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Using Consultants for Materials Development

Nancy Bergau

University of Massachusetts - Amherst

R.F. Soedharno

University of Massachusetts - Amherst

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The Indonesia Nonformal Education Project is part of a large-scale development effort of PENMAS, the Directorate of Community Education of the Ministry of Education and Culture in Indonesia. The project was financed jointly by the Government of Indonesia and by a loan from the World Bank.

TECHNICAL NOTE NO. 19



USING CONSULTANTS FOR MATERIALS DEVELOPMENT

NOTE WRITTEN BY: NANCY BERGAU and R.F. SOEDHARNO

SUMMARY:

This note describes a process for incorporating the work of consultants into the materials development process. It outlines how to determine the need for a consultant, how to choose the right consultant, and how to hire and effectively utilize a consultant. It also describes a step-by-step process for using a consultant to develop an entire learning material.

TECHNICAL NOTE SERIES

1. *The Ecuador Project*: Discusses the basic goals, philosophy, and methodology of a rural, nonformal education project.
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3. *Hacienda*: Describes a board game simulating economic and social realities of the Ecuadorian Sierra.
4. *Mercado*: Describes a card game which provides practice in basic market mathematics.
5. *Ashton-Warner Literacy Method*: Describes a modified version of Sylvia Ashton-Warner's approach to literacy training used in Ecuadorian villages.
6. *Letter Dice*: Simple, participatory letter fluency games; a non-threatening approach to literacy.
7. *Bingo*: Describes Bingo-like fluency games for words and numerical operations.
8. *Math Fluency Games*: A variety of simple games that provide practice in basic arithmetic operations.
9. *Letter Fluency Games*: A variety of simple games that provide practice in basic literacy skills.
10. *Tabacundo - Battery-Powered Dialogue*: Describes uses of tape recorder for feedback and programming in a rural radio school program.
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12. *Puppets and the Theater*: Describes the use of theater, puppets, and music as instruments of literacy and consciousness awareness in a rural community.
13. *Fotonovella*: Describes development and use of photo-literature as an instrument for literacy and consciousness-raising.
14. *The Education Game*: Describes a board game that simulates inequities of many educational systems.
15. *The Fun Bus*: Describes an nonformal education project in Massachusetts that used music, puppetry, and drama to involve local people in workshops on town issues.
16. *Field Training Through Case Studies*: Describes the production of actual village case studies as a training method for community development workers in Indonesia.
17. *Participatory Communication in Nonformal Education*: Discusses use of simple processing techniques for information sharing, formative evaluation, and staff communication.
18. *Bintang Anda - A Game Process for Community Development*: Describes an integrated community development approach based on the use of simulation games.
19. *Using Consultants for Materials Development*: Describes an approach to selecting and utilizing short-term consultants for materials development.
20. *Designing and Using Simulations for Training*: Outlines steps involved in designing and utilizing simulations. Presents two simulations in detail.
21. *Q-Sort as Needs Assessment Technique*: Describes how a research technique can be adapted for needs assessment in nonformal education.
22. *The Learning Fund - Income Generation Through NFE*: Describes a program which combines education and income-generation activities through learning groups.
23. *Game of Childhood Diseases*: Describes a board game which addresses health problems of young children in the Third World.
24. *Road-to-Birth Game*: Describes a board game which addresses health concerns of Third World women during the pre-natal period.
25. *Discussion Starters*: Describes how dialogue and discussion can be facilitated in community groups by using simple audio-visual materials.
26. *Record-Keeping for Small Rural Businesses*: Describes how facilitators can help farmers, market sellers, and women's groups keep track of income and expenses.
27. *Community Newspaper*: Describes how to create and publish a community-level newspaper in a participatory fashion.
28. *Skills Drills*: How to make and use a simple board game for teaching basic math and literacy skills.
29. *Jigsaw Map Making and Photo/Writing Wrap-Up*: Describes two participatory activities designed for needs assessment of rural communities in Cambodia.

This note is part of a series of Technical Notes based on the experience of staff members working with PENMAS, The Directorate of Community Education of the Ministry of Education and Culture in Indonesia, and with the Center for International Education at the University of Massachusetts. The two organizations have been working together on a project financed by the Government of Indonesia with the assistance of the World Bank.

Each note focuses on a particular learning material, training technique, or issue which grew out of the experience of developing a large-scale, national, nonformal education program in Indonesia. The notes contain whatever information was available at the time of writing. They present a summary of experience in the hopes that it will be of value to others struggling with similar problems in different settings. The notes represent work in progress and are not intended in any way to be evaluations, although care is taken to present whatever evaluation information is available on the effectiveness of the particular method being discussed. They are intended to be self-contained so that practitioners can immediately adapt them for use in their own settings.

