



MANUAL

REFUGEES



**CINEMA FOR REFUGEES
SOCIAL INCLUSION**

<http://refugeesinproject.eu>

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THE REFUGEESIN PROJECT

CINEMA FOR REFUGEES SOCIAL INCLUSION / REFUGEESIN

(Project No 2016-1-PT01-KA204-022983)

<https://www.refugeesinproject.eu/en/>

RefugeesIN is a European project supported by the Erasmus+ Programme, coordinated by AidLearn, Portugal and devised by partner organisations from Germany, Italy, Slovenia, Ireland and Greece.

Stimulating critical thinking, increasing level of digital competence and research for a greater understanding and responsiveness to social, ethnic, linguistic and cultural diversity, are an essential part of the response to the current crisis and to develop resistance to all forms of discrimination and indoctrination, and it is precisely in this collective effort where the project is included with and tries to make a valuable contribution. Actions resulting in the RefugeesIN learning Package aiming to encourage intercultural dialogue, to combat discrimination against refugees and promote their social inclusion.

BACKGROUND

Now that we are living through a humanitarian calamity of historic proportions with individuals facing complex and painful processes in their adaptive pathways to European societies, we believe films can and should more often convey successful stories of refugees' social inclusion in their newly adopted homeland. But is it really so?

Have the negative social beliefs surrounding refugees been replaced by those of social inclusion more in tune with developments in multicultural societies? Are

the achievements of former well-included refugees into EU societies, where they live today, sufficiently or prominently displayed enough, highlighting a central modelling role, that newcomers' can aspire to?

OBJECTIVES

RefugeesIN offers an innovative cinema-based Package to professional staff working with refugees for use in their activity. The project outputs are primarily meant for adult educators of refugees, adult education providers, staff and civil society organisations, experts on adult education and social inclusion and experts on European film.

Cinema is used as a tool for breaching stereotypes and portraying actual and inspiring life stories of well-included former refugees and having a modelling role for the newcomers' social inclusion.

Moreover, the project intends to raise public awareness about cohesive and inclusive societies, the role of films in fostering representations of social inclusion and about how refugee and native communities can interact and collaborate together in a constructivist, positive way through intercultural dialogue. What about film education to this end?

RefugeesIN **Package** (with **Brochure**, **Film Catalogue**, **Course** – Curriculum and Manual, and **Guide**), available in Portuguese, German, Slovenian, Italian, Greek and English, is the main source for the RefugeesIN cinema based Course, where participants themselves shoot short documentaries on true life stories of refugees social inclusion.

REFUGEESIN COURSE

Innovative learning opportunity to empowering, extending and developing adult educators' competencies, for assisting their role in meeting the needs of refugees/asylum seekers, from diverse backgrounds, to impart common fundamental values and to prevent and combat racism and intolerance and promote their social inclusion. Adult educators/facilitators will live an exciting learning experience, within a multicultural environment (adult educators & former and newcomer refugees) framed by a creative process, enabling them to learn by doing, a new methodology mediated by cinema and create own specific didactical resources (documentaries), well adapted to the needs of the refugees on their route to social inclusion. With the guidance of experienced filmmakers, they will have the unique opportunity to research, write, produce and direct their own documentary short-film in close collaboration with refugees.

The course is composed of the following six modules:

MODULE 1: Let's get into the RefugeesIN Course: short introduction of the RefugeesIN Project and the Course. The situation of refugees in EU and in own country. How everyone can act in the interest of Social Inclusion

MODULE 2: Social Inclusion in the EU: crisis, policies, models and achievements: Main concepts and overview of the current applied policies and models. Major achievements and challenges

MODULE 3: Real life Stories: self-biographical narratives and in-depth interviews: Rational and analysis of self-biographical narratives and storytelling strategies. The Brochure stories. Practical individual and group activity.

MODULE 4: Cinema for Social Inclusion: screening and debating critically RefugeesIN selected feature length films

MODULE 5: Documentary Filmmaking: the six basic phases and practice to make a Documentary Film as a cinematographic expression: Unit 1: The documentary as a cinematographic expression; Unit 2: Argument writing; Unit 3: Directing; Unit 4: Production; Unit 5: Technical equipment and Unit 6: Editing

MODULE 6: Cinema Workshop: production of two short documentaries in group, testing participants' abilities into cinematic functions.

FACE TO FACE TRAINING

The content, addresses different aspects of refugees' crisis, social inclusion and filmmaking.

Modules are designed with a common structure, containing background theory, relevant information and some problem/questions that can be used for stimulate the self-reflection on the topics worked out all along the face to face sessions of the course.

A Glossary is also available to establish a common approach to key terms and concepts.

LET'S GET INTO THE REFUGEESIN COURSE

ENTRANCE



KEYWORDS

Introduction, project, refugee, asylum seeker, migrant, group rules



LEARNING OBJECTIVES

At the end of this module, you will be aware about the course, what will happen and the situation of refugees/asylum seekers in EU and partner country. To understand what everyone can do in the interest of fostering Social Inclusion in their own surroundings. To define the important key technical terms and their meanings.



ESTIMATED TIME

It takes 4 hours to attend this module

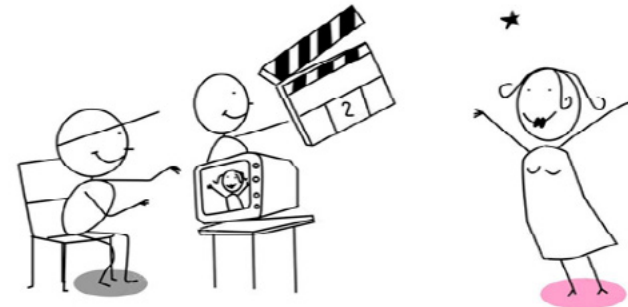
INTRODUCTION

In this exciting course, you will get the opportunity to know real life stories of refugees, make your own experience in storytelling and filmmaking, discuss several issues around refugees and migrants in general with others and support adult education by providing new and creative teaching material.



1.1. WHAT IS THIS COURSE ABOUT?

This course is part of the project activities in the project "RefugeesIN". It is designed to brand a holistic high quality learning experience (RefugeesIN Course) able to generate strong motivation and involvement through critical reflection on European cinema and the practical filmmaking experience, within a multicultural environment, aimed to empower participants with a new methodology and resources for their work with the newcomers and building up at once the skills and competencies needed to engage in documentaries filmmaking.



LET'S GET INTO THE REFUGEESIN COURSE

1.2. THE PROJECT REFUGEESIN

RefugeesIN is a European Project funded by the Erasmus+ Programme, coordinated by AidLearn, Portugal and partnered by:

- Hamburger Volkshochschule, Hamburg, Germany
- Centro Studi Citta Di Foligno Associazione, Foligno, Italy
- Slovenian Third Age University, Ljubljana, Slovenia
- Dun Laoghaire Institute of Art, Design & Technology, Dublin, Ireland
- Greek Council for Refugees, Athens, Greece.

The project was held from November 2016 to December 2018.

WHY THIS PROJECT?

We are living a humanitarian calamity of historic proportions with individuals facing complex and painful processes in their adaptive pathways to European societies. Films should more often convey refugees' successful stories of social inclusion. But is it really so?

Have the negative social beliefs on refugees been replaced by those of social inclusion more in tune with the evolution of multicultural societies? Are the achievements of former refugees, now well included in EU societies, sufficiently visible to have a central modelling role for the inclusion of newcomers?

The project outputs are primarily targeted towards adult educators (of refugees), adult education providers, staff and civil society organizations, adult education and social inclusion specialists, and European film experts.

The project also aims to raise public awareness about cohesive and inclusive societies, on the role of films in fostering social inclusion representations and how refugee communities can be addressed today. What about film education to this end?

RefugeesIN offers an innovative cinema-based Pack (with Brochure, Film Catalogue, Course and Guide) for use by professionals to encourage intercultural dialogue, combat discrimination against refugees and promote their social inclusion.



