvements.
- Challenge: yourself by bringing different methods for the different sessions.
- Additional examples: prepare examples from the newspaper and other sources that support your ideas.
- Find: good examples from their own newspaper and from different reporters.
- Avoid: choosing many negative examples from the same reporter.

Here are some examples of modules for an in-house programme in a daily, conducted in two steps:

First step, common days, to be accomplished during three Saturdays in a row:

DAY I

09:00-9:30: Welcome to the in-house-course!

- Some words from the editor-in-chief.
- Presentations of the trainer.
- Ideas on how to work during the training course.
- What do we want to achieve?
- Working hours?
- Methods?
- Practical matters.

09:30-10:30: My reporter's/editor's shield.

- Presentation of participants through self-portrait, vision, strengths and weaknesses.

10:30-10:45: Tea break.

10:45-12:30: Where are we? And where are we heading with our paper?

The...(name of the daily) versus our competitors.

- Our strengths and weaknesses in content and design.
- Reflections and visions from the staff and the course leader in the role as critical readers.

12:30-13:30: Lunch.

13:30-14:30: How do we receive our readers?

- Can the "entrance" be polished and some elements added?
- Work with the front page. Suggestions for change.

14:30-14:45: Tea break.

14:45-15:45: The precious news items and captions. Do we care about them?

- About news items and captions.

15:45-16:00: What did we achieve today?

- Summary of steps to take after the course.



DAY 2

09:00-09:30: Good morning and welcome back!

- Practical matters.
- Something remaining from the last session?
- How did the first session affect your work during last week?

09:30-12:30: Sharper, shorter and with more catchy headlines.

- Common problems with style, structure and language in news writing.

(10:30-10:45): Tea break.

12:30-13:30: Lunch.

13:30-15:45: How can we reach our readers from different perspectives?

- Principles of news with many dimensions.
- How to add fact boxes and graphics.
- Participants' ideas on how to improve their stories.
- Presentations.

(14:30-14:45): Tea break.

15:45-16:00: What did we achieve today?

- Summary of steps to take after the course.

DAY 3

09:00-09:30: Good morning and welcome back for the last day!

- Practical matters.
- Something remaining from previous sessions?
- How did the second session affect your work during last week?

09:30-12:30: Nothing interests people more than people.

- Before, during and after the interviewing process.
- Analysis of how we work with the interview from preparation to publication.
- Closer look at different kinds of interviews in the newspaper. Strengths? Weaknesses?
- Tools for reporters and editors to develop the genre.

(10:30-10:45): Tea break.

12:30-13:30: Lunch.

13:30-15:30: How to create interviews/profiles with many dimensions.

- Ideas for a variety of interviews/profiles and their design.
- Portraits from outside - inside. Practical exercises.

(14:30-14:45): Tea break.

15:30-16:00: What did we achieve today?

- Summary of steps to take after the course.
- Evaluation of the three course days.
- Practical matters for step 2.

Second step, trainer's individual meetings with reporters, to be accomplished during three days in the week after the first three common course days.

Suggestions for time schedule for individual meetings (based on discussions with five reporters a day):

08:30-09:30	:	Meeting with reporter
09:30-10:00	:	Time to rest and prepare for next meeting
10:00-11:00	:	Meeting with reporter
11:00-11:30	:	Time to rest and prepare for next meeting
11:30-12:30	:	Meeting with reporter
12:30-13:30	:	Lunch
13:30-14:30	:	Meeting with reporter
14:30-15:00	:	Time to rest and prepare for next meeting
15:00-16:00	:	Meeting with reporter

7. The work during the course days of the first step

In general you can work as recommended for other courses, remembering especially to:

- Be there in time to check the day's newspaper, arrange the training room and receive the participants.
- Have all your exercises well prepared so you have time to chat with participants during the breaks.
- If needed, use parts of the break to "clean up" after the last session and quickly change the atmosphere in the room, for example with examples on the laundry line or the board.
- Have your lunch with the participants to answer questions and check the atmosphere after the training in the morning.
- Don't rush off after the training. Clean up and linger in the training room or in the editorial office to get comments and pick up ideas or suggestions after the day.
- Sit down after each day together with your contact person to discuss the outcome of the training. What went well? Any changes that have to be made before the next session? Are there more examples that must be added?
- Finally, have some rest and make the final changes/preparations for next day.

Examples of training methods that could be connected to this programme

DAY I

09:00-9:30: Welcome to the in-house-course!

It's good to start with an introduction by the editor-in-chief to stress the importance of the course. He/she can encourage the participants to be active and underline the importance of the course on the development of the newspaper's future.

The participants might have met you during the initial stages of the planning process. Perhaps you were introduced during an editorial meeting or you have given a short presentation during your preparatory work for the course. If not, start with a short presentation of yourself. Why not try this with some pictures or keywords, complemented by a short introduction of yourself and your background? Add some important ideas for you as a trainer/journalist (to establish your authority as the trainer if someone is doubtful about your ability) and the goals of the course. Leave some time for questions.

Continue with what you plan to achieve during the course, go through the training programme to make the overall structure clear, tell them that you will use a variety of methods and an outcome that will hopefully support and inspire them in their future work. Finally, agree on the working hours and sort out if there are practical matters regarding breaks and lunches.

09:30-10:30: My reporter's/editor's shield

The in-house-course differs from other courses in that participants probably know each other before the course and you might have got to know them partly through your preparations. Anyway, "My reporter's/editor's shield or totem" (see page 44 for details) presented on an A3 sheet might be used as an ice breaker. The drawing of their self-portrait adds a humorous element and by getting them to list their strengths, weaknesses and visions, you and the participants will have a chance to learn more about each other. At the same time, the exercise will encourage them to use the method of analysing strengths and weaknesses as a platform for change and development.

Paste the papers on the wall in the training room and use them as a reminder of the participants' names and to link their points with the forthcoming discussions. For example, during the interview session:

"From your shield I can see that you, NN, wrote down that you are a good interviewer. Can you develop that a bit further? I have also noticed that while reading the paper. Tell us more!"

Or:

"You, NN, have mentioned problems in your interviewing style as a weakness. Can you develop that a bit further?"

10:30-10:45: Tea break

**10:45-12:30: Where are we - and where are we heading with our paper?
The (name of the daily) versus our competitors.**

Here, you can start presenting your analysis as the participants might be eager to hear the result of your reading of the newspaper for a while. Start by underlining the strengths and positive trends you have noticed. Check with the staff if they share your view or want to add their views on the direction the newspaper is heading.



List the weaknesses and start bringing in general ideas on how they can be overcome as suggestions for development.

12:30-13:30: Lunch

13:30-14:30: How do we receive our readers?

To initiate the discussion and get ideas for the front pages, choose examples from the following methods:

Alternative 1

- Hang a number of front pages from their newspaper on the laundry line.
- Prepare what you consider positive and negative examples.
- Ask participants to choose the best one and motivate why.
- Summarise the motivations for their views of the strengths of the front page.
- Continue by asking or presenting what needs to be added.

Alternative 2

- Divide the participants into pairs or smaller groups.
- Give them a collection of front pages from one week's editions.
- Ask them to discuss the front pages and to come up with five ideas for improvement.
- Presentations and summary.
- Agree on some main steps that could be taken to improve the front page after the course.

Additional

- Bring examples of front pages from comparable newspapers in the region, country or from abroad.
- Present some trends.
- What could be learnt from the other newspapers?

14:30-14:45: Tea break

14:45-15:45: The precious news items and captions. Do we care about them?

As an example you can start by asking the reporters how they view the writing of news items. The answers will probably range from "If I have only written news items I don't feel that I have produced anything of value during working hours" to "News items are the most precious thing we have in our paper. The shortest ones are the most widely read."

Continue by handing out examples of news items you collected during your reading. Arrange them beforehand under different headings such as:

- Lacking in facts or mistakes in facts.
- Spelling errors.
- Unclear structure.

Go through the examples with the participants and discuss the reasons for the mistakes and summarise with presentations of golden rules for writing news items.

For captions

Hand out some newspapers to the participants. Ask them to find one caption each that is well written and to motivate their choice.

Continue the exercise by asking them to find a poorly written caption and to motivate their choice. Summarise their motivations on the board or a flip chart under columns with the headings 'Do!' and 'Don't!'.