As in all such projects, many people contribute directly and indirectly to the development of methods. The notes attempt to accurately credit those most directly involved, but invariably there are contributors who go unrecognized, particularly in a project which encourages participation at all levels. Throughout the five-year period of collaboration, there has been a pattern of extensive binational effort.

We encourage readers to share with us their reactions and particularly relevant, similar experiences which they may have had in other settings. The notes are available in English from the Center for International Education and will also be available in Bahasa Indonesia from PENMAS. Notes will be issued periodically as experience produces approaches which we feel would be of interest to other practitioners.

Direktorat Pendidikan Masyarakat
Jalan Kramat Raya 114
Jakarta Pusat, Indonesia

Center for International Education
Hills House South
University of Massachusetts
Amherst, Massachusetts USA 01003

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INTRODUCTION

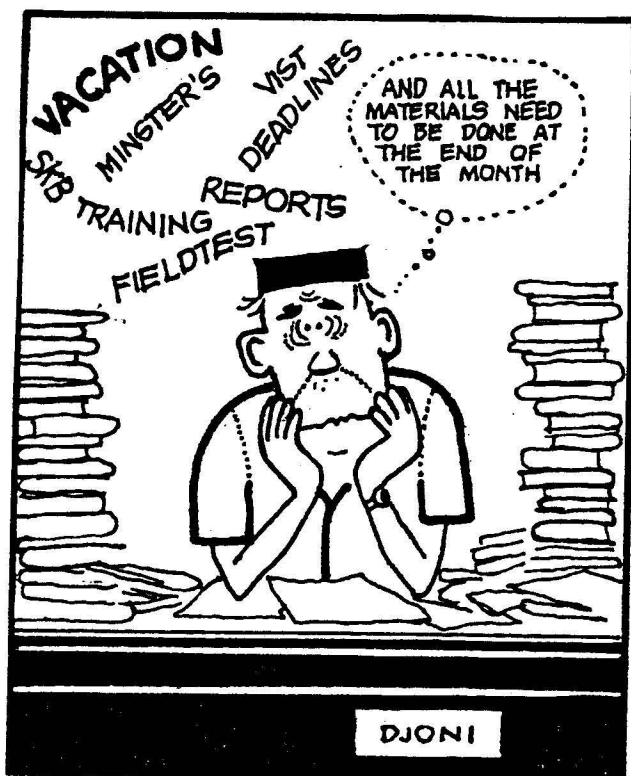
This technical note describes the process of utilizing a consultant. It outlines procedures for:

- determining the need for a consultant
- choosing the right kind of consultant to fit your needs
- working effectively with a consultant

Also included is a description of the step-by-step process involved in working with a consultant to produce an entire learning material.

This note was written for PENMAS (The Indonesian Directorate of Community Education) staff who will be working with consultants in learning materials development and production. It is our hope that the experience presented here will also be useful to other individuals and agencies that utilize consultants in materials development efforts. The purpose of this technical note is to help facilitate the process of working with a consultant by describing methods that organize what is to be done, when, and by whom. Throughout the process the need for clear and open communication is emphasized.

WHAT IS A CONSULTANT?



How many times have you found yourself in the same situation as Pak Djoni? You have too much to do at the same time. Maybe you need to complete a learning material in a short amount of time. Or perhaps you need someone with a special skill to help on a project. You might need some technical or specialized information. It is also possible, that you might need an unbiased opinion or new ideas from outside of your office.

In each of the above examples you need someone temporarily to work with you, to assist, or advise you. The person providing these services would be called a consultant. The consultant would be hired by you to

perform the service you need, such as: design title slides, advise on the content of a brochure about raising eels, evaluate a field test design, or assist in a survey of program needs. The consultant would provide these services for a specified length of time and for a certain fee. Once these conditions (i.e., definition of the services needed by you, the length of time of the services and the fee) have been agreed upon, it is the consultant's job to provide the services. In short, for the purposes of this note a consultant is someone who possesses specific skills, knowledge, or experience that you can use to fill your immediate needs for manpower, special skills, specific information, or new ideas.

WHEN IS A CONSULTANT NEEDED?

Developing and producing learning materials can be very demanding. Many things are necessary - materials, equipment, facilities, but most of all, staff and time. When you will need to use a consultant will depend on which of the above are available and which are not, especially staff and time.