You can get much more information about the project by looking up the webpage at: www.refugeesinproject.eu

There are several opportunities to get involved, have your say or contribute to the project!

1.3. WATCH A FILM!

The project partners have collected a number of films¹ that show refugees' stories in fictional or documentary ways.

You will watch a film chosen beforehand.



Discuss how the refugee/refugees were depicted?

What attributes do you attach to them (courageous, traumatized etc.)?

How the other roles were depicted (overbearing, caring, hostile...)?

What stereotypes did you observe if any? (e.g. "all refugees are uneducated"...)?

1.4. WHAT IS YOUR EXPERIENCE?

In this part, your own experience is asked for!

What do you know about the situation of refugees / asylum seekers in your own country? What is your opinion on that subject?

LET'S GET INTO THE REFUGEES IN COURSE

Your group will be split into sub-groups and then it is time to be creative!

Work on an ACHROSTICHON! (This word is Greek and it means that you build a word puzzle, where the first (or middle or last) letters of several lines give a new word).



Fig 1: An ancient Greek achrostichon

Here is one modern example:

			G	O	O	D			
			R	U	L	E	S		
		C	O	U	R	S	E		
R	E	F	U	G	E	E			
	E	X	P	E	R	I	E	N	C



Try your own example in your small group!
Write it on a large paper in order to introduce it to all the other participants!

1.5. SERIOUS MATTERS: TECHNICAL TERMS THAT WE NEED TO KNOW



In the debate about refugees, there are several terms (partly legal terms, partly used as political terms) that need explaining:

REFUGEE	Please fill in the definition of your country
ASYLUM SEEKER	Please fill in the definition of your country
MIGRANT	Please fill in the definition of your country
REFUGEES CRISIS	The situation that evolved from 2015 on when more than 1 million people came from various countries where a war, a civil war or other atrocities have happened. Similar words: refugees flood etc.
DEPORTATION	The process of forcing someone by law to leave the country of living because the legal situation is not one that allows this person to stay in this country. Similar words: repatriation...
EXCEPTIONAL LEAVE TO REMAIN	A decision whereby someone is legally allowed to stay in the country although his/her situation does not meet the definition of asylum seeker/refugees under the law of this country. Mostly done for humanitarian reasons, but can also be for economic reasons. Similar words: tolerance, acceptance...

LET'S GET INTO THE REFUGEES IN COURSE

Migration has been a fact for as long as history is able to look back, the same goes for refugees moving to other parts within their own country or to a different country.

The reasons are varied:

War; Civil war; Climate change; Economic reasons; Natural catastrophes; Religion; Personal reasons (e.g. gender, sexuality, color of skin).



Do you know of other reasons for someone to flee their home?



1.6. WORKING TOGETHER: WHICH RULES DO WE SET?

Working together in this course for several weeks will be an endeavor!

But it means that we have to set rules of conduct in order to work well and make this course an exciting experience for everyone.

Rules are not forever: If you find that a rule is not sufficient or not necessary at all, discuss the rule again!

Think about how you would like to work with each other:

- Regarding time
- Regarding the way things are decided
- Regarding the way things are discussed

- Would you like the decisions taken with the majority or unanimously?
- What about working habits? How important is it that everyone is an active member of the group?



Please share your ideas with the group and develop group rules.

They should be written down and/or handed out to everyone!

If you observe the violation of group rules you can call for a meta- discussion (e.g. a discussion on a higher level).

1.7. REFUGEES' STORIES

The partners of this project collected 26 stories of refugees that can be called role models because they succeeded in getting to be a member of the society in their country of arrival. These stories came out of interviews done with these persons. The interviews have been highly informative, engaging and moving. The partners collected these stories in order to show a positive picture of refugees.


Your educator/facilitator will read **one story** to you.



You can **download all stories** (collected in a Brochure) at the website of the project

LET'S GET INTO THE REFUGEES IN COURSE


Afterwards, maybe you want to reflect on this story by yourself. It helps to collect your own thoughts by writing a letter to yourself:

 The letter could start like that:

*Dear Me,
Today I heard a very moving and emotional story about
one refugee from Portugal.
It was a woman, 36 years old...*

Keep the letter to yourself. It will be needed at a later time.

Your feedback!

 Please write one word on a card that explains best how you feel about the first module.

Think about one sentence that explains this word best. Share the word and the sentence with the group. There will be no comments necessary, this is just a “flashlight” for this module.

SUMMARY OF KEY POINTS

After completion of this module you gained:

Knowledge About the legal terms
 About the projects' aims and objectives

Experience About the other group members
 About the situation in EU and in your own country
 About other persons' opinion
 About how refugees are shown in films
Reflection About other persons' stories
 About your own opinions/pre-concepts

REFERENCES

Website of the project: www.refugeesinproject.eu

Slide presentation of the project: www.refugeesinproject.eu/en/project/presentation (or choose the one in your language)

Brochure: available at the website, in partner languages
<https://www.refugeesinproject.eu/en/pack/brochure.html>

Feature length films selected (factsheets and trailers links) at
<https://www.refugeesinproject.eu/en/pack/catalogue/films.html>

FURTHER RESOURCES

Overview of the “refugees’ crisis” in the EU since 2015 (available in all partner languages):

<http://publications.europa.eu/webpub/com/factsheets/refugee-crisis/en/>

Please add national sources of information to explain the situation and/or the legal terms and legal situation in your country

<http://www.br.de/fernsehen/ard-alpha/sendungen/punkt/syrien-fluechtling-asylbewerber-100.html>

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS

ENTRANCE



KEYWORDS

crisis, policies, challenges, ways, achievements



LEARNING OBJECTIVES

At the end of this module you will be able to understand the concept of social inclusion. You will learn about the refugee crisis and the challenges the EU faces. You will obtain an overview of the implemented policies and practices and you will feel comfortable in designing simple projects on social inclusion, in your own local community or within the adult education settings



ESTIMATED TIME

It takes 4 hours to attend this module

INTRODUCTION

This module introduces the concept of the refugees' social inclusion in the EU. It provides a short description of the refugee crisis with facts, numbers and trends. It identifies the predominant implemented policies and the existing models at the EU level, while it tries to identify and present some main achievements that have been made in this direction.



2.1. SOCIAL INCLUSION AND CRISIS

Social inclusion is the process of improving the terms on which individuals and groups take part in society. It is the process of improving the ability, opportunity, and dignity of those disadvantaged on the basis of their identity. Social inclusion is multi-dimensional and affects various life domains: economic, political, cultural, social. The integrating processes do not act independently of one another.

We are now in the middle of an unprecedented refugee crisis and so many disadvantaged individuals who were forced to leave their countries, are now struggling to be integrated in their new homes. The discussion on social inclusion of refugees in the EU is more imperative than ever.

2.1.1. THE CRISIS

An estimated 11 million Syrians have fled their homes since the outbreak of the civil war in March 2011. More than 1 million refugees and migrants fleeing from war and terror in Syria and other troubled countries and arrived in the EU. The European Union is now facing one of the greatest movement of people since World War II and has to struggle with the so-called European refugee crisis.

Some trends:

- The top three nationalities of entrants of the over one million Mediterranean Sea arrivals between January 2015 and March 2016 were: Syrian (46.7%), Afghan (20.9%) and Iraqi (9.4%).
- Of the migrants arriving in Europe by sea in 2015, 58% were adult males, 17% were adult females and 25% were minors.
- The number of deaths at sea rose to record levels in April 2015, when five boats

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS

carrying almost 2,000 migrants to Europe sank in the Mediterranean Sea, with a combined death toll estimated at more than 1,200 people.

- Among European countries, Germany received the 61% of total applicants in the EU, followed by Italy (8%), France (6%), Austria (5%) and the United Kingdom (4%).



Describe your feelings and your emotions as a refugee. If you are not a refugee put yourself in a similar situation. How would you feel?