15:45-16:00: What did we achieve today?

Ask everyone to give a short comment on the most useful knowledge they gained. Summarise the main steps you have agreed on to take after the course. The summary, led by you, can also be used as a recap of the day's learning. Finally, thank the participants for their contributions and efforts.

DAY 2

09:00-09:30: Good morning and welcome back!

"How did the first session affect your work during last week?" When you meet for the second day you could ask participants this question. As a trainer, also try to find examples of improvement as a result of the first day's training and comment on them. This will be an encouraging starter for the second day.

09:30-12:30: Sharper, shorter and with more catchy headlines.

Divide the participants into smaller groups with some pages of news each, perhaps from different sections of the newspaper. Assign each group (after some time for analysis and discussions) to come up with strengths and weaknesses in news writing in the examples you have brought and from their personal experience.



Add your analysis and give examples of strong/weak headlines, leads, quotations etc.

Continue by asking each group to choose a page and to paste it on the flip chart. Ask them to add advice for improvement with markers.

An alternative is to ask each group to focus on aspects in news reporting that must be improved to raise the quality of the newspaper.

(10:30-10:45): Tea break

12:30-13:30: Lunch

13:30-15:45: How can we reach our readers from different perspectives?

Start with a discussion on new reading habits that have developed during the past few years, partially as a result of conscious efforts to reach different groups of readers. More often than not, the readers will ask: "What's in it for me?" The new reading habits are also partially the result of Internet web pages which are presented with more dimensions than only body type.

Show the participants how the different newspapers present their articles to their readers and let them compare them with "your paper". Are there any similarities and/or differences?

Next, divide the participants into pairs. Give each pair a news story from their own newspaper that could be improved by adding fact boxes, graphic elements, etc. Give them a photocopy on which they can draw and, if possible, a copy on an overhead transparency.

Ask them to come up with ideas on the development of the story and to prepare a presentation on additional ideas or to redesign the story with a marker on the transparency.

Summarise with some good advice on how to work with news with many dimensions.

(14:30-14:45): Tea break

15:45-16:00: What did we achieve today?

Follow the first day's pattern.

DAY 3

09:00-09:30: Good morning and welcome back for the last day!

How did the second session affect your work last week? Here you can follow the pattern of day 2. Look for improvements.

09:30-12:30: Nothing interests people more than people.

Use the Q & A method with cards (presented on page 122) to start and develop the discussion around common interviewing problems.

Follow up by taking a closer look at the different types of interviews in the newspapers - from short interviews to longer ones. What are their strengths and weaknesses?

Add good examples from other newspapers that could inspire the reporters. This could be a good tool for reporters and editors to develop the genre.

(10:30-10:45): Tea break

12:30-13:30: Lunch

13:30-15:30: How to create interviews/profiles with many dimensions.

Peg some portraits onto the laundry line and ask the participants to use them to develop ideas for a variety of interviews/profiles (with different exercises described on pages 191 and 192).

(14:30-14:45): Tea break

15:30-16:00: What did we achieve today?

Summary of the main steps to be taken after the course.

Evaluation of the three course days.

Practical matters for step 2.

8. Individual work with reporters

Assign one hour each for the reporters. Set aside some time between the different meetings so you don't have to rush from one reporter to another.



Prepare the meeting partly with the material the reporters have chosen (see step 3) and partly by choosing some of their articles you have collected during your preparatory reading.

Start the dialogue by asking them about their strengths. What are they good at in their work? Compare your examples with those they have chosen themselves. Remember to ask and listen before presenting your own opinion. The answers can be very enlightening.

Continue the dialogue with a discussion on how they see themselves as reporters and what they need to develop in their writing. Compare your suggestions with their own analysis.

Finally, agree on some important steps to be taken during the coming month.

9. Summary of work with editors/reporters

When you have completed the course and individual talks, it's time to summarise your suggestions and observations for presentation to your employer.

- Which ideas can be implemented?
- Right now?
- Later?
- Any suggestions for follow-ups?

10. Development of your own training methods

Set aside some time after the in-house course to arrange your material and notes. They will be useful for the future.

- What can be used for the next course?
- What needs to be improved?

PART 4

ENDING THE COURSE

- **HOW TO END A COURSE**
- **PERSONAL DEVELOPMENT AFTER THE COURSE**
- **COURSE EVALUATION BY THE PARTICIPANTS**
- **HANDING OUT CERTIFICATES AND THE FAREWELL PARTY**



HOW TO END A COURSE

Saying goodbye to each other is never easy. As the course draws to a close, you as the trainer and the participants will probably experience a sense of relief, knowing that the intensive course days will soon be over. But, there will also be a feeling of sadness as you will soon have to part.

To make the parting easier you can include a farewell day in the programme. On this day you move from the more serious exercises, where personal development is emphasised, and the evaluation of the course to a closing ceremony where certificates are handed out at a farewell party with food and dancing.

Here are some methods you can use at the end of the course.

TIP:

- Many websites give more alternatives or information on how to end and evaluate a course. Start searching by using words such as “course evaluations” or “course evaluation methods”.

ENSURING A SUCCESSFUL COURSE OUTCOME

On completion of a course, participants are likely to encounter certain constraints and challenges that might prevent them from applying their newly acquired skills and knowledge. What are these challenges and how can they be overcome?

Individuals often view their problems and obstacles in isolation and are unable to come up with possible solutions. Within a group situation there is a wealth of experience that can be drawn upon to look at challenges from a new perspective.

The effectiveness of any training programme depends on a number of factors, among them:

- The motivation and methodology of the trainer.
- The motivation and commitment of participants.
- The training environment (facilities, standard of accommodation, etc.).
- The participants’ working environment.

No matter how high the standard of the training and how motivated participants are, they often face several challenges when returning to their workplace. Among these are:

- Unpleasant or unfavourable working conditions.
- Superiors/editors who resist change, or feel threatened by new ideas.
- Transfers to other departments where the knowledge, skills and new approaches the participants acquired are no longer relevant.
- Restrictive policies and/or administrative requirements.

PROBLEMS DO HAVE SOLUTIONS

ACTIVITY

Divide participants into groups of preferably not more than 5 to a group. Each group must identify the challenges they are likely to face in applying their new knowledge, skills and approaches on returning to their respective workplaces.

The challenges must be written on Post-it notes which, in turn, must be pasted onto a blank sheet of flip chart paper. Once all the challenges have been identified they must be prioritised and the group must then discuss possible solutions.

The groups then reconvene in plenary and someone from each group presents his/her group's findings. As a further step, the input of the groups can be merged and common solutions can be discussed.

PERSONAL DEVELOPMENT AFTER THE COURSE

The following are some exercises that can be used by participants to ensure that the skills and knowledge they have acquired are applied in their personal life and to the benefit of their employers.

PERSONAL UNDERTAKING

Hand out a blank sheet of paper and ask participants to write: “Now that I have completed this course I will”, followed by undertakings of what they will do as journalists.

Then ask the participants to write their names and addresses on an envelope and to place their undertakings in an envelope, which they must seal and hand to you.

After a month or two the letters are posted to participants to serve as a reminder of their undertakings.

WHAT I TAKE AND WHAT I LEAVE

The idea behind this exercise is to draw up an individual action plan of what the participants would like to achieve or change through their attendance of the course.

ACTIVITY I

Hand out an A4 sheet of paper to each participant and ask them to write down what they take from the course and what action they want to take after the course. When this is done they must form pairs and start ranking the actions by questioning each other:

“What is most important action to you?”

“Leaving the editorial room more often.”

“And as number two?”

“Developing my skills in interviewing.”

“Good, and as three?”

When all the participants are finished, you can ask them to present the top three priorities of their action plans. This will give you and the participants a picture of their ambitions to change in their professional roles after the course.

If the group is not too big (a big group can be too time-consuming), you can follow up by asking questions on some of the actions.

“How will you achieve this step?” or “Tell us more about how you want to continue with these steps.”

Ask participants to keep their plans as a reminder of the course, like in the previous exercise.

TIP:

- If you want a more visible overview of the plans you can ask participants to present them in front of the group and then complete the presentation by hanging them on the laundry line.
- An alternative way is for the group to remain in pairs and to ask the participants to think of the people they will be meeting after the course, for example their editor-in-chief, a colleague amongst the staff and a friend. “What are the main points from the course you are going to tell them about? List them on the piece of paper and show your partner.”