Perhaps you want to prepare an illustrated brochure, but the staff artist is already busy with other projects. Or possibly your audio recording operator is attending a training course and won't return till past the production deadline. You might consider hiring consultants to do the work.

Maybe you need to produce an audio tape and want to use a drama format, but no one on your staff has any experience writing drama. Perhaps you don't have a staff photographer, but need to produce a fotonovela. You might want to hire consultants with these skills.

Perhaps you need to produce a booklet on making fertilizer and how it can be used. Maybe you need to prepare a folder about forming cooperatives. Consultants could be hired to provide the necessary information and advise on the content.

Maybe you are planning learning materials to promote raising rabbits. You might ask a consultant for new ideas on promotion or on how to communicate better with villagers. Or perhaps, you are having difficulty developing film in your darkroom. A consultant could be hired to diagnose the problem and advise on solutions.

When you may want to use a consultant depends on your needs. These may include a need for:

- manpower - someone to assist you
- special skills or talents - an expert to draw, photograph, write, etc.

- specialized or technical information - an expert or specialist to inform, clarify or advise.
- new ideas or input - an expert or specialist to advise, evaluate, etc.

When any of the above needs cannot be met by the staff that is available, then you may want to hire a consultant.

Depending on your needs, you may also consider hiring a consultant or company to produce an entire learning material. Perhaps your facilities are already booked or you don't have the proper equipment or most of your staff is busy with other work. Then, it may be easier to hire a consultant to produce the material.

Whether or not you choose to hire a consultant is your decision, but first you should ask yourself:

- Is there enough staff available to produce the materials?
- Does the staff have time to do the work?
- Does the staff have the skills needed to do the work?
- Does the staff have information needed to complete the work?
- Are the necessary facilities available?
- Is the necessary equipment available?
- Can we successfully produce the learning materials with the available staff, equipment, and material?
- Can we successfully produce the learning materials before the deadline?

If you decide that using a consultant would benefit the production of the learning material, then you need to begin to clarify the kind of consultant you need.

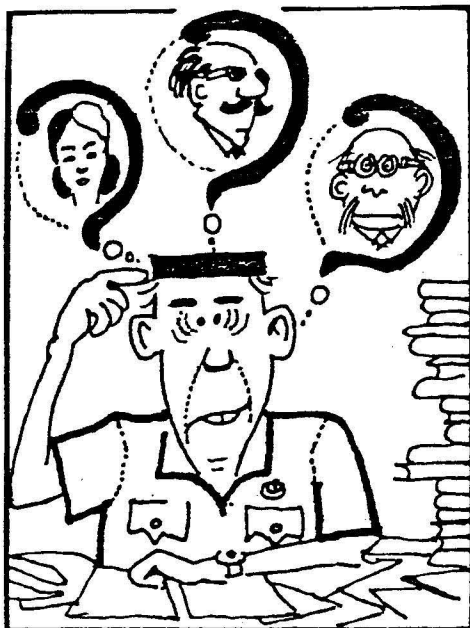
WHAT KIND OF CONSULTANT IS NEEDED?

There are many types of consultants that you might want to use during the different production stages. For example, in the planning stage you might want to use consultants to help develop ideas or concepts, to assist in designing the material or to advise on content. These planning stage consultants might include subject specialists, experts in media or education, graphic designers, photographers, writers, etc.

During the production stage, you might need technical assistance or advice from specialists. These production consultants might include artists, designers, cartoonists, photographers, darkroom assistants, actors, recording technicians, typists, etc. in addition to subject specialists, experts, etc.



For the testing and evaluation phase, consultants could assist in developing a testing instrument or plan as well as assist in the implementation of the tests and evaluation of the results. These evaluation consultants might include media specialists, education or evaluation experts, testers, data analyzers, etc.



Which kind of consultant will you want to use? Again this depends on your needs. You should ask yourself:

- What do I want the consultant to do?
- Exactly what product do I expect from the consultant?
- What skills/talents/expertise will this require?
- What kind of a consultant will have those skills/talents/expertise?