2.1.2. THE EU CHALLENGES

According to its international obligations and its full commitment to the 1951 Convention relating to the Status of Refugees, the EU is responsible for examining the asylum applications, decide who will receive international protection and after that to follow a range of measures in order to fully integrate those large numbers of refugees.

However, this unprecedented mass movement has raised many challenges to the EU and its member states.

- There is no specific common policy on migration and integration of refugees in the EU. Major differences and no common policies among countries remain major obstacles in the integration procedure of refugees.
- There is lack of political will to modify a very sensitive and nationalized topic, and the EU national governments tend to resist to the transference of control on migration and migrants to EU institutions.

- Border closures on the Balkans route and heightened border controls by Austria, France, and Switzerland left asylum seekers and migrants stuck in Greece and Italy as well as there were violent pushbacks at the Bulgaria-Turkey and the Macedonia-Greece borders.

- There is a disproportion of number of refugees among European countries.

- There is a threat to the European social cohesion, increase of poverty and inequality, increase of discrimination, xenophobia and racism.

2.2. MODELS – POLICIES

The EU is founded and governed by the values of equality, solidarity and freedom. Although European Union states do not use a single social model, there are some general principles and values which are applied in Member States.

The fundamental social objectives of the EU generally include commitment to social protection for all citizens, social inclusion, protection of human rights and democracy.

Among this framework, the EU reinforce efforts to promote equal opportunities for all. From very early on, the EU has made steps for the integration of particularly third-country nationals.



Since 1991, through the Tampere Programme, the EU is making efforts in order to establish a Common European Asylum system and to cooperate on the integration of third-country nationals. A series of other Programmes have followed until today.

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS

➔ In 2005 the EU has adopted the Common Agenda for Integration – Framework for the Integration of third-country nationals in the EU.

MAIN REMARKS:

- The promotion of fundamental rights, non-discrimination and equal opportunities for all are key integration issues
- Key parts for integration: Employment, knowledge of the receiving society's language, history, institutions, education, access to institutions – goods and services
- Practice of diverse cultures and religions to be safeguarded

➔ An Action plan on the integration of third country nationals have been adopted in 2016, followed by the agenda of 2011:

MAIN REMARKS:

- The EU sets the following Policy priorities: Pre-departure/pre-arrival measures, education, labour market integration and access to vocational training, access to basic services, active participation and social inclusion.
- The EU commits to launch projects for all these areas in order to promote integration and encourages the member states to take particular measures for strengthening their integration policies



Please stop and think. To which policies priority should be given?



2.3. PATHS AND WAYS FOR SOCIAL INCLUSION

Important steps have been taken towards the development of common policies, approaches and tools on integration across Member States and reception policies for asylum-seekers have been designed to minimize isolation and separation from host communities.

The main paths are:

➔ Employment

The access to employment for refugees is fundamental to becoming part of the host country's economic and social life, ensuring access to decent accommodation and living conditions as well as economic inclusion. Refugees are often highly educated in comparison with other groups of immigrants although the non-recognition of their qualifications and their previous work experience is a major barrier in their integration.

In strengthening their integration policies, Member States are encouraged to support fast track insertion of refugees into the labour market, remove obstacles to ensure effective access to vocational training and to the labour market and finally assess, validate and recognize as soon as possible skills and qualifications of refugees and asylum seekers making full use of tools available at EU level.

➔ Education

Education is vital for refugee's integration as provides skills and competences able to make people more constructive and active members of society. In Europe, language training and schools for refugee children are provided and play an important role for their integration.

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS

➔ Accommodation

The access to housing is a basic condition for refugees and asylum seekers to start a new life in the new country as allows interaction with the host community and is also important for future integration. European Commission supports Member States both in facing the immediate accommodation challenges related to refugee crisis, and in providing funding for adequate and affordable social housing. Furthermore, it is worth mentioning, that European Commission promotes the use of EU funds for housing.

➔ Healthcare Services

Full access to healthcare services is a fundamental right for the citizens of the EU. This is more vital for refugees, who have faced bad conditions during their journey to EU and suffer from health disorders. In host countries the lack of access in health services can be a fundamental obstacle to integration, with an impact on virtually all areas of life.

➔ Participation in social and cultural activities

Third-country nationals have to be active in the host country, develop real people-to-people contacts through social, cultural and sports activities and even political engagement. The participation in volunteering, in cultural and sport activities facilitates dialogue and mutual understanding. Newly arrived third country nationals feel part of the new community, understand the norms and the values, as well as, in the host country the acceptance and a welcoming attitude are increased.



Please stop and think of other important aspects of social inclusion.

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS



2.4. ACHIEVEMENTS : GOOD PRACTICES IN THE EU COUNTRIES

In **Denmark** the “staircase” model is aimed at introducing refugees to the Danish labour market in a step-by-step process. The first step is to identify the competencies of the individual refugee, combined with Danish language lessons. The second step is a trainee placement in an enterprise without expenses for the employer, followed by more Danish lessons. At this point, the refugee is ready to enter a job with a wage subsidy.

The **UK** is training former refugees to work as mentors, so-called link officers. It gave tailored support to refugee jobseekers, with the engagement of employers, refugee communities, and other social partners. Link officers—former refugees themselves, trained as advisors on the Birmingham labour market.

Portugal: The Portuguese National Immigrant Support Centers offer a one-stop-shop approach to providing support in areas such as legal status, labour market integration, educational opportunities and family reunification. The CNAIs are also home to more than 100 intercultural mediators whose job it is to provide a link between migrants, public services and civil society organisations.

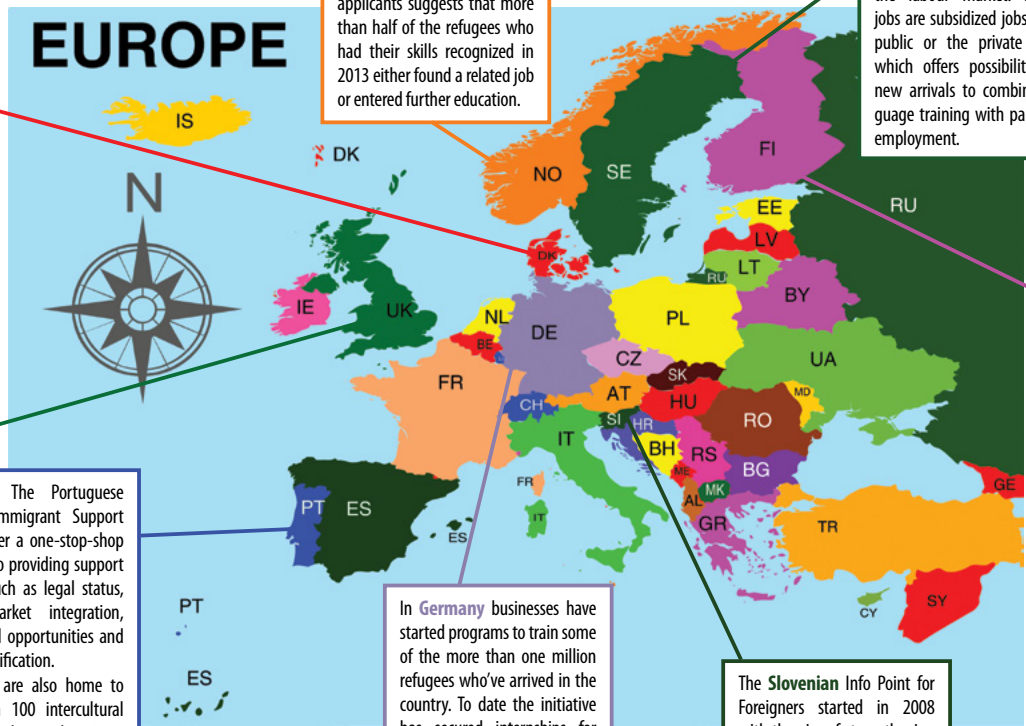
Norway has developed an exemplary streamlined language training system as well as a national recognition scheme for humanitarian migrants with little or no documentary proof of credentials. A survey of applicants suggests that more than half of the refugees who had their skills recognized in 2013 either found a related job or entered further education.