ACTIVITY 2

Hand out another sheet of A4 paper to be used for a symbolic and also humorous ritual. Ask each participant to write in just one or a few words what they will leave right there in the room after the course. It can be negative ideas, bad habits, impatience, etc They do not have to sign the paper, but must come to the front of the group, crumple the paper up and throw it into an empty basket.

When the basket is full, ask two volunteers to come to the front, unwrap the papers and read what the participants have decided to leave behind.

TIP:

- The laundry line can also be used in this exercise to give a more visible overview of what participants have decided to leave behind.

THREE PICTURES AS SYMBOLS OF CHANGE

Has there been too much writing during the course? Or do you need a more visual way to summarise the changes participants want to make after the course? Then you can try the following method with pictures:

ACTIVITY

Prepare by bringing a number of magazines to the class and by drawing three boxes (a bit larger than A4) on the board, accompanied by a suitable heading (depending on the content of the course), for example: “Three steps to the future” or “My vision as ...”.

Ask participants to look for pictures that symbolise the steps they want to take. When they have all found their pictures, ask them to come one by one to the board, attach their pictures to the boxes and start telling the class what changes they envisage.

COURSE EVALUATION BY THE PARTICIPANTS

After the plans of action, it's time for the final evaluations of the course. However, it is highly recommended that trainee evaluations be done throughout the course. Some trainers reserve this exercise for the last day and hour of the training. That is the summative evaluation, summing up everything that has taken place since the course started. Although this provides material for future guidance, the benefits to the current trainees are minimal, if any.

It is better to work with a built-in continuous evaluation system, during and at the end of the course. At NSJ courses, for example, it is usual to have daily evaluations and mid-course evaluations, either orally or in writing. The results of these evaluations are used to improve the quality of the ongoing course or training programme. How can this be done?

- Each participant can be given an opportunity to give a brief summary of the previous day, focusing on what was done well and what could be improved.
- Assess the value of the different sessions of the programme by, for example, using the hopes and fears (as mentioned on page???)
- Open up the floor for suggestions about aspects such as content, working style and practical matters that could be changed during the course.

Then, before closing the course you can provide the trainees with a final evaluation form. Below are two examples of how they can be designed.

**Southern African Media Training Trust (NSJ)
Training & Consultancy Unit**

Course Evaluation form

LAYOUT AND DESIGN COURSE

512 ONTDEKKERS ROAD, ROODEPOORT, SOUTH AFRICA

A

QUESTIONS REGARDING THE CONTENT OF THE COURSE

For each listed topic, place an "x" in the number that best represents your skill/knowledge level before attending the training.

	Poor	Fair	Good	Outstanding
1. The uses of design: what design does	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
2. Design as journalism	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
3. Working with type/getting practical	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
4. Making up the page	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
5. Layout/design structures and strategies	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
6. Spreading in/out	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
7. Spreads	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
8. Features	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
9. Setting up stylesheets and creating templates	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

	Poor	Fair	Good	Outstanding
10. Exploration of InDesign tools and functions	1	2	3	4
11. Pictures and illustrations	1	2	3	4
12. Different strategies in kinds of front page	1	2	3	4
13. The use of type vs pictures	1	2	3	4
14. Hands-on design: problems and solutions	1	2	3	4

For each listed topic, place an “x” in the number that best represents your skill/knowledge level after attending the training.

	Poor	Fair	Good	Outstanding
15. The uses of design: what design does	1	2	3	4
16. Design as journalism	1	2	3	4
17. Working with type/getting practical	1	2	3	4
18. Making up the page	1	2	3	4
19. Layout/design structures & strategies	1	2	3	4
20. Spreading in/out	1	2	3	4
21. Spreads	1	2	3	4
22. Features	1	2	3	4
23. Setting up stylesheets and creating templates	1	2	3	4
24. Exploration of InDesign tools and functions	1	2	3	4

	Poor	Fair	Good	Outstanding
25. Pictures and illustrations	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
26. Different strategies in kinds of front page	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
27. The use of type vs pictures	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
28. Hands-on design: problems and solutions	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

B

QUESTIONS REGARDING PROGRAMME DESIGN

Place a circle around the number that reflects your choice.

	Poor	Fair	Good	Outstanding
29. Quality and effectiveness of the material used (were they easy to follow/understand?)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
30. Number, quality and effectiveness of visual aids	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
31. Appropriateness of the practical exercises	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
32. Amount of time spent on each topic	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
33. Appropriate size of class (Number of participants)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
34. Participant involvement and peer feedback	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4



***What additional topics should have been included in the
Layout and Design course?***

D

Place a circle around the number that reflects your choice.

How well did the trainer

	Poor	Fair	Good	Outstanding
35. Show content mastery/knowledge of material?	1	2	3	4
36. Explain material, give instructions?	1	2	3	4
37. Use examples/analogies to enhance learning?	1	2	3	4
38. Use time effectively (e.g. show organisation, prioritize tasks)?	1	2	3	4
39. Question participants to stimulate discussion and verify learning?	1	2	3	4
40. Motivate participants (e.g. show enthusiasm, encourage participation, demonstrate respect)?	1	2	3	4
41. Use vocal variety, volume, pace and clarity?	1	2	3	4
42. Use overheads, flip charts?	1	2	3	4
43. Overall rating of trainer	1	2	3	4

Comments:

.....

.....

.....

.....



E

QUESTIONS REGARDING LOGISTICS

(Please specify where:)

	Poor	Fair	Good	Outstanding
44. Accommodation	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
45. Meals	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
46. Venue	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
47. Transport	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
48. NSJ organisation and management of the course	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
49. Performance of NSJ Logistical Assistant ...	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
50. Field trip	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
51. Other <i>(Please specify)</i>	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

F

Please use the space below to write down any additional comments or suggestions you may have:

Comments:

.....

.....

.....

EXAMPLE OF A SIDA COURSE EVALUATION FORM

QUESTIONNAIRE

COURSE EVALUATION

Course:

Course leaders:

(1) *What is your opinion of the total duration of the programme?*

- Too long
- Just right
- Too short

If not just right, what would be a suitable duration for the programme in your opinion?

.....
.....
.....

What is your opinion on the composition of the programme? Are there any parts of the programme which should be extended and/or shortened?

If so which:

.....
.....
.....

(2) *How do you consider the **daily schedule**?*

- Too heavy
- Just right
- Too light

Comments:
.....
.....



Do you have any suggestions on changes in the general nature of the programme? If so, which:

- (3) Do you consider that the **theoretical training** corresponds to your professional needs?
- To a very large extent
 - To a large extent
 - To a sufficient extent
 - To a small extent
 - To a very small extent

Please Comments:

.....

.....

.....

- (4) Do you consider that the **practical training** corresponds to your professional needs?
- To a very large extent
 - To a large extent
 - To a sufficient extent
 - To a small extent
 - To a very small extent

Please Comments:

.....

.....

.....

- (5) What is your opinion on the overall **level of the programme** from your personal professional point of view?
- Much too high
 - Too high
 - Adequate
 - Too low
 - Much too low

Comments:

.....

.....

(6) Were there, in your opinion, any subjects that were **not adequately covered** in the programme?

- [] Yes
[] No

If yes, what would you like to suggest?

.....

.....

.....

(7) How did you find the overall standard of the instructors with respect to:

	Command of English	Method of instructions
Very good		
Rather good		
Fair		
Poor		
Very poor		

(8) Did you find the contents of the programme relevant to conditions prevailing in your employment?

- [] To a very large extent
[] To a large extent
[] To a sufficient extent
[] To a small extent
[] To a very small extent

Please state why:

.....

.....



(9) *Do you think you will have an opportunity to apply the newly acquired knowledge and experience in your present employment?*

- [] To a very large extent
- [] To a large extent
- [] To a sufficient extent
- [] To a small extent
- [] To a very small extent

What difficulties, if any, would you expect to encounter?

.....

.....

.....

.....

.....

.....

HANDING OUT CERTIFICATES AND THE FAREWELL PARTY

This part of the closure can be arranged as a “mixed ceremony”, starting with a speech and a personal summary by someone from the organiser/training institution or university, followed by yourself and maybe a representative of the participants.