For example, you want to prepare a booklet about making tempe (fermented soybean cakes). After reading the booklet, you want your target audience to be able to make tempe and perhaps be able to start a cottage industry. Since no one on your staff

has had any experience in making tempe you decide that you need a consultant to advise on making tempe. To further define what kind of consultant you need

you may want to ask yourself the following questions:

1. What do you want the consultant to do?
 - to provide information on the process of making tempe : materials, equipment, procedure, etc.
 - to review the rough draft of the booklet and advise on the accuracy, completeness and organization of the content.
2. What product do you expect from the consultant?
 - a written description of the process of making tempe and the equipment and materials needed
 - a list of reference materials on making tempe
 - to mark corrections on the rough draft or to list the necessary corrections.
3. What skills or talents or expertise will this require?
 - extensive experience in making tempe
 - experience setting up a small tempe home industry.
 - experience in teaching others to make tempe .
4. What kind of consultant would have these qualifications?
 - a person who now operates a successful tempe factory, or
 - a home economist, or
 - a teacher in a trade school, or
 - an expert in setting up cottage industries.

The next step after determining the kind of consultant you need, is to find a consultant that fits that description.

HOW DO YOU FIND A CONSULTANT?

There are many sources of information, such as friends, professional organizations, private businesses, universities, etc., that can be asked about consultants they have worked with. If you see a poster that has been well designed or a well-written booklet, ask who produced them.

Quite often you may need someone quickly and not have time to look for a consultant. This is when a reference file of consultants is more useful. This file would contain the names and addresses of consultants plus a description of their talents. It would also contain information about fees and comments about their work. The following is an example of a format for a reference file card:

| | |
|-----------------|-----------------|
| NAME _____ | SPECIALTY _____ |
| ADDRESS _____ | _____ |
| TELEPHONE _____ | FEE _____ |
| COMMENTS: | |

A card would be filled out for each consultant. The cards could be organized according to specialty. For example, designers, cartoonists, illustrators, and graphic artists are all artists and would be filed under artists. Other specialists might include writers, education experts, etc.

HOW DO YOU CHOOSE A CONSULTANT?



| | |
|--|------------------------------------|
| NAME <u>Umar</u> | SPECIALTY <u>illustrator</u> |
| ADDRESS <u>Pl. Dago 71 Dewi 47</u> | _____ |
| TELEPHONE <u>77562</u> | FEE <u>1500 rp.</u> for drawing |
| COMMENTS: <u>Excellent technical drawings of machines and equipments</u> | |

| | |
|--|------------------------------------|
| NAME <u>Sutanto</u> | SPECIALTY <u>graphics</u> |
| ADDRESS <u>Pl. Leding 21</u> | _____ |
| TELEPHONE <u>2259</u> | FEE <u>1750 rp.</u> for drawing |
| COMMENTS: <u>very good designs of type and layout for booklet.</u> | |

| | |
|---|------------------------------------|
| NAME <u>Sutarti</u> | SPECIALTY <u>cartoonist</u> |
| ADDRESS <u>Pl. Silva Buddi 382</u> | _____ |
| TELEPHONE <u>63219</u> | FEE <u>2000 rp.</u> for drawing |
| COMMENTS: <u>Lively humorous drawing - very good at catching more intention of drawing. very quick.</u> | |

You have decided that you need a consultant. You have determined what you want him/her to do, what s/he is to produce, what skills s/he needs to do the work, and the kind of consultant that could best do the work. You have also looked in your card file and found several consultants that might be suitable. The next step is to choose the right one. For example, you need someone to do illustrations for a booklet. You want whimsical, humorous drawings, and you need them quickly. Your card file lists several artists. When you choose the consultant, you should ask yourself:

- Which consultants have the qualifications I want?
- Which consultant has the best qualifications?
- Will s/he be able to complete the work on schedule?
- Can you work effectively with him/her?
- Is the consultant available?
- Do you have the funds to pay his/her fee?

HOW DO YOU HIRE A CONSULTANT?

You have chosen a consultant with the skills and expertise that you need and who can perform the work you need done. After checking with the consultant to verify that s/he is available to do the work, the next step is to finalize the working agreement. In this step the details about the work to be performed, time limitations, and budget are clarified. The purpose of this is to insure a mutual understanding between you and the consultant about what is expected from him or her.

Contracts are formal written agreements between an organization and a consultant and are used for complex projects or work agreements. They are often very detailed. For less complicated consultancies, a letter or memo can be used. The purpose of a contract, letter, or memo is to clarify the terms of the agreement with the consultant. A written description is more precise than a verbal agreement. Also, a verbal agreement may not completely describe the terms of the agreement or may be misunderstood. For these reasons a written agreement is less likely to be misinterpreted. A written agreement, such as a contract, letter, or memo, is also valuable because the consultant has a basis for questions about the work s/he is to perform. This helps to further define and clarify the tasks to be done. Thus, a written agreement for consultancies is advisable.