In **Sweden** a special labour market scheme called “Step-in jobs” has been introduced to promote the integration of newly arrived immigrants into the labour market. Step-in jobs are subsidized jobs in the public or the private sector which offers possibilities for new arrivals to combine language training with part time employment.

In **Finland** individualized integration plans introduced as part of the Act on the Integration of Immigrants and Reception of Asylum Seekers, which came into force in 1999. The evidence of (mandatory), shows that the intervention had a large positive impact on the earnings of disadvantaged immigrants.

In **Germany** businesses have started programs to train some of the more than one million refugees who’ve arrived in the country. To date the initiative has secured internships for some 1,800 refugees, and apprenticeships for another 300. The members include many household names. A firm has developed a free 10-week training course for refugees when they first arrive.

The **Slovenian** Info Point for Foreigners started in 2008 with the aim of strengthening foreign workers’ rights and enabling migrants to enter the Slovenian labour market. The project has been designed as a “one-stop shop” and provides free counselling on legal and practical issues.



SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS



Please now share a successful practice on refugee's social inclusion.



Now you are ready to design your own project!

Please write a proposal for projects for refugees' social inclusion on community level or for projects for refugees' social inclusion addressing adult education.



SUMMARY OF KEY POINTS

The main objective of this module was for you to obtain an overview of the concept of crisis and understand the concept of social inclusion. Aspects of social inclusion and some achievements were presented, in order for you to be able to think of other aspects and design simple projects on your local community or within educational settings.

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FURTHER RESOURCES

UNHCR website. Available at: <http://www.unhcr.org/>

European Commission website. Available at: http://ec.europa.eu/echo/what-we-do/humanitarian-aid/refugees-and-internally-displaced-persons_en

REAL LIFE STORIES: SELF BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

ENTRANCE



KEYWORDS

interview; narrative; biographical research; case studies; storytelling



LEARNING OBJECTIVE

At the end of this module you will be able to understand, interpret and tell one's own biography from the perspective of the 'subject'. Secondly, through informal educational activities, you will be encouraged to develop an understanding of how to write a story or narrative, and how to carry out an in depth interview.



ESTIMATED TIME

It takes 20 hours to attend this module

INTRODUCTION

This module introduces the rationale and background for producing and interpreting real biographical stories and carry out in depth interviews. Narrative will be presented to participants as a framework for understanding the subject, and examples of narrative approaches will be offered. Participants will be asked to investigate into self- narrative and the dynamics of self-investigation as meaning construction. They will be divided into two main parts: *'Introduction to the narrative approaches'* and *'Introduction to In-depth interviews'*.



3.1. INTRODUCTION TO THE NARRATIVE APPROACHES

'A Narrative is a kind of retelling, often in words, of something that happened (a story). The narrative is not the story itself but rather the telling of the story - which is why it is so often used in phrases such as "written narrative" and "oral narrative". While a story just is a sequence of events, a narrative recounts those events, perhaps leaving some occurrences out because they are from some insignificant perspective, and perhaps emphasizing others. Narratives thus shape history.'

'Narratives must be comprehensible, coherent, and connected. Toward this aim, in the Western culture, stories are organised temporally, with a beginning, a middle, and an end. They relate to the past, present, and future. And they both connect in sequential fashion and intertwine over time' (Anderson, 1997).


'Narratives are found in all forms of human creativity, art, and entertainment, including speech, literature, theatre, music and song, comics, journalism, film, television and video, radio, gameplay, unstructured recreation, and performance in general, as well as some painting, sculpture, drawing, photography, and other visual arts, as long as a sequence of events is presented' (Anderson, 1997).



Please stop and think. Imagine you have to write a very short story using one of the narrative forms introduced. Identify which one works best for you. Is there any similarity or difference in the way people tell stories in different cultures?

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3.1.1. SELF-BIOGRAPHICAL NARRATIVES

 Self-biographical narratives consist in relating key facts, events and significant experience within the author's life.

 Watch the following video on how to write an Autobiography.
<https://www.youtube.com/watch?v=XNWtdMiuGnQ>


 **Practical exercises:** Writing a Self- Biographical narrative




Now, based upon the information provided on the video, open a group discussion and write down on a large piece of paper all the relevant steps needed to be taken in order to write a self-biographical narrative. Then write a brief self-biographical narrative.

TIPS

- Locate scenes in specific places.
- Describe sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings.
- Pace the presentation of actions to accommodate changes in time and mood.
- It is a look back from the present: reflect on the experience and consider its meaning.

 **Take a break.** Sometimes is better to get away from the writing for a short time. Take a brisk walk, focus on different thoughts. Then, go back to the task feeling refreshed and ready to continue writing your self-biography.

Remember. Writing a self-biography is a public experience, each thing you write reveals something about you – to yourself and to your readers. Choose a topic you are comfortable sharing.

 **Group activity.** Sharing your self-biographical story. How was the experience? Which was the challenge? What have you learned from this?

3.1.2. STORYTELLING

'The art of telling stories using words and actions to reveal the elements and images of a story while encouraging the listener's imagination. It involves a two-way interaction between a storyteller and one or more listeners. Effective storytelling can have a powerful effect

on people's attention and can stir up their thoughts and emotions. There are many cultures on earth, each with rich traditions, customs and opportunities for storytelling. All these forms of storytelling are valuable. All are equal citizens in the diverse world of storytelling.'(National story telling network)



 Watch the video for inspiration: 'Storytelling with Heart'
<https://vimeo.com/84297572>

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Strategies for storytelling to capture attention:

- Leverage the power of multimedia: photos, video, graphics.
- Make your story simple yet interesting.
- Add personal touch to your choice.
- Keep your content intact.



Practical exercises: Everyone has a story to tell. Let's write a story!

Write a story differently from writing in a self-biographical narrative format, and explore the idea of writing a story that is supposed to be told in a documentary. This is actually the incipit of the creative-artistic process leading to the identification of the stories that will be transformed in a script for the documentaries.



Watch Hiba's Story for inspiration: Ten-Year-Old Syrian Refugee
https://www.youtube.com/watch?v=7QVmXX62_H0



Before you start to communicate, you first need to understand the people you want to influence. Why? We live in a sea of information. How can you attract your target audience to listen when they are bombarded with messages every day? Reflect upon this.



Storytelling is interactive; uses words; present a story: encourages active imagination to listeners. It can have a powerful effect on people's attention and can stir up their thoughts and emotions.

3.2. INTRODUCTION TO IN-DEPTH NARRATIVE INTERVIEWS




3.2.1. HOW TO CARRY OUT AN INTERVIEW

'In-depth interviews offer the opportunity to capture rich, descriptive data about people's behaviors, attitudes and perceptions, and unfolding complex processes. An in-depth interview is a loosely structured interview. It allows freedom for both the interviewer and the interviewee to explore additional points and change direction, if necessary.




The form of in depth narrative interviews ask questions that will help people to tell stories about their experiences in their own way and from their own perspective, remembering how it felt at the time. It is an open interview based on the acknowledgment of equality and dignity. There cannot be leading questions that are designed to trick someone into a "confession". The decision of when a question is answered exhaustingly lies with the interviewee, not with the interviewer. The interviewer starts with a short explanation and with some initial questions to relax the interviewee, and then the interviewee answers in a way he/she finds suitable. Of course, the interviewer can ask deeper questions, but has to wait until the thread of narration has come to a (first) end' (RefugeesIN: Brochure preparation').