Continue with the handing out of certificates. While doing this you might focus on the recipient, acknowledging in a serious and/or humorous way the contributions he/she made during the course.

This activity can be also be turned into an informal review of the course as well as create happiness and build up a positive atmosphere before ending the course with a dinner and perhaps a long night’s dancing.

TIP:

- To make it easier for you as the trainer and as a last collective effort you can ask all the participants to share the work of cleaning up the course venue before the closing ceremony.

PART 5

AFTER THE COURSE

- **REPORT WRITING - AND THEN?**
- **POST-COURSE ASSESSMENT**
- **SOME STEPS FOR DEVELOPMENT - INDIVIDUALLY OR IN A GROUP**
- **NETWORKING**



REPORT WRITING - AND THEN?

“Darling, come and let’s celebrate. I’m so relieved the course is finally over. I hope the trainees will use the new skills I have taught them. Anyway, that’s none of my business; it’s up to them and their supervisors.”

“ I don’t think so, my dear. Are you sure your work truly ends when the training comes to an end? Have you written your report? By the way, don’t you have plans to check on the effectiveness of the training you offered to the trainees to see how far the ideas are being implemented on the ground?”

“Oh, yes. You’re right. Let’s postpone the celebration. I have a report to write”

Okay, now that the training course is over and the participants have left, what is expected of you as the trainer?

- The first step is probably to have some rest, give yourself some time to relax and to reflect on the course.
- The second step can be a debriefing session with the training manager.
- The third (which you should not put off for too long as every day of postponement makes it harder to complete the task) is the trainer’s report.

A DEBRIEFING SESSION WITH THE TRAINING MANAGER

“Well John, let’s take an hour and see which comments there are in the participants’ evaluations. Here is a very positive one:

‘My institution is a typical training institution and I am involved 100% in the designing of training programmes for in-service journalists in Zambia. Therefore, this training corresponds to my professional needs. The methodologies of using media to teach media are the best. I was impressed.’

“Oh, this is great. Here you have some more praise. It seems that you have passed the job as a trainer with distinction. However, this participant has a suggestion for the future:

‘On the third day participants were divided into the print and radio group. There was, however, a feeling that for participants to be multi-skilled they need exposure to both the radio and print practicalities.’

“John, is this something we need to change for the next course?”

In addition to the report writing it can be very useful for the trainer to sit down with the head of training to analyse what worked well and what has to be changed for future training courses.

An important aspect of the debriefing session is the way you view or react to the participants' evaluations and comments. If there are negative or critical comments, do you take them personally or merely brush them aside? Or, do you open yourself up to learning from your shortcomings or the mistakes you might have made? If the comments are positive and full of praise, do you allow your ego to become overinflated? Or, do you see them as an incentive to improve your training even further?

You should view this session as a 'stress reliever' as you will no longer have to carry unresolved questions about the outcome of the course with you. The role of the training manager in this case is to be a good listener and adviser.

TIP:

- Conclude with a summary. What you can learn from the evaluations? What do you expect the training manager/organisation to do before the next course? And what might they expect from you?
- * Additionally you can list five steps you want to take as a trainer.

TRAINER'S REPORTS TO THE TRAINING ORGANISATION

How should the trainer's reports be written? NSJ, for example, requires two reports from their trainers: a day-to-day report and an overall course report.

TRAINER'S DAY-TO-DAY REPORT

TIP:

- Get into the habit of writing the day-to-day report at the end of each day, otherwise you risk forgetting what happened two or three days, or even worse, a week ago, and the report will serve little purpose.

The day-to-day report provides a quick reference and a summary of the content of the course. It enables the organisation's training unit to acquaint itself with the level of the material taught and the course evaluation can be compared to the day-to-day report. It enables you to know what topics were well assimilated, who taught or facilitated those sessions and vice versa. Additionally, it is a handy resource for you to critically examine the allocation of time and resources during the training period as you don't want to cramp all the topics into one or two days, leaving the rest of the period virtually free. The training unit can use the two reports for decision-making, for example, in the selection of future guest lecturers, resource persons, facilities and even trainers.

TRAINER'S OVERALL EVALUATION

At the end of the training, the institution that engaged your services would like to have your evaluation of the course, albeit from your subjective perspective. The trainees would have done their evaluation at the end of the training and their perspective, together with yours, will provide a better and more balanced analysis of the effectiveness of the training.

At NSJ, the trainer's report has headings relating to the overall quality of the course, co-operation between the trainer and NSJ, curriculum development, course plans, participants, logistics, venue, guest lecturers, trainer's performance and recommendations. All these are very important areas for future guidance of NSJ in the selection of participants, hotel accommodation, meals, logistical assistants and trainers.

When the training manager receives the reports, he identifies critical issues for discussion with the trainer or persons mentioned in the report whose input to the success of the course was considered very important. Usually, the training manager contacts the trainer for further discussions on the issues.

The final part, recommendations, plays a major role in shaping the NSJ course offerings, the venues and guest lecturers.

This is an example of how an overall evaluation for the trainer can be formulated. It should highlight both the positive and negative aspects of the course and include recommendations for future courses.

1. **Overall quality of the course**

- Was the course a success?
- What were the main achievements?
- Should the course be repeated?

2. **Co-operation between you and the training organisation**

Your subjective opinion on the level and quality of co-operation between you and the organisation:

- When preparing the course?
- During the course?

3. **Curriculum development**

- Was the process handled well?
- Are there things which could have been done differently?
- What would you have included that was left out?

4. Course plan

- How useful a tool was it?
- Was the timing too tight or too loose?
- Was it detailed enough?
- Did you have to deviate from the plan? If you did, what was the cause?
- Were the practical exercises used effective?
- Any suggestions for improvement?

5. Participants

- Was the group homogeneous?
- What could have been the ideal situation?

6. Logistics

- Was the accommodation suitable?
- What about transport arrangements?
- Was the money given to the participants for their meals adequate?
- Was the money (budget) available to you adequate for the smooth running of the course?

7. Venue

- Was the host institution suitable? Did it offer the right atmosphere for learning and working?
- What was the quality of co-operation with the institution's staff?
- Were there sufficient telephones, photocopiers, computers, fax facilities?
- Could you use them easily?

8. Guest lecturers

- Give their names and suggest their strengths and weaknesses.
- Should they be invited to a similar course in the future?

9. Your performance

- Did you find yourself on top of things during the course?
- Did you feel lost at times? Why?
- Would you like to be a trainer on a course like this again? Why?

10. Recommendations

- What should our organisation do in the future?
- What other topics should be included in the programme?
- Any other recommendations?

WHAT HAPPENS TO THE TRAINEES' EVALUATION FORMS?

How should the completed evaluation forms be used? Remember that the evaluation results are vital for your future guidance and performance as a trainer. The trainees are able to give you feedback on what they think about the course, the training methods used and their effectiveness, your human and professional relationships, your conduct, whether or not their expectations were met and what should or should not have been included in the course, etc.

You have to read through the evaluation forms thoroughly and, if possible, turn the answers to the open-ended questions into closed responses, thus allowing you to measure those responses in a quantifiable manner.

It is helpful to have both written and oral evaluations. The two formats complement each other. The oral evaluation provides room for discussion and in-depth probing while the written evaluation allows a much more structured or semi-structured format. Either way, the evaluations provide you with feedback from the participants regarding the training. Pay attention to them as they are a major source of information for your personal and professional development.

Whether you like it or not, that was how the trainees either saw you or perceived you. Take it in a good spirit and build on it, if it is generally positive, or amend your ways if it is negative.



POST-COURSE ASSESSMENT

You can use different types of assessment after the training has been completed. In the case of in-house training you can use observations and interviews. What have the trainees done differently since the training? Has their productivity increased? You may organise a structured or informal interview with the trainees and the trainees' supervisor jointly or separately.

In some cases, you may assign some projects and tasks to the trainees for completion and submission within a given period. Once you receive the completed project, you must make sure that you give feedback to the trainees. It is heartbreaking for trainees when they do not receive any feedback after submitting their projects and assignments.