Whether the written agreement is a contract, letter, or memo, it should contain:

1. a statement of the goal/purpose of the consultancy
2. a description of the work to be done
3. a statement of the time limitations
4. a description of the output expected from the consultant
5. a description of factors/criteria which will effect the output
6. a description of inputs from you
7. a statement of the budget/fee.

The complexity of the written agreement will depend on the complexity of the work to be done by the consultant. For example, you will be hiring Pak Cipto to write a brochure about using fertilizer to grow better vegetables. Since this is not very complex, a short memo would be appropriate. An example of such a memo is given on the next page. This memo is brief, yet it clearly defines what is to be done, by whom, and when. If the work to be done were more complex, a letter or contract would be needed. Usually tasks such as writing drafts, preparing drawings, and photography only require a memo.

After the contract, letter or memo is written it should be discussed with the consultant. Changes may be needed to further clarify the terms of the agreement. Once the consultant and you agree to the written statement, a copy should be given to the consultant. Another copy should be kept by you in a file.

In addition to the written agreement, the consultant may need other information such as samples of other similar work or a detailed description of the audience, goals, and objectives. These should be attached to and sent with the agreement.

WHAT IS NEEDED DURING THE CONSULTANCY?

Once the terms of agreement have been defined and agreed to, and a copy sent to the consultant, s/he is responsible for the work. Ideally, you and the consultant should meet before the deadline to clarify information and solve problems that arise. Often review meetings are scheduled to provide an opportunity for this. This is especially true for complex work and can help to avoid time-consuming and discouraging mistakes. The best time for reviews is during the planning and designing phases. At these times the content and format are still vague and easily changed. Once a script has

MEMO

TO : Pak Cipto, Consultant
FROM : Pak Sukarto, Materials Development Supervisor
DATE : Sept 1, 1981
RE : Brochure on using fertilizer to grow better vegetables

This memo is to clarify the work to be done by you regarding the brochure about using fertilizers.

1. The purpose of the consultancy is to assist in the preparation of a brochure on using fertilizers.
2. The work to be done by the consultant will include:
 - a) writing the rough draft of a brochure about using fertilizer to grow better vegetables.
 - b) correcting the rough draft after discussions with the Kepala Sarana.
 - c) advising on illustration for the brochure.
 - d) correcting the prototype based on the results of the field test.
3. The rough draft and suggestions about illustrations are to be completed by Oct 1, 1981.
Corrections to the rough draft are to be completed by Oct 15, 1981.
Corrections to the prototype are to be completed within 2 weeks after receiving the work.
4. The output from the consultant should include:
 - a) typed rough draft, approximately 4 pages double spaced and indicating illustrations.
 - b) typed correction of the rough draft
 - c) typed correction of the prototype
5. The following criteria should be considered when writing:
 - a) the audience is villagers who are able to read Bahasa Indonesia at level SD-3
 - b) common vegetables easily grown by villagers and important to their health should be chosen.
 - c) all directions about the use of fertilizers should be written clearly and simply.
 - d) materials and equipment used should be simple and available to villagers.
6. The PENMAS office will:
 - a) provide samples of other brochures for reference about writing styles, etc.
 - b) be responsible for evaluating the rough draft, producing and testing the prototype, providing feedback on the testing results and producing the final master.
7. The consultant will receive:
 - US\$25 for the draft
 - US\$20 for corrections to prototype
 - US\$45 total

been written, illustrations completed, or a folder designed, it is more difficult and time consuming to make changes.

Thus, it is advisable to maintain contact with the consultant while s/he is working to provide input, feedback, and guidance. Continuous communication with the consultant as work progresses will also facilitate final evaluation of the consultant's work. This will help the consultant to improve his/her work in the future and make him/her more responsive to your needs. Depending on the type of work being undertaken during the consultancy, you might want to closely monitor such things as content, organization, relevance, design, and clarity. This will help to guarantee an appropriate product as well as maintain a clear understanding between you and the consultant.

The following section provides a step-by-step example of working with a consultant for media production.

IMPLEMENTING A MEDIA CONSULTANCY

Your agency is committed to developing four slide-cassette presentations during your present three-month work plan. Your staff is busy with three titles, but the fourth, a planned slide-cassette presentation on making tempe (soybean cake) will require a special technical knowledge. It is also now clear that your staff will not have the time to finish this fourth material before the deadline. You decide to obtain the services of a consultant to develop and produce a slide-cassette presentation on making tempe.