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 The narrative interview can be divided in five phases:

- **The explanation phase:** the interviewer explains the purpose and the further use of the interview and its contents and asks for consent. He/she explains that it will not be simply a question/answer modus, but instead the interviewee will narrate some biographical parts of his/her life relating to the topic in hand. Data protection has to be guaranteed.
- **The introduction phase:** the interviewer starts with an initial question that leads to the relevant parts of the history, for example can you tell me about your experience? These open questions are designed to start the narration and keep it going and have to be asked in a neutral fashion.
- **The narration phase:** the interviewee narrates his/her story and ends the narration in their own time, and where they want to end it. Breaks in the narration have to be endured by the interviewer.
- **Inquiry phase:** in this phase the interviewer can ask questions regarding certain aspects, going into more depth.
- **Summing-up phase:** Interviewer and interviewee can talk about the interview, the atmosphere, the reflection, the emotions which arose or evoked. This is the end of the interview.


 **Get into pairs and discuss:**
Have you ever been in a position of interviewing someone or being interviewed? List together who would you like to interview and which questions would you ask.

 First look at the short documentary about Malala.
<https://www.youtube.com/watch?v=vE5gSHJkusU> and, then watch carefully the interview: <https://www.youtube.com/watch?v=qEUCP3InFNw>

 In small group discuss the interview, and write down your reflections about how the interview was carried out. What have you learnt from observing both the Interviewer and the interviewee?

 **Practical exercises: 'The stories within the Brochure'**
Now get into small groups and **have a look at the authentic material** produced by the RefugeesIN project from different countries and share your personal opinion about the structure of the outcome result (Annex 1). What does it bring to your attention? Can you find any similarities among them?

Pair activity: Considering the tips given, and using the interview template provided (Annex 2), identify a person to be interviewed in your community or from the course and elaborate on an in-depth narrative-interview. Determine your objective: What is your goal? What information can you gain from the interviewee? How will this information help you achieve your other goals?

 **USE the warm-up question suggestions** intended to ease and relax the interviewee, to establish rapport, and open up the dialogue at the beginning of your interviews. Questions should be as **neutral** as possible. Avoid wording that might influence answers, e.g., leading, evocative, judgmental wording. Questions should be asked one at a time and be worded clearly.

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! Be careful asking “why” questions. This type of question infers a cause-effect relationship that may not truly exist. These questions may also cause respondents to feel defensive, e.g., that they have to justify their response, which may inhibit their responses and future questions.



📄 **Interviewing time: Go into Action!**
Carry out the interviews and proceed into the editing process.



💡 **TIPS:** Be calm. Try not to show many emotions if interviewee decided to tell difficult periods. Create a calm and undisturbed atmosphere.

Group discussion: What went well during the interview? What did not work?

Σ **SUMMARY OF KEY POINTS**
The main objective of this module was to gain a broader understanding on how to produce and interpret real life stories and in depth interviews. You should have reviewed briefly refugees’ life stories, understood different narrative approaches, produced one’s own story and carried out in depth group interviews.

REFERENCES

- Definition of Narrative by <http://www.units.miamioh.edu/technologyandhumanities/nardef.htm>
- Anderson, (1997), *Self: Narrative, Identity, and Agency*
- The power of narrative by <http://niemanstoryboard.org/stories/power-of-narrative-conference-three-ways-to-tell-a-story/>
- National story telling network: <https://storynet.org/what-is-storytelling/>
- Strategies for storytelling: 8 classic storytelling techniques for engaging by <http://www.sparkol.com/engage/8-classic-storytelling-techniques-for-engaging-presentations/>
- Brochure preparation’: ‘How to carry out an interview and the narrative phases’ by the RefugeesIN project.
- Conducting In-depth-interviews by http://www2.pathfinder.org/site/DocServer/m_e_tool_series_indepth_interviews.pdf

FURTHER RESOURCES

- About Storytelling by <http://www.tracscotland.org/tracs/storytelling/about-storytelling>
- Narrative interviews by <http://www.case-stories.org/narrative-interviews-1/>
- General guidelines for Conducting research interviews by <http://managementhelp.org/businessresearch/interviews.htm#anchor667314>

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Preparing for the interview by <http://www.cesdp.nmhu.edu/drawing-from-the-well/lowering-the-bucket/preparing-for-interviews.html>

ANNEXES

Annex 1: 'The 26 stories within the Brochure' produced by the RefugeesIN project'. Available at <https://www.refugeesinproject.eu/en/pack/brochure.html>

Annex 2: 'Script for interview: Role model' template used by the project to collect the stories'.

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ANNEX 2 - SCRIPT FOR INTERVIEW: ROLE MODEL

INTERVIEWER	INTERVIEWEE
Set the stage: Welcome, introduction, explanation.	
Ask some biographical data (age, country of origin, vocation . . .) and start with the first question: I would like you to tell me the story of your escape and what happened before and after.	
Listen to: <ul style="list-style-type: none"> • crucial events • obstacles overcome • strategies implemented • competences gained • help and support obtained 	Tell your story the way you want to tell it.
If you want to clarify some aspects, ask for more detail: How did you find the strength to go on? What were your plans to shape your future?	
	If you want, you answer these questions, if not, you go on telling your story.
Summarize the interview, thank the interviewee and tell him/her what will happen with the interview	

Length: around 1 hour or more.

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ENTRANCE



KEYWORDS

diversity, exile, fear, defense mechanisms, identity; inequality, relational precarisation, social role, social inclusion, social exclusion, documentary film; cinema; representation



LEARNING OBJECTIVES

At the end of this module, you will (1) be aware of the refugees/asylum seekers phenomenon and the feelings experience by refugees and their hosts; (2) reduce fears in face of otherness and major social changes; (3) alleviate stereotypes, prejudices and eventual discriminatory attitude towards refugees; (4) recognize the film discourse and (5) grasp different film functions supporting social inclusion



ESTIMATED TIME

It takes 12 hours to attend this module

INTRODUCTION

This module as a whole is devoted to: your screening and analysing the selected European feature and documentary films on refugees: our and their adapting to the unavoidable cultural changes: our and theirs fears, defense and other mechanisms (language, cultural code) that either accelerate social inclusion or hinder it. It is more specifically devoted to what refugees notice, feel, experience upon their

arrival to the host country and during their exile. "Who are refugees" is the question in focus in the first unit. (4.1.)

In this module are further addressed the issues of social inclusion versus social exclusion in today's multicultural societies and to how identity changes within the changing circumstances. Twelve films are screened and analysed from the point of view of these concepts. (4.2.)

In the last unit the role of documentary films in supporting inclusion is discussed (4.3).

4.1. LET'S PUT OURSELVES IN THE SHOES OF REFUGEES



EXERCISE 1

Attention catcher activity: Who could you most easily identify with and why?


Select on this page or alternatively pick up from the table a picture of a refugee and tell the others why you have selected it.



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4.1.1. EXAMPLES OF REFUGEES' HESITATIONS ABOUT BEING DIFFERENT

 Reading Judith Kerr's novel *Bombs on Aunt Dainty* describing her own life through the eyes of her character, a young German refugee in Great Britain during the Second World War, we came across the following sentences describing the feelings of refugees. They struggle with their identity, their need to belong. In their eyes, the diversity may be attractive, at other times it may be aversive.

I am sick to death of always having to be different.


Ana wondered where she belonged. Here in the hotel among other refugees?

You haven't got a trace of an accent, I could have sworn that you were just a nice, ordinary English gal. This was meant to be a compliment. Ana smiled dutifully.

Max, hated being forced back into some kind of German identity which he had long discarded.

Normally, when people asked Ana where she came from she said, "London" but this time, she found herself saying "Berlin", and immediately regretted it.

Papa will probably get a British passport. They smiled at the idea of papa being English.

 In the French film *l'italien*, by Oliver Baroux Mourad, a Moroccan immigrant pretends being Italian called Dino. Facing positive discrimination he knows that being Italian is better than being Arabic. Mourad's mother explains to her son:

"When your father and I arrived in France, we made us very little. We understood they would not want to integrate us. All they wanted us was not to disturb them (...) When we went to a restaurant, your father booked a table using the name Monsieur et Madame Ferrand. And he thanked the waiter more than twenty times. When you were born, Mourad Ben Saoud, we were about to call you François. But then, I did not want it. It is important that you know where you come from. So we named you Mourad."