Building or compiling a portfolio of performance is an effective, practical way to assess trainees after the completion of the course. For example, print journalists may file copies of their stories and articles in a folder. They would be required to highlight in those stories where they made use of the skills acquired on the training course. The same applies to, say, electronic or broadcast journalists. They can compile documentaries, news stories, features and other productions to highlight the extent to which they have applied the knowledge they acquired. Such productions can be packaged in audio and videotapes for your assessment and feedback.

Other means of assessment include the use of journals and exhibitions. You need to bear in mind that any post-assessment system you use must be relevant and not randomly instituted. The assessment should be integrated with the curriculum in order to ensure relevance and effectiveness.

FOLLOW-UPS

Some time after the training, you may send out questionnaires to the trainees and their supervisors to find out how well the training ideas and skills are being implemented on the ground.

At NSJ it is usual to send out different questionnaires to the trainees and their supervisors six months after the training course has ended. Below are samples of the two questionnaires. The feedback allows you to know in reality what is working and what is not.

FOLLOW-UP EVALUATION

TRAINING OF TRAINERS 21 APRIL TO 02 MAY 200- AT MASERU SUN, LESOTHO

Our records show that you participated in an NSJ sponsored course in 200-. We are conducting a follow-up exercise to improve the quality, effectiveness and standards of the course. This is consistent with our mission aimed at the “development of high quality cutting edge courses that address defined media training needs.” Could you please spare a few minutes to respond to the questions below:

1. Name of Participant:
2. Name of your Media Institution:
3. Position of Participant in Organisation:
4. List the five most significant aspects/topics learned at the course.
 - a.
 - b.
 - c.
 - d.
 - e.



5. Did you share some of the lessons learned with others? If so, in which way/to what extent?
.....
6. Have you been able to apply some of the ideas or things learned during the course in your work?
7. If yes, in which way?
.....
8. If no, what has been the major hindrance?
.....
9. During the course, there was not much time to have a look at all the background papers and documents given out by the facilitators and resource persons. Have you been able to study them now?
10. If yes, to what extent do you think these materials are useful to you?
.....
.....
11. How did you feel about participating in the course with journalists from other countries?
.....
12. How did you feel about participating in the course with journalists from other media (print/radio/television)?
.....
13. If you were to assess your work performance since participating in the course, how would you grade yourself?
 1. **Greatly improved**
 2. **Improved**
 3. **Not much improved**
 4. **Same as before the course**
 5. **Worse off than before the course**

14. What are your feelings about the format of the training?

.....
.....

15. What suggestions do you have for future NSJ courses?

.....
.....

16. Would you like to attend another NSJ course in future? Why?

.....
.....

17. Use the space below to write any other remarks you may have.

.....
.....
.....
.....



QUESTIONNAIRE FOR EDITORS AND SUPERVISORS

TRAINING OF TRAINERS 21 APRIL TO 02 MAY 200- AT MASERU SUN, LESOTHO

In 200- the NSJ Trust organised several workshops aimed at providing participants with critical skills to meet modern day journalistic challenges. We are pleased that your media institution was involved in the above-mentioned workshop through the participation of one of your journalists/staff,

Mr/Ms

Before we start the next set of courses, we would like to evaluate the usefulness of the training based upon the performance of your member of staff who participated in the NSJ course. As part of the process, please, kindly complete the questionnaire below for our analysis and further action. Your response will go a long way in helping us to develop, improve or strengthen our course programmes.

1. Name of Organisation:
2. Your position in the organisation:
3. Have you detected any positive or negative change(s) in the work performance of your staff member who participated in the course?
4. If yes, what are the changes?
5. Which of the changes can you directly attribute to his/her attendance at the course(s)?
.....
6. Do you think your institution is benefiting from your staff member's participation in the NSJ course?
7. If so, in what ways?
8. If not, what do you think is (are) the likely reason(s)?
.....

9. Please, can you give us an assessment of the performance of your staff member since the completion of the course?

- 1. Greatly improved*
- 2. Improved*
- 3. Not much improved*
- 4. Same as before the course*
- 5. Worse off than before the course*

10. Will you allow another staff member to participate in NSJ courses in future? Why?

.....

11. How do you feel about the two-week duration of the course?

.....

.....

12. Use the space below to write any other remarks you consider useful.

.....

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.....

.....

.....



SOME STEPS FOR DEVELOPMENT - INDIVIDUALLY OR IN A GROUP

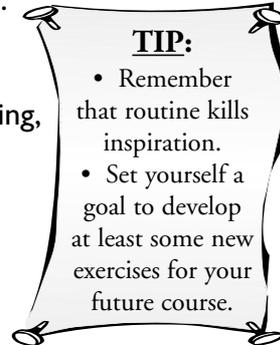
“Start collecting material well in advance of your lecture or course. Look for ‘This can be useful!’ material, positive or negative, and make sure that you keep it.”

In the first section (see page 30) we gave this advice and now in the last section we turn back to these lines again, as a reminder. Hopefully, the advice will help you to start the next course on a new, higher level.

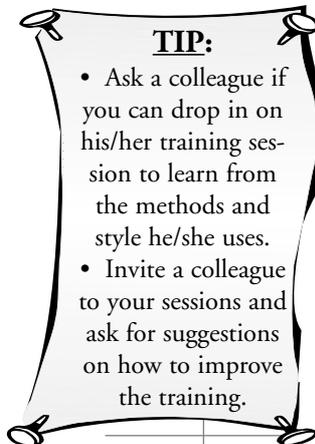
What more can you do as a trainer to be well prepared?

SEARCH FOR FURTHER READING AND TIPS ON THE INTERNET

- Search for more reading about training and training theory, in books and on the Internet.
- Continue to check and add material to your “Favourites” and search for different websites (media companies and training institutions) to find the latest information about your subject.
- What can you find on the Internet regarding training? Set some time aside regularly to search for websites with useful tips for training.
- Search words for general questions can be:
 - “training journalism”
 - “journalism training”
- Search also for special topics in your training, such as:
 - “interviewing”
 - “writing profiles”
 - “teaching with case studies”



WORKING IN PAIRS



Doing all the training single-handedly can be tiring. From our experience, working in pairs parallel with another trainer or discussing common problems with fellow trainers is a quick way to develop as a trainer. Why not look for a colleague and ask:

- Can you tell me how you do or would like to do this exercise?
- What are your best tips for covering this topic?
- Can we meet to discuss and exchange our exercises?

INDABA LEARNING FOR A GROUP OF TRAINERS

Alone or in a group? Sometimes it might be easier to progress to a better prepared and more skilled trainer if you get the chance to reflect on your role together with others. This can be organised as a self-development group, for example, with colleagues in a training institution or university or at courses for training-of-trainers.

Group indaba learning could be a useful method of learning. We regularly use it in the training-of-trainers courses to solve training problems and develop training programmes.

'Indaba' is a Zulu term meaning "topic". It can also be described as a meeting to discuss an important topic or a social gathering where discussion and debate take place and where participants learn from each other.

The characteristics of indaba learning are not only the meeting and discussion, but also the continuous process of presenting ideas or problems, discussions and reflection in a group, followed by action to develop the ideas or test the advice you get from participants in a group. (In Europe and United States the method is named action learning or "learning while moving".)

The method of indaba learning is built on some other principles:

- A democratic aspect, as everyone in the group gets the same amount of time to discuss their ideas or problems.
- The importance of listening to each other.
- Supporting and advising each other.
- Using the strength of the group.
- It has an informal structure.

AN INDABA GROUP FOR DEVELOPING TRAINING PROGRAMMES

ACTIVITY

Imagine a course where each trainer has to develop a training programme for his/her future training. The facilitators have set aside six sessions for indaba learning during the two-week course and each participant has been asked in advance to prepare the first draft of their programme.

The first step is to divide the trainers into indaba groups with preferably four but not more than six members in each group. When this has been done, participants can meet for the first session and start to present their ideas and discuss their topics, in this case their training programmes.

However, before starting, the groups have to agree on some procedures.

- How will the time be allocated? The basic idea is to share the time of the session in equal parts. If you have two hours at your disposal and four group members, each member can have about 25 minutes (with 20 minutes left for the start and the summary of the session). If you have three hours, each one can have about 40 minutes for their presentation and discussion (also with time left for the start and the summary).
- Who will be the timekeeper? The idea of the indaba group is to make it work without a facilitator. Instead, group members decide who will be the timekeeper during each meeting. His/her responsibility is to see that each member gets their portion of time during the session.