In order to get a product from the consultancy suitable to your needs, and in order to be able to develop a good working relationship with a consultant for this complex task, several important factors influencing the outcome of the consultancy must be considered:

- clear definition of tasks
- clarification of responsibility and authority
- development of clear channels of communication
- record-keeping systems (for contracts, letters, evaluations, etc.)
- development of a work plan and schedule for the consultancy.

The above all begin in the initial negotiation stages of a consultancy and are intended to be reviewed and strengthened during the subsequent production phases of the activity. They are the keys to an effective consultancy and will

aid in establishing a smooth process and producing a product suitable to your needs.

As described earlier in this technical note, a number of critical questions must be asked before a consultancy can begin:

What do you want produced? How many?

- a slide-cassette presentation on making 'tempe'. Two hundred will be produced.

What will the form of the final product be?

- a tested prototype slide-cassette learning material.

What tasks are included in the production? Field testing?

- development of a draft story-board
- photography, narrative development, recording, illustration
- field testing will be done by staff and include the testing of other materials being developed.

What budget is available?

- US\$200 for development of a prototype

What is the deadline?

- six weeks

Who is capable of doing the work?

- staff time is limited
- a consultant from the Department of Small Industries Materials Development Unit has been used for this type of work before.

Once the above questions have been answered in a detailed manner, and once a clear description of goals/purposes, tasks, times, budget, responsibility has been made, the consultant can be chosen and the consultancy begun.

THE PHASES OF THE CONSULTANCY PROCESS

There are 16 basic phases or steps in a consultancy such as this.

| PHASE | RESPONSIBILITY/PARTICIPANTS |
|-------------------------|-----------------------------|
| 1. Negotiations | PENMAS and Consultant |
| 2. Goals and Objectives | PENMAS |
| 3. Review | PENMAS and Consultant |
| 4. Synopsis/Treatment | Consultant |
| 5. Review | PENMAS and Consultant |

| | |
|----------------------------------|------------------------|
| 6. Draft/Story Board/ Mock-Up | Consultant |
| 7. Review | PENMAS and Consultant |
| 8. Production | Consultant |
| 9. Review | PENMAS and Consultant |
| 10. Field Test | PENMAS and Consultant |
| 11. Review | PENMAS and Consultant |
| 12. Revise | PENMAS and Consultant |
| 13. Review | PENMAS and Consultant |
| 14. Mass Production | PENMAS (or consultant) |
| 15. Distribution | PENMAS (or consultant) |
| 16. Final Review | PENMAS and Consultant |

Following these steps will help to insure a smooth and effective consultancy and a product suitable to your needs. What happens during each step is described briefly in the following pages.

1. Negotiations

This initial phase clarifies the conditions of the consultancy: deadlines, desired product, cost, etc. During discussions the roles of PENMAS and the consultant are clarified as to who is responsible for what, and when. Ideally, all who will be working on the consultancy (PENMAS staff, consultant, field staff, etc.) should be involved in the negotiations to insure mutual understanding. It is advisable that a contract, letter, or memo be written for complex consultancies (see section "How do you hire a consultant?"). After negotiations a follow-up letter summarizing the agreement should be sent to the consultant as well as to staff who will work on the project.

2. Goals and Objectives

To aid the consultant in developing the materials, well-defined goals and objectives are needed. Since PENMAS can best evaluate its needs, they should define the goals and objectives. By providing clearly stated goals and objectives, the consultant will have a better idea about the content and focus of the desired materials. It is best that the goals and objectives be written down. The learning materials planning form on the following page could be used. It might also be helpful for PENMAS to define its audience so that the materials will be suitable to their skills and needs. The audience should be defined according to its characteristics such as age, education, economic level, and sex.

MATERIALS DEVELOPMENT PLANNING FORM

Title

Time Limit/Deadline

Topic

Message Length

Content Area

Supervisor

Audience

Staff

Goal/Purpose

Specific Objectives

Type

☐ Motivational

☐ Informational

Usage ☐ Training

☐ Self-Directed Learning

☐ Instructional

☐ Supportive

☐ Learning Group

☐ Promotion

☐ _____

☐ Small Business Development

☐ _____

Media

Multi-Media

Short Description

Review by Supervisor

Comments:

☐ Ready to produce

☐ Needs revision

☐ Ready to produce after
above revisions

Supervisor

Date

3. Review

During this meeting PENMAS and the consultant discuss the goals, objectives, and audience for the materials. They may also discuss how the materials will be used and brainstorm possible creative approaches to the materials. Perhaps revisions need to be made to make the objectives more complete or more suitable to the media. The purpose of this process is to clarify the basic concepts for the material. PENMAS would give the consultants a copy of the planning form and samples of materials similar to what they want.