More: <https://www.youtube.com/watch?v=vj8JYtfeHZs>



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EXERCISE 2

Why? How do refugees feel? Base yourself on the text above and describe the picture beside or eventually think of your own past situations when you badly wanted to be accepted. How did you behave?



EXERCISE 3

Go into threes and recall your memories. When you first travelled alone to a foreign country or when you started living in a foreign country, what surprised you? Choose a rapporteur to report to the whole group.



1. Where did you travel, for how long and for what purpose?
2. What surprised you?
3. What did you like?
4. What you did not like?
5. Where there any moments when you felt recognized, praised, accepted? Describe them.

6. Did you have any difficulties? Describe them.

7. Could you imagine yourself living there? If yes, say why. If not say why not?

8. Were ever been approached through stereotypes about your nationality, country. If yes, tell your colleagues about them and your feelings.

4.1.2. REFUGEES' EXILE. THEIR PERCEPTION, FEELINGS AND IDENTITY IN A NEW COUNTRY



What does exile, escaping from the atrocities of war, mean? Can we talk about the exile of Spaniards (these "strange strangers" said the French poet Jacques Prevert) in 1936 or shouldn't we better use the plural form "exiles?" Namely, exile is not some generalised notion, exile can only be personal, individual, unstable, depending on a number of refugee's characteristics: age, sex, education, profession, political activities, trade union activities, origin (from which country, region, town?) and depending on the political and other events in the host country. It depends on external circumstances as much as it depends on the structure of refugee's personality. You can only talk about each single refugee and not refugees, each single exile and not exiles in plural. Refugees can be viewed and understood in a fair number of ways, not just one! The administration tries to organise soldiers who treat refugees in their military way, trying to maintain prison discipline in the camps. Local authorities can show coldness dealing with refugees. Local inhabitants can treat refugees differently as well: friendly, with compassion, hatred, despise, fear... There can even be unhealthy curiosity, with some families observing refugees through the fence of the camps. In any case, refugees exiled from their country at war are used to a certain type of

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light, certain noises, and certain food which they cannot find in the new country. They feel to be somehow disturbing local people, they are sick of being different and seen as different, but they cannot just melt into the new culture and we cannot just melt into their culture. In new places with new people they are searching what might be familiar to them. They struggle to hear, since strings of words, let alone single words do not exist for them at the beginning, even physical environment with all the shops, inscriptions etc. can be aggressive for them. Have you ever thought of this?

They remain connected with their families through new technologies and they more easily decide to become refugees. Oh, one thought more; "Exile is passed down to the descendants, from grandfather to father and son . . .

4.1.3. FEELING THREATENED CHANGES REFUGEES' BEHAVIOR



EXERCISE 4

Have you ever felt in danger, have you ever felt threatened?

If yes, say when and where it was and describe your feelings and behaviour.



Being a refugee is not a normal situation. It is destabilizing since one may feel threatened. But there are differences between the types of fear refugees/ourselves may experience. Thus Riemann (2003) distinguishes four different types of fear:

A Type: Schizoid fear. It is about the fear of self-abandonment, the fear of not being oneself anymore. To illustrate this point let us consider the case of Salih who

fled from Bosnian war, studied philosophy at Ljubljana's university, graduated from this Slovenian university. He studied in Slovene. He got employed in Slovenia. Slovenian language is a Slavic language, but Salih thirty years later still refuses to speak Slovene fearing that he would not be faithful to himself.

B Type: Obsessive fear which is the fear of changing. Over years Salih has been eating only Bosnian dishes. He has been dreaming of preserving Bosnian domestic habits. Going to the open market, buying paprika, choosing water melons. . . He appreciates continuity above all. There is also

C Type: Hysterical fear. Salih is definitely not experiencing this type of fear, fear of constancy, settling down, having habits, longing for changes. And he does not experience the

D Type: Depressive fear, which is the fear of loneliness leading individuals to self-sacrifice.

**A TYPE
SCHIZOID FEAR:
Fear of
self-abandonment**

**B TYPE
OBSESSIVE FEAR:
Fear of
changing**

**C TYPE
HYSTERICAL FEAR:
Fear of
stability**

**D TYPE
DEPRESSIVE FEAR:
Fear of
loneliness**



EXERCISE 5

Which type of fear? Go into groups of four, shuffle cards with the names of the types of fear, deal the cards. Each of the participants describes an example of the fear named on their card they came across in their own life.

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i What do refugees bring with them into their new social and cultural environment? Some answers may be found in Eric Berne's theory of transactional analysis, which is a study of behaviour, relationships and emotional reactions. The way refugees cope with new life can be better understood by means of analytical instruments like: ego states, life positions, life scenarios, the frame of reference, psychological games (Berne, 1972) If you approach other people, it is not only your behaviour which is perceived that counts. There are also emotions you may be afraid of. You may feel threatened being faced with the refugees' stories, and refugees may feel guilty for making you unhappy, you may feel helpless facing so many refugees, you may feel angry. "We are not able to be empathetic with so many people in need," said one of the members of our focus groups. Our behaviour towards the refugees is not natural, we cannot simply say hello and be what we are (Berne, 1971). Personality is a combination of what is conscious and what is unconscious or pre-conscious.

4.1.4. PSYCHOLOGICAL MECHANISMS SUPPORTING OR HINDERING REFUGEES' ADAPTING TO NEW ENVIRONMENT

i It is generally admitted that ego can have at its disposal a number of defense mechanisms. They are subjective and therefore numerous, probably much more numerous, than those initially identified by Sigmund Freud and his daughter Ana. Freud once mentioned the defense mechanisms we use depend also on forces like: reality, society, culture but also biology. How we adapt to changes, face and overcome difficulties depends on how strong and flexible we are physically and emotionally. Changes put demands on us, on our ego and

if these demands are conflicting, it is understandable that we feel threatened, overwhelmed, we may feel as if we were about to collapse under the weight of it all. This feeling is *called anxiety*, and it serves as a signal to the ego that its survival may be jeopardized.

Freud stated that the ego employs a *range of defense mechanisms* as to deal with conflicts and problems in life. Defense mechanisms are unconscious and they appear as to ward off unpleasant feelings (i.e. anxiety) or make good things feel better for the individual. If the ego is obliged to admit its weakness, it breaks out in anxiety can be moral regarding the superego (orders, culture, our inner principles) (Freud 1933, p. 78).

Why do we need to defend our ego?

We can imagine that in the life of refugees or asylum seekers many situations are stressful and, if they occur over a short period of time, they may have an accumulative effect. At different ages of life, refugees' stressful events are different and are differently perceived. For children exile may be fun, a grand voyage, for their parents the time of struggle, for the grandparents the time of nostalgia. To what extent events are stressful depends on sex, age, education, religion, etc.

EXAMPLES OF DEFENSE MECHANISMS

Repression: This was the first defense mechanism that Freud discovered. This unconscious mechanism is employed by the ego to keep disturbing or threatening thoughts from becoming conscious. (Alcohol addicts do not consider themselves addicted). Thoughts that are often repressed are those that would result in feelings

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of guilt imposed by the superego. Refugees may experience guilt to have left their country, to have left their family and friends behind. Repression may create anxiety. (Sealy and Murphy)

Displacement: Displacement is the redirection of an impulse (usually aggression) towards a weak substitute. Someone who is frustrated by his or her superiors may go home and kick the dog, beat up a family member or rape a girl.

Sublimation: This mechanism helps displacing our emotions into a constructive rather than destructive activity. This might for example be artistic activities, studies, voluntary work, sports. Sport is another example of putting our emotions (e.g. aggression) into something constructive. Boris Cyrulnik, a nazi victim and a famous French psychologist, psychotherapist, neurologist argued that in normal circumstances he would have become a carpenter like his father. Instead he became something else, because he fought for his life, he displaced his emotions into constructive activities and plans. Victor Frankl imagined the harsh concentration camp circumstances as a learning lab. It helped him. In Judith Kerr's novel *Max*, wanted to learn, to be the best and in real life he became the first judge at the British Constitutional Court who was not born in Britain.