When the group has agreed on the ground rules, the presentations can start. Participants choose their presentation order voluntarily, and then the first one can give a summary of his/her ideas for a programme, preferably supported by a copy of the draft to each member in the group.

When he/she has finished, the floor can be opened for questions, comments and advice.

The first comment might be, "I am not clear about the main goals of the course."

Another indaba member might think the proposed training programme is too condensed. "Will you manage this during five days? You need at least ten!"

During this process, the focus should be on the presenter and his/her programme. When the timekeeper signals that his/her time is nearly up, the presenter should preferably conclude with a short summary: "This and that has to be worked on for the next session to develop my programme further."

In this way each indaba member gets their share of the time and can present and get feedback on their programme ideas. Before it's time for the next session, the participants have to develop their programmes and present the new version to the group, based on the same principles as for the first

meeting. The content and structure will gradually develop into a complete training programme which is to be presented at the end of the training course.

However, there are some general problems to be aware of during the sessions:

Problem 1: The presenter uses all his/her time on the presentation, leaving no time for suggestions or advice.

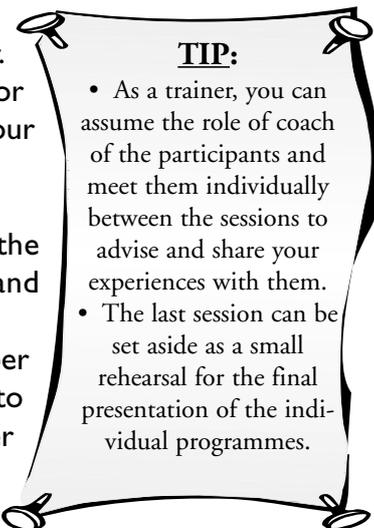
Solution: The timekeeper can occasionally remind the presenter in a discreet way how much time is still left.

Problem 2: The participants interrupt each other.

Solution: Someone in the group can ask for "Order in the group! Remember our agreement! One by one."

Problem 3: One member takes over from the presenter with a very long and time-consuming, personal example.

Solution: See the example above. "Remember our agreement! Now it's xxx's time to present. You will have your turn after him/her."



AN INDABA GROUP FOR SOLVING TRAINING PROBLEMS

ACTIVITY

Imagine a training institution or university with many trainers. Instead of trying to cope with training problems individually, someone comes up with the idea of starting an indaba learning group. Six trainers decide to meet during the semester to support each other. Each of the trainers agree to bring one of their training problems to the first session, for example:

- Time constraints.
- How to keep the trainees focused during the entire course.
- Motivating all the trainees.
- Difficulties in handling technical equipment.

At the start of the first session, it is a good idea to set the ground rules for the group. Besides time allocation during each meeting, issues such as who will be the timekeeper, how often the meetings should be held and note-taking can be discussed.

The problems and solutions could possibly be used for an introductory training course during the next year. They could also be published as useful advice on the training institution's website.

During the coming weeks, each member of the indaba team can present his/her problem and get advice on how to overcome it from the other participants. At the end of each session there can be some time left to:

- Review the meeting: What did we gain/learn during the indaba meeting?
- Plan for the next step: What challenges do we have to overcome before the next session? What actions are we going to take?

At the second session participants report about success or failure. If the focus is on success, what more can be learned from the reasons behind it? Can you improve the successful method further?

If the focus is on failure, how can you overcome the problem? What advice and/or support can the participants give, based on their experience from similar situations?

The process of learning and action has, hopefully, started to move forward and when one participant is satisfied with the results he/she has achieved, he/she is allowed to introduce a new topic for discussion and solution-finding with the support of the group.

TIP:

- Encourage the participants in the indaba group to use a positive and supporting questioning technique, with open-ended questions such as:
“What can you do to overcome this problem?”
“What do you think would happen if you?”
“What can you do to?”
“How can you?”
- What is there to learn about “indaba”, “indaba learning” or “action learning” on the Internet? Use the different search words and try to learn more.

MY TRAINER'S SHIELD OR TOTEM

This version of the exercise, first described on page 46, can also be used as a starter for an indaba group discussion. You can use it for trainers who don't know each other beforehand, or for trainers who know each other well, but are now meeting in a group and need a common platform for personal development

Allow trainers 15 minutes for reflection and for filling in the different boxes with a self-portrait, their vision, strengths and weaknesses in their professional role as trainers.

Follow up with an analytical discussion of each of the self-portraits, as well as giving good advice to each other. The session can start with questions such as:

- What inspiration can we get from the visions?
- What can be learnt from the strengths?
- How can we overcome the weaknesses?

<p>Self-portrait <i>(draw a picture of yourself)</i></p>	<p>My vision as <i>a trainer in pictures or words</i></p>
<p>Strengths as <i>a trainer in pictures or words</i></p>	<p>Weaknesses as <i>a trainer in pictures or words</i></p>

QUESTIONS AS STARTERS

This exercise was presented earlier (page 46) as a surprise starter for reporters. Now we have changed the role of reporter in the boxes to the role of trainer and will work in the same way to share training experiences.

The trainer in the group prepares questions, based on the examples below. Turn the papers facedown and let each member in the group draw one question, like cards, and start talking.

From our experience, we know that these questions can be enough for many hours of discussions.

<p>Your worst mistake as a trainer?</p>	<p>Your happiest moment as a trainer?</p>	<p>Where do you get INSPIRATION from as a trainer?</p>
<p>When are you nnnervous as a trainer? And how do you handle your nnnervousness?</p>	<p>Describe a VERY GOOD day in your life as a trainer.</p>	



MY BEST TRAINING IDEAS

This can be a heading for a session of an hour or more to exchange good training ideas with participants from the staff in a university or training institution or during a course for trainers.

ACTIVITY 1

Each trainer can be invited to be “Guest Professor” and to present the theory behind their exercise as well as demonstrate (with the colleagues as participants) how it is done.

Follow up with questions about the method and discuss new ideas on how it can be developed.

ACTIVITY 2

Change the room where you are meeting into a “Gallery of Training Ideas”. Let all the trainers prepare one poster with the main elements of their method. Put the posters up on the walls and start a tour, stopping with a short presentation at each poster.

ACTIVITY 3

A complementary possibility can be to meet colleagues to develop new exercises. Start by listing the topics on which trainers need more exercises for their training. For example:

- Interviewing skills.
- Global journalism.
- How to start with newcomers in journalism.

Use the method of brainstorming (see page 21 & 149) as a starter and follow up with the formulation of the methods.

A second option (or a development after the brainstorming session above) is to split into groups. Each group chooses one topic and brings back concrete ideas after the topic has been discussed for an hour:

“Our group found that although we are getting more connected to each other through the Internet, many parts of the world are forgotten and in a kind of ‘information shadow’. We want our participants to come up with two answers:

1. Name five topics that you think are not covered properly.
 2. In which way can we get them out of the 'information shadow'?
- So, that was the first of our ideas for global journalism. The second is ..."

MY WORST TRAINING PROBLEM - HOW TO OVERCOME IT

"What kept you sleepless before, during or after the last training course? Let's share our experiences and see how our training problems can be solved. Who will start? Good, Karen will take the floor."

"My problem is whether I should use the 'should method' or 'could method' in my training, or to find the balance between them. Some participants like to hear that 'This is the way you should do it!' I prefer the opposite way, to expose them to different possibilities and give them the choice: 'This is the way you could do it!' But when I recently worked with a group of reporters from local and regional papers some of them criticised me in the evaluations and said that I was too soft."

"And what was your answer when you discussed this with your training manager?"

"That there are several ways in journalism. Everyone must find their own way. The main idea for me was to create a platform for discussion for the participants, which I managed to do."

This example of an opening question and continued dialogue can be an example of a starter for a group of colleagues sharing problems as trainers. There are several ways on how to proceed. Here are three activities:

LISTING WEAKNESSES, STRENGTHS AND SOLUTIONS

ACTIVITY I

Start with each trainer presenting one problem. Follow up with a discussion on how the problem could be solved. Summarise the presentations by listing the weaknesses and strengths, followed by ideas for solutions from the colleagues.

Weaknesses (according to participants or you as a trainer)

- Too soft an approach in training.
- Don't give enough advice or instructions to the reporter on how to continue.