4. Synopsis Treatment

The consultant would then prepare a treatment or synopsis from the results of the review. This would be in the form of brief written paragraphs describing the content and how it will be presented. For example, if a drama format is used for an audio cassette, the synopsis would describe the drama as well as the information content. For a folder, the organization of the content and illustrations would be described. These descriptions could be written on the planning form and then sent to PENMAS for review. The purpose of this production phase is to clarify the format and content of the material and to give a general idea of what the final product will be like.

5. Review

During this meeting PENMAS and the consultant evaluate the synopsis/treatment. Is it relevant to the audience? Will it fulfill the goals and objectives? If not, how can it be improved? The purpose of this meeting is to review and, if necessary, revise the synopsis. Following the meeting, a letter should be sent by PENMAS which itemizes any changes that are needed or simply confirms that the synopsis is appropriate. A copy of the revised synopsis should then be sent to PENMAS for their records.

6. Draft/Mock-Up/Story Board

When the synopsis has been agreed upon, the actual development of the learning material can begin. This may be in the form of a draft for an audio program script or a story board for a slide program or a mock-up of a fotonovela or other printed material. These are all representations of the final product - its content, format, etc.

7. Review

PENMAS and the consultant then review the mock-Up, draft, or story board. They may evaluate the design, the presentation of the content, the level of language, etc. based on how well they fulfill the objectives and suit the audience. The purpose is to determine if minor changes are needed and to agree upon which changes should be made. After the meeting, a brief memo should be sent to the consultant confirming the changes which were decided upon.

8. Production

The contractor is now responsible for producing the prototype according to the revised draft, story board, or mock-up. If there are extensive changes, however, another review is advisable before production begins.

9. Review

Before the prototype is field tested, both PENMAS and the consultant should review it. This is especially important if PENMAS is to do the field testing.

Minor changes can again be made such as correcting spelling errors or changing poor slides. Any suggestions for major changes should be noted but saved for further discussion after the field test.

10. Field Test

The prototype now needs to be reproduced and tested using the kind of audiences defined in Phase 2. Depending upon the original agreement, this should be done by either PENMAS or the consultant. It is also possible that they work together. After testing, the results need to be compiled and analyzed.

11. Review

During this review the results of the field test are discussed and needed changes are determined. A memo confirming the changes to be made should be sent to the consultant by PENMAS.

12. Revision

The prototype is revised by the consultant according to the changes determined from the field test.

13. Review

PENMAS and the consultant review the prototype, again, only to check for minor mistakes in spelling, photography and etc. If any changes are needed then these are noted in a memo which is sent to the consultant. S/he then, makes the necessary changes.

14. Mass Production

The final prototype is mass produced by either PENMAS or the consultant according to their agreement.

15. Distribution

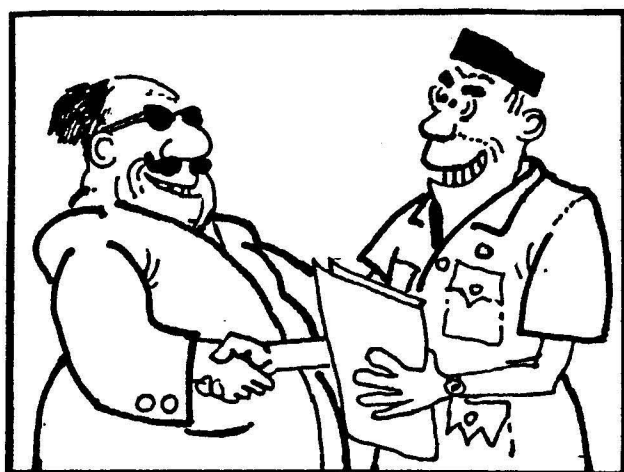
The mass-produced materials are then distributed.

16. Final Review

The purpose of this meeting is for PENMAS and the contractor to discuss the project. They may want to discuss ways of facilitating future work - what they feel needs to change and what should remain the same. They may also need to tie up loose ends such as finances, reports, etc. The form below can be used for record-keeping and evaluation purposes.

| LEARNING MATERIAL INFORMATION SHEET | | | |
|--|--|---|--|
| Title | Time | hrs. | mins. |
| Topic | Media | | |
| Audience | | | |
| Type | Usage: | | |
| <input type="checkbox"/> Motivational | <input type="checkbox"/> Informational | <input type="checkbox"/> Training | <input type="checkbox"/> Self-Directed |
| <input type="checkbox"/> Instructional | <input type="checkbox"/> Supportive | <input type="checkbox"/> Learning Group | <input type="checkbox"/> Learning |
| <input type="checkbox"/> _____ | | <input type="checkbox"/> Small Business Development | <input type="checkbox"/> Promotion |
| <input type="checkbox"/> _____ | | | |
| Goal/Purpose | | | |
| Specific Objection | | | |
| Short Description | | | |
| Multi-Media | | | |
| Suggestions to Users | | | |

WHAT IS NEXT?