Denial: Denial involves blocking external events from awareness. Interviewing refugees we discovered the denial defense mechanism several times. "I do not want to talk about it" or "I have never told this to anyone, so far". The denial may be caused also by the reactions of the environment who cannot take it up. "I do not want my picture to be published".

After the second world war when people returned from concentration camps they

were not listened to, although they had long imagined how they would sit at the table with their family, their loved ones and would tell them. Since nobody was prepared to listen to such horrors they denied them. Boris Cyrulnik wrote a book *La honte de dire* (Engl. *Being ashamed of saying it*). He thought he would die if he told his story of escape from death. Many refugees do not tell their stories.

Regression: This is a movement back in psychological time when one is faced with stress. When we are troubled or frightened, our behaviour often becomes childish or primitive. We experience old already forgotten feelings. (We are again afraid, helpless childish)

Rationalisation: Rationalisation is the cognitive distortion of "the facts" to make an event or an impulse less threatening. We do it often enough on a fairly conscious level when we provide ourselves with excuses. "Having died was a salvation for him... At least he did not suffer, poor chap". Using the rationalisation mechanism we console ourselves".



EXERCISE 6

Go into threes. Put yourselves in the shoes of refugees and imagine stressful events they may have experienced. Think about how you would react and feel in their shoes. What defense mechanisms would you use?



EXERCISE 7

At the end of this unit participants will screen **Das Kind** thinking about Irma's defense mechanisms depending also on external circumstance. (Šerbedžija, R: Moja slovenska. <https://www.youtube.com/watch?v=Ado9ceeFZVo>)

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4.2. IN TODAY'S SOCIETY, WHAT IS SOCIAL INCLUSION? HOW TO STIMULATE IT?

Fatima is screened/watched and discussed in this session from the point of view of social exclusion/social inclusion and transformation of identity. Today's social exclusion is about both economic and relational precarisation and social inclusion is about overcoming them.

4.2.1. LET'S DISCUSS FATIMA AND SOCIAL INCLUSION

Inequality, stereotypes, prejudices, discrimination, lack of social fairness are all barriers to the social inclusion of refugees. "What are the mechanisms that support refugees' social inclusion" is the final question around which is organised this unit.

Getting an insight into our own attitude towards refugees (stereotypes, be they positive or negative, prejudices and eventual discriminatory attitude). The dependency of our attitude towards refugees on our own personality and our social roles. Inhabitants, refugee workers, governmental officials, soldiers etc. may have different attitudes towards refugees.



EXERCISE 8

Introductory screening of *Fatima* and discussion about social different ways of refugees' social inclusion and building up one's identity in the host country environment.



Fatima is a film driven by the impulse of living. The characters advance, want to go further and they do go further. There are women who have left their country, its odours, the sun, who did not stay long in school and want to get integrated. Such heroic characters may be met among female refugees. Such a woman is a 45-years old *Fatima*, a single mother of two grow-up daughters, divorced from her husband, and a hardworking cleaning lady. The three women struggle against the reductionist, stereotyped opinion the others have about them. The three women, each in their own way, are trying to demonstrate that they do not correspond to their image, that they can denigrate the logic of failure in which others would like to imprison them.

Fatima is raising alone her two daughters with whom she is close, but from whom she is also separated at the same time. The surrounding culture and language, her belonging to her own generation, separate her from her children. She does not possess the cultural codes she should. She does not possess the language of her daughters. But *Fatima* understands why her younger daughter is angry. "When parents are hurt, children get angry". There are three different languages in this film: the language of the youngest daughter, which is the slang of young people, the more sophisticated language of the older daughter studying medicine, and *Fatima's* language, Arabic in which she writes her diary. This is her priceless possession. After her long working days (she leaves for work in the dark, and gets home in the dark again), she sets down to write, thus preserving her intimacy, thoughts that she cannot share with her daughters who do not master Arabic well enough. The film stages three characters, their ways of integration and social inclusion: there is the superficial subordination of *Fatima*, there is the older

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daughters' struggling for excellence, and there is the rebellion of the younger daughter. (*Fatima, heroine du quotidien* - Philippe Faucon et Fatima Elayoubi dans TLCDM <https://www.youtube.com/watch?v=Wx6tf3s4Q9I>)

Fatima would have liked to say, that she had a certain understanding of society, that she participated in it, but she could not say it because she did not speak the language. "That day my daughter said to me: Mother, you are not capable of... Because my daughter and her friends live in a society... and I do not speak French. People like myself are not appreciated. They are devaluated because of the language. And this is what is ruining our children. They are looking for opportunities to be proud. Now, to begin with, because of the language they do not have parents. How to speak with a father or mother if you do not speak their language?" On the other hand, parents feel integrated only when they are with their children. Then they do not have the feeling of being a refugee, argues Judith Kerr in *Bombs on Aunt Dainty*.



The thoughts the participants will develop in discussion will referred to in the new chapters of this handbook bringing disciplinary knowledge of the concepts of integration, social inclusion and constructing identity in a host country environment.

4.2.2. SOCIAL INCLUSION, SOCIAL EXCLUSION



Refugees are supposed to get socially included as to avoid separation within society. Social inclusion and exclusion are measured by the extent

to which refugees' lives are connected with the lives of other people.

The first industrial revolution brought about inequalities and poverty. The term social exclusion was coined in 1960 to be soon (1980) followed by another term and concept of social inclusion. In 1960 unemployment rate was barely 3% and the inequalities in society were overcome by bringing weak individuals back to the strong society. Today, the situation is different. Substantial social changes (breaking up family ties, increased divorce rate, broken neighbourhood ties, intensive urbanisation, and large housing estates) lead to separation within society and inequalities. Social exclusion which used to be related to economic precarisation (poverty) now regards also relational precarisation. How to bring back to society refugees and migrants, how to stimulate their inclusion?



EXERCISE 9

Go into threes. Think of different measures you know meant for the inclusion of other disadvantaged groups: women, prisoners, addicts, pensioners, homeless people etc. and give examples of inclusion interventions through arts, sports, popular education, culture, social work, social entrepreneurship, social labour work etc. These examples will inspire you to think about migrants and refugees.




Social life is played out within psychological processes of inclusion and exclusion, within which people search to belong. Social life needs people and inclusion needs people, but inclusion may have boundaries against some people. For social inclusion are important individual motivation, small group

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processes, intergroup relations or stigmatisation. They all provide a comprehensive social psychological account of social inclusion and exclusion. Those who »attack«, threaten the identity of people. These boundaries are those provoking social exclusion. Screen Fatima as to better understand both phenomena, inclusion and exclusion.

Europe is being faced with a massive and diverse phenomenon of social exclusion so much different from the social exclusion in the past where inclusion was about bringing weak individuals back to the strong society. Today social exclusion has different images. How to achieve refugees' social inclusion, i.e. high level of interconnection with the lives of others? Social inclusion of refugees is possible if they have an understanding of the cultural codes; if they speak and write the language of the country, if they are included in the economic, social, political life of the host country, if they have a life vision to follow, if they encounter people who may act as their bridges to the host country.

4.2.3. WHAT IS IDENTITY?

 *The concept of identity* was introduced to humanities in 1950 by Eric Erikson in his work *Childhood and Society*. Today syntagms like *identity crisis*, *recomposed identities*, and *plural identities* are often heard, so much so that it has become difficult to formulate a definition of identity in humanities and social sciences. Popular concerns about identity are due to numerous changes and cultural contacts. We meet refugees whose identity is not clear to us. Moreover, the confrontation of languages, traditions and ways of life, the transformation of the division of labour make our and their identity unclear.