Strengths (according to participants or you as a trainer)

- Create a platform for the participants to discuss their problems.

Ideas for solution (from colleagues among the trainers)

- Continue to follow your personal soft, training style.

A DISCUSSION ABOUT PROBLEMS BASED ON Q&A

ACTIVITY

The method here can be a variation of the Q&A for interviewing (see pages 122-124), led by the trainer or someone in the group. Write the headings Before, During and After on the white board or put them up on separate flip charts. Continue by handing out cards to each trainer and ask them to write down the training problem they want to discuss.

If it's a small group, the trainers can hand in one problem for each heading, but if the group is bigger a limit of one problem each for the session could be imposed. If there is a series of meetings, an alternative can be to choose one heading for each session.

Arrange the problems under the different headings, beginning from the left with the first cards to discuss how this problem can be solved.

Examples of problems arranged on the board:

Before	During	After
Ideas for exercises suited to the different levels training of participants	Timekeeping Dynamics during the day	To write interesting reports after my courses

NETWORKING

You need to provide a platform for trainees to link up and maintain an active stream of communication amongst them long after the completion of the course. To some extent, NSJ has been able to achieve good results in this respect, although there is room for further improvement. Through their regional nature, NSJ courses usually bring journalists from different countries together. In the course of the training, they get to know one another and the relationship is maintained years after the course has been completed. Although this essentially refers to the professional level, some participants have gone beyond that to exchange matrimonial vows!

Many formal networks have been developed during courses. During a course on the politics of HIV and AIDS health care in southern Africa, held in Lusaka, the trainees, of their own volition, decided to form a network of HIV and AIDS reporters. They established their own secretariat and mode of operations. A similar network, Southern African Sports Writers Association (SASWA), was established during one of the sports reporting courses.

The trainees are able to have country links that help with the verification and sharing of stories and breaking news. You must encourage trainees to go beyond the mere exchange of emails and telephone addresses. The trainer can set up a **wiki** on the Internet through which the participants can exchange ideas amongst themselves and with you, the trainer. It also allows the trainees to ask questions and receive answers from their fellow trainees and the trainer all year long.

An example of a wiki developed for the HIV and AIDS reporting course is provided below. For more information, visit www.journaidstraining.org. The forum discussion is at <http://www.journaidstraining.org/forum/index.php>. It is at the forum where active discussions take place.



Main Page

From JournaidsTraining

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- 3 Uploading Images and Documents
- 4 Newsletter

Welcome

Welcome to the 'Politics of HIV/AIDS Healthcare' wiki! This is a collaborative effort of the participants on the Southern African Media Training Trust's (NSJ) 'Politics of HIV/AIDS Healthcare' course held in Lusaka, Zambia from 19-30 September.

Visit <http://www.nsjtraining.org> for more information on the NSJ.

So what exactly is a wiki? We researched some Definitions of a wiki

Programme

Group contract

Forum

Visit our forum here (<http://www.journaidstraining.org/forum/index.php>)

Logistics

Uploading Images and Documents

Read: How to Upload Images and Documents

Another Uploading Documents tutorial

How to edit the wiki

Newsletter

Download the Umoyo newsletter here (<http://www.journaidstraining.org/wiki/images/7/7d/UMOYOFINAL.pdf>)!

file:///C:/DOCUME~1/NSJ/LOCALS~1/Temp/CT0IJZCC.htm

3/7/2006

HIV/AIDS Reporting

- Introduction
- Prevention
- Treatment
- Care
- Governance & HIV/AIDS
- Media's Response
- Ethics & Politics
- Reporting skills 1
- Field Trip
- Reporting skills 2
- Review of Course
- Umoyo newsletter



modify

RECOMMENDED READING

Media Theory

Williams, Kevin (2003): *Understanding Media Theory*. London, Arnold.

Learning and Training Theory

Hargreaves, Andy (2003): *Teaching in the Knowledge Society*. Maidenhead and Philadelphia, Open University Press.

Marton, Ferenc, Hounsell, Dia & Entwistle, Noel (1997): *The Experience of Learning*. Edinburgh, Scottish Academic Press.

Rogers, Alan (2001): *Teaching Adults*. Maidenhead and Philadelphia, Open University Press.

Practical Journalism

Clark, Roy Peter & Fry, Don (1991): *Coaching Writers. Editors and Reporters Working Together*. New York, St. Martin's Press.

De Burgh, Hugo, editor (2001): *Investigative Journalism. Context and Practice*. London and New York, Routledge.

Forbes, Derek (2005): *A Watchdog's Guide to Investigative Reporting. A Simple Introduction to Principles and Practice in Investigative Reporting*. Johannesburg, Konrad Adenauer Stiftung.

Practical for Trainers and Training

Brown, Sally & Race, Phil (2002): *Lecturing. A Practical Guide*. London, Kogan Page.

McGill, Ian & Brockbank, Anne (2004): *The Action Learning Handbook*. London and New York, RoutledgeFalmer.

Neumann, Eka & König, Cornelia, editors (2002): *Making Journalists fit for the 21st Century*. Berlin, INWENT, International Institute for Journalism.

Ethics for Journalists and Trainers

Keeble, Richard (2001): *Ethics for Journalists*. London and New York, Routledge.

Rønning, Helge & Kasoma, Francis P. (2002): *Media Ethics. An Introduction and Overview*. Maputo, NSJ & JUTA.

Ukpabi, Chudi, editor (2001): *A Handbook on Journalism Ethics: African Case Studies*. Namibia, MISA, NiZA and Chudi Communication Consult, The Netherlands.

Krüger, Frans (2005): *Black, White and Grey: Ethics in South African Journalism*. Cape Town, Double Storey.

Gender

- Gender Links & AIDS Law Project (undated): *Gender and HIV/AIDS: A Training Manual for Southern African Media and Communicators*. Johannesburg, Gender Links.
- Gender Links & SAMSO (undated): *Picture our Lives. Gender and Images in Southern Africa: A Manual for Trainers*. Johannesburg, Gender Links.
- Morna, Colleen Lowe, editor (2002): *Gender in Media Training: A Southern African Tool Kit*. Johannesburg, Gender Links.
- Morna, Colleen Lowe, editor (2004): *Ringing up the Changes: Gender in Southern African Politics*. Johannesburg, Gender Links.
- Morna, Colleen Lowe & Shilongo, Paulina, editors (2004): *Gender in Entry Level Journalism. Lessons from the Polytechnic of Namibia Department Media Technology GenderLinks Pilot Project*. Johannesburg, Gender Links.
- Southern Africa: Gender in Media Handbook*. Johannesburg, Gender Links.
- Rama, Kubi & Morna, Colleen Lowe, editors (2005): *My Views on the News! The Southern African Gender and Media Audience Study - Part One*. Johannesburg, Gender Links.

Global Journalism, Media and Democracy

- Du Preez, Max (2003): *Pale Native - Memories of a Renegade Reporter*. Cape Town, Zebra Press.
- Van Ginneken, Jaap (1998): *Understanding Global News: A Critical Introduction*. London, Sage.
- Mukela, John, editor (2001): *Essays and Conversations on Media & Democracy*. Maputo, NSJ Trust, Mozambique.
- Steven, Peter (2003): *The No-Nonsense Guide to Global Media*. Oxford, Verso.

Inspiring Reading for Trainers

- Deedes, William Francis (2004): *At War with Waugh. The Real Story of Scoop*. London, Pan Books.
- Hadland, Adrian (2005): *Changing the Fourth Estate: Essays on South African Journalism*. Human Sciences Research Council Press, Cape Town.
- Kapuscinsky, Ryszard (2001): *The Shadow of the Sun. My African Life*. London, Penguin Books.
- Fauvet, Paul & Mosse, Marcelo (2003): *Carlos Cardoso. Telling the Truth in Mozambique*. Cape Town, Double Storey.
- Reader, John (1998): *Africa. A Biography of the Continent*. London, Penguin Books.
- Scroggings, Deborah (2004): *Emma's War. A True Story*. New York, Vintage Books.
- Waugh, Evelyn (2003): *Scoop. A Novel about Journalists*. London, Penguin Books.