The consultant has completed his/her work. What do you do next? Perhaps this question could be best answered by asking: What will make the consultant more valuable to me in the future?

Whether the consultant has performed his/her tasks satisfactorily or not, feedback is needed. S/he needs to know what was suitable and what was not, and if not, how it could be improved. By giving him/her this feedback the consultant will better

understand the kind of work that you expect. In the future this understanding will help him/her improve his/her work and thus make it more suitable to your needs.

When you receive work from a consultant, it may be helpful to evaluate it based on the following criteria:

1. ORGANIZATION

Is it logical?
Is it clearly organized?

2. CONTENT

Is it complete?
Does it fulfill the needs of the objectives?
Is it understandable?
Is it interesting?
Is it relevant to the audience?

3. DESIGN

Is it suitable to the media?
Does it support the content?
Does it aid understanding?

4. TECHNICAL

Are the technical aspects of good quality? For example,
are illustrations well drawn and understandable?
are photographs well framed with good contrast?
is the audio clear?

Other criteria as well as the field test results would provide valuable feedback. The goal is to give the consultant input which s/he can use to better meet your needs. Comments about the appropriate aspects of the consultant's work will reinforce those aspects. Comments about the less

appropriate ones need to be said in a constructive manner such as, "Because most of our learners have just begun to read, long sentences tend to confuse them. It would be helpful if the sentences in this folder were shorter, and less complex."

After the consultancy has been completed is also a good time to note comments on the consultant's reference card. This will help in the future when you need to choose a consultant. Also, the notes will remind you of the consultant's special talents and needs so that you can work better together.

CONCLUSION

When time is short, or new skills needed to produce specific learning materials; the use of consultants can be helpful. It is important to remember, however, that it takes careful planning and consideration to make effective use of consultants. This technical note has outlined some of the most important aspects of working with a consultant, and attempted to present some clear guidelines that will help to insure an effective process and a satisfactory product.

Selected Publications from the Center for International Education

Nurturing Participation: A Facilitator's Introduction to Non-Formal Education

By Bonnie Mullinix

This trainer of trainers manual provides facilitators with a session-by-session guide that introduces participants to non-formal education and participatory training. It also develops the participant's skills in design, facilitation and analysis of training programs.

\$18.00 107 pages 2002

Self Reflection for Staff Development: A Training Module for Development Workers' Professional Growth

By Mainus Sultan

The purpose of this training module is to create a learning environment that fosters the professional growth of development workers through reflection and self-analysis. The module serves to develop capacities in needs assessment, problem-solving and program planning.

\$6.00 38 pages 2002

Doing Participatory Research: A Feminist Approach

By Patricia Maguire

The author uncovers the biases of traditional research by engaging in participatory research with a group of abused women in Gallup, New Mexico. She uses Paulo Freire's concept of dialogue to talk with the women, then transcribes the interviews and presents the women in their own words. As they move through a cycle of reflection and action, they discover how to move forward in their lives after living with violent men. This creative work will involve the reader in both theory and practice.

\$12.00 305 pages 1987

African Studies Handbook for Teachers

Edited by Kelly O'Brien

This handbook provides introductory lessons on Africa applicable to elementary and secondary school levels. The lesson format is competency-based and affective in purpose. The handbook includes a bibliography of literature and audio-visual materials about Africa.

\$18.00 180 pages 2003

Networking: A Trainer's Manual

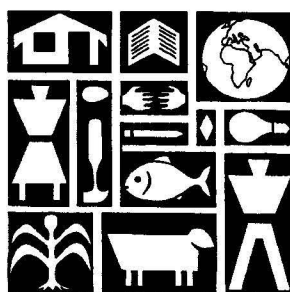
By Joan M. Brandon and Associates

This manual of activities and information is based on a six-stage developmental cycle that offers a practical process for turning the theory of networking into reality.

\$15.00 242 pages 1998

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The Center for International Education
School of Education
University of Massachusetts Amherst
285 Hills South
Amherst, MA 01003
www.umass.edu/cie

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