But what is identity? Imagine, you arrive in a UK international airport. "The immigration official asks you for your passport. She looks at your nationality, at where you were born. Your name. She checks your visa. She looks at the photograph, she looks at you. She asks you about the purpose of your visit. Finally, she stamps the passport and wishes you a pleasant stay." (Jenkins, 2013, p.1.).



EXERCISE 10

Go into threes. Discuss similar situations from your own life. Tell the others how you felt. What kind of response of the others would have been the right response for you? Which others mattered? (idem)



All human identities are to a certain extent social identities. They are plural and never are they final. Identity can only be understood as a process. Some identities are even achieved beyond the grave! (Think of those whose heroic deeds were recognized only after they died! Think of the artists who died poor, forgotten).

Human social life is possible on condition we know who we are and who others are. One of the first things we try to do when we meet somebody is to locate them on our social maps, to identify them. And we are not always good at this (i.e. we think somebody is French while he is Belgian).

Social identity is also important on a wider stage. Imagine a contested border region. There are different ways to settle the issue: international arbitration, war, a referendum. The outcome has implication for identities.

Persons can be compared on the basis of similarity and on the basis of difference.

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EXERCISE 11

Pick up a photo of a famous film actor and tell the group what are your similarities with that actor

Today, everybody, individuals, groups, companies, institutions are searching to anchor anew due to numerous social transformations. Books and articles are meant to consolidate identities. It has become clear, however, that the concept of identity is necessarily related to social actors, but each social actor has also other characteristics than being social: they have emotions, situational feelings etc.

In everyday situations our identity and refugee's identity even more are called into question and established or not. Moreover, as to consolidate their identity refugees are supposed to acquire bits of the European cultural identity by using European cultural resources. Such resources are to be found in European languages, in European traditions in a given milieu, in a landscape etc. They are available to everybody- including refugees, but nobody owns them. "The basis of our individual and social identity are to be found in the identity of others and our own identity", argues Alex Mucchielli.



EXERCISE 12

Think of three major changes in our own life and think how they impacted your identity (for instance marriage, divorce, retirement, major illness. living in a foreign country etc.) Discuss this topic in pairs and report to the group.



DAS KIND - a docudrama

Irma the main character in the film **Das Kind** has difficulties defining herself and her identity.

"I was born in the Austrian-Hungarian Empire. When it fell apart we found ourselves deprived of our identity. Cernowitch became Romanian but was Austrian. A Treaty was signed, minorities were put together, and Romania was created."



Being a Jew she was not Romanian, she was not Austrian, she was not French or she was a part of all that. Her music was not their music, her poetry was not their poetry. *"My darling, even today I do not feel entirely French. But who am I? Romanian, Austrian? French? A part of each..."* Moreover she does not even have a language of her own: Yiddish, German, French, Romanian, which language is her language? She says that she has never felt entirely French though her second husband was French, though her children were born and raised Paris. A refugee remains a refugee, not knowing where his or her home is. The feeling of being homeless, of being "from elsewhere" is transmitted onto the refugees' children. The story of their parents, the anxieties of their parents become their anxieties even before they are born. Being a refugee is also about the transmission of certain culture and feelings onto the next generations. It takes several generations for these feelings to vanish. A refugee does not necessarily adapt to the host society, he or she should primarily adjust to himself or herself and his or her emotions in new circumstances.

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EXERCISE 13

Watch the **films proposed** by RefugeesIN **focus groups** and write down what is said (also implicitly) about mechanisms of inclusion (language, cultural code, etc.) social inclusion feelings, identity, etc.



4.2.4. SCREENING AND ANALYSING FILMS

Title of the film	Mechanisms/ inclusion: language, cultural code	Social inclusion/feelings	Refugee Identity
FATIMA			
DHEEPAN			
BIENVENUE A MARLY-GOMONT			
PERSEPOLIS			
LAMPEDUSA IN BERLIN			
WILLKOMMEN HARTMANN			

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Title of the film	Mechanisms/ inclusion: language, cultural code	Social inclusion/feelings	Refugee Identity
			
			
			
			
			
			

4.3. CINEMA BUILDS OUR REPRESENTATIONS OF REFUGEES

This unit will be introduced by screening Lampedusa, a documentary film from the list of the films selected by the project focus groups. The screening will lead to a collective discussion on documentary films and their characteristics.

4.3.1. ABOUT CINEMA AND ITS COMMUNICATIVE POWER

i In the 20th century cinema is a cultural practice and a system of representations, besides being a special art, associating image, sound and text. Therefore, it clearly vehicles more powerfully than other media images about refugees and influences our ways of dealing with them. Should and can cinema contribute to natives and refugees' better living together or at least side by side in multicultural societies? The answer is yes. It should, but the images it vehicles are the ones of weakness, living at the edge of society etc.

Film is an art enabling filmmakers to pursuit their aspirations. All artists want something and have their own ambition; all artists want to express themselves. What they want to say is what most importantly makes a documentary film.

4.3.2. ABOUT THE NATURE OF DOCUMENTARY FILMS

i A documentary film obviously requires that you document yourself before you start making the film in a most authentic way. Authenticity in documentary films is important. Is it possible to avoid documentary films being propaganda? Documentary films vehicle at least one truth, the author's truth. In such films a lot remains silent, no doubt, and documentary films have their own

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nature any manifold objectives. It is clear that film directors and others have to be very careful as not to penetrate more than they would like the intimacy of the people filmed, even if they are allowed to do so. They have to be observant, and have to keep adapting the camera. Each man has their own world. Documentary films are rewarding since “they pay you back” a lot.

A documentary film has to create in the audience a certain mental atmosphere, Films have to be authentic, honest, informative, useful, transmitting meaning and knowledge.

Space is important in these films, space and music. Filmmakers have to imagine who the audience will be. Every viewer watches films from their point of view. Finally, *a documentary film has to be understood and meaningful. In our case it should contribute to mutual understanding and better coexistence of all in multicultural environments.*



SUMMARY OF KEY POINTS

The participants have learned how they and refugees have to cope with diversity. To understand better their own and the refugees’ feelings and the impact of different types of fear on our/refugee’s behavior. To reflect about the defense mechanisms in the adapting process.

The participants have got familiar with the concepts of social inclusion and exclusion in today’s society in general with regards refugees. The importance of language and understanding of cultural code were touched upon. Participants have been introduced to the issue of the nature and transformation of identity.

The participants have learned about the power and the nature of cinema and

documentary films in building our representations of refugees. They have also learned about the relative authenticity of documentary films.

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DOCUMENTARY FILM MAKING

ENTRANCE



KEYWORDS

documentary; storytelling; ethics; authorship; directing; producing; audience; research



LEARNING OBJECTIVES

On successful completion of the module, students will be able to (1) Identify key concepts and approaches to documentary film making; (2) Develop a short documentary proposal of their choosing, (3) Research the historical and cultural context for their project and (4) Maintain a reflective journal of work undertaken and knowledge / insight gained.



ESTIMATED TIME

It takes 30 hours to attend this module

INTRODUCTION

This module will look at the new and exciting shape of documentaries, from films to podcasts, photography to art. Documentaries are currently in a golden age, from the enthralling radio podcast *Serial* to the heart breaking animated *Waltz with Bashir* to the quirky *Jiro Dreams of Sushi*; documentaries open the door to lives and experiences and invite viewers in to see the world from a new perspective.

This module will introduce the 6 basic components of documentary filmmaking. It presents the context of documentary as a cinematographic expression as a

framework that encompasses argument writing - a cinematic essay with a more subjective, argumentative approach. This module is a hands-on practical module covering film Directing - the technical skills required by a director throughout the filmmaking process. Also covered are the practical aspects of Film Production conceiving and organizing film sets in their myriad forms. Module 5 also exposes learners to hands-on technical know about how to operate a camera, capture sound and lighting basics. The film editor's role and the technical skills needed are an integral part of Module 5, as well, which is broken down into 6 units.

5.1. DOCUMENTARY AS A CINEMATOGRAPHIC EXPRESSION

What is a documentary and the importance of