Photography

- Webb, John (2002): *The Zanzi Bar: Africa through the Lens*. Cape Town, Spearhead.
- Marinovich, Greg & Silva, Joao (2000): *The Bang-Bang Club: Snapshots from a Hidden War*. Johannesburg, Random House.

52 USEFUL WEBSITES FOR TRAINERS

(with comments on content from the websites' own pages)

1. www.africa.amarc.org “The World Association of Community Broadcasters (AMARC) Africa is a network of community radio stations, associate organizations and individuals that promotes social change through the development of a strong community radio sector.”
2. www.africamediaethics.com “Africa Media Ethics.Com promotes issues about media ethics as related to; media freedom of expression, journalism independence, and media roles in addressing social, political, economic, cultural and developmental goals - primarily in Africa and globally.”
3. www.africast.com “Global Africa network with news, television, audio and cinema.”
4. www.afrol.com “Is an independent news agency, established in 2000. We exclusively cover the African continent, in English, Spanish and in Portuguese.”
5. www.allafrica.com “Is a multi-media content service provider, systems technology developer and the largest electronic distributor of African news and information worldwide.”
6. www.americanpressinstitute.org/toolbox/ “Resources for reporters, editors and others doing research online.”
7. www.ap.org “It is the largest and oldest news organization in the world, serving as a source of news, photos, graphics, audio and video for more than one billion people a day.”
8. www.article19.org “ARTICLE 19 is an international human rights organisation which defends and promotes freedom of expression and freedom of information all over the world.”
9. www.awmc.com “African Women’s Media Center is the only continent-wide organization working with and on behalf of African women in the media.”
10. www.bbc.co.uk/education/home or www.bbctraining.com “Our aim for BBC Training & Development is to deliver a ‘just-in-time, just-for-me’ resource with equal importance given to learning content, support and management.”

11. www.corisweb.org “CORISweb is Transparency International’s (TI) Corruption Online Research and Information System, a free and readily accessible information resource for the global anti-corruption community, covering the causes and consequences of corruption and the remedies against it.”
12. www.cpj.org “Committee to Protect Journalists is an independent, non-profit organization dedicated to defending press freedom worldwide.”
13. www.cyberjournalist.net “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.”
14. www.cyber.law.harvard.edu/globalvoices “Global Voices is your guide to the most interesting conversations, information, and ideas appearing around the world on various forms of participatory media such as blogs, podcasts, photo sharing sites, and videoblogs.”
15. www.dw-world.de “The Training Centre is committed to promoting international broadcast development. Deutsche Welle with DW Akademie is committed to promoting international broadcast development. Here you can find guidelines and helpful hints for journalistic and technical work in radio and TV-stations.”
16. www.esperanto.selkiosk “KIOSKEN has links to news media all over the world, mainly to newspapers in the countries’ own language(s).”
17. www.foundation.reuters.com “Created in 1982 to support journalists from developing countries, the Foundation today embraces a wide range of educational, humanitarian and environmental causes and projects.”
18. www.futureofthenewspaper.com “Analysing operational and strategical developments for the press industry.”
19. www.genderlinks.org.za “GL works to achieve this vision through promoting gender equality in and through the media as well as in all areas of governance.”
20. www.globaljournalist.org “Global Journalist magazine defends, celebrates, reflects and explores the international media and freedom of expression in an honest and thought-provoking manner that both informs and inspires the global journalism community.”

21. www.ifex.org “International Freedom of Expression Exchange is made up of organisations whose members refuse to turn away when those who have the courage to insist upon their fundamental human right to free expression are censored, brutalized or killed.”
22. www.ijnet.org “The International Center for Journalists (ICFJ) is dedicated to helping journalists worldwide raise the standards of journalism, especially in places with little tradition of a free press.”
23. www.ire.org “Investigative Reporters and Editors, Inc. is a grassroots nonprofit organization dedicated to improving the quality of investigative reporting and providing training, resources and a community of support to investigative journalists.”
24. www.journ-aids.org: “Is a project of the Centre for Aids Development, Research and Evaluation (Cadre) that aims to support media professionals in their attempts to provide in-depth, accurate and critical reporting on HIV/Aids in South Africa.”
25. www.journalism.co.za “The site is intended both as a resource for working journalists in southern Africa and a teaching tool for the university programme at the University of the Witwatersrand and the Institute for the Advancement of Journalism.”
26. www.journalismnet.com/Africa “Resources and information for journalists reporting on Africa.
27. www.journalismtraining.net “The journalism pages of the Initiative for Policy Dialogue is aimed at helping reporters cover finance and economics in developing countries.”
28. www.journalist.com “The JournoList is an annotated list of sites chosen to help reporters, writers and editors make good use of the Internet.”
29. www.kasmedia.org “Our goal is to engender an enabling environment where journalists in the independent media can report freely, critically and responsibly to support the goal of democracy, economic growth, pluralism and human rights.
30. www.kidon.com/media-link/ “Here you can find links to over 15,000 newspapers and other news sources from almost every country and territory in the world. Every country has its own integrated page. There are no separate pages for newspapers, magazines, television, radio, and news agencies anymore.”



31. **www.mediachannel.org** “MediaChannel is a media issues supersite, featuring criticism, breaking news, and investigative reporting from hundreds of organizations worldwide.”
32. **www.mediahopper.com**: “A broadband portal to watch the live TV broadcast and on demand TV broadcast on the Internet.”
33. **www.members.optusnet.com.au/~slamble** (Computer-Assisted Reporting) “Research, links and resources for journalists, students, and journalism educators using computer-assisted reporting (CAR) methods in English speaking ...”
34. **www.misa.org** “The Media Institute of Southern Africa (MISA) is a non-governmental organisation with members in 11 of the Southern Africa Development Community (SADC) countries. MISA focuses primarily on the need to promote free, independent and pluralistic media.”
35. **www.newseum.org** “The world’s first interactive museum of news.”
36. **www.noodletools.com/** - Is a suite of interactive tools designed to aid students and professionals with their online research. From finding sources to citing sources.
37. **www.nsjtraining.org** “The Southern African Media Training Trust (NSJ) provides high quality in-depth courses to develop the professional standards of mid-career journalists and strengthen media institutions through out the 14 countries in the SADC-region.”
38. **www.poynter.org** “The Poynter Institute is a school dedicated to teaching and inspiring journalists and media leaders.”
39. **www.radiocollege.org** “With an ever evolving collection of how-to articles and links, plus regularly scheduled interactive seminars on both the art and business of radio production”.
40. **www.rap21.org** “RAP 21 is an electronic network for the African press. Through its website and electronic newsletter it provides a forum for discussion between newspaper executives and editors, journalists and other media practitioners spanning the continent.”

41. www.rsf.org “Reporters Without Borders’ maintains this trilingual (French, English and Spanish) website in order to keep a daily tally of attacks on press freedom as they occur throughout the world. Updated several times a day, it functions like a press-freedom news agency.”
42. www.safaid.org.zw “SAfAIDS’ promotes effective and ethical development responses to the epidemic and its impact through HIV/AIDS knowledge management, capacity building, advocacy, policy analysis and research.”
43. www.samtran.org “The establishment of the Southern African Media Trainers’ Network (SAMTRAN) is a direct response to the need and possibilities for collaboration between media trainers and institutions in Southern Africa.”
44. www.sangonet.org.za/portal “A development information portal for NGOs in South Africa.”
45. www.shambles.net/pages/staff/mngmnttool/ (Curriculum Collaboration Toolkit) “Effective teaching with technology matches the teacher’s goals and the learner’s characteristics and needs, with tools that ...”
46. www.snni.org “The news network Smart News Network International is organised by media organizations in Southern Africa who contributes on a daily bases by way of Internet with items of news, features, photographs and video images.”
47. www.transparency.org “Transparency International offers this web site to everybody with an interest in the fight against corruption.”
48. www.un.org “The United Nations web site with news, radio, TV, human rights, databases, documents and maps.”
49. www.unesco.org “Provides a geographical access to UNESCO’s activities in the area of communication and information in Africa:”
50. www.usus.org “USUS is a comprehensive Internet guide for journalists. It was created for those who want to have a better understanding of the Internet and its potential as a journalistic research tool.”
51. www.wan-press.org “The World Association of Newspapers is a non-profit, non-government organisation that represents more than 18,000 publications around the world.”
52. www.worldtvradio.com “A database for online television and radio.”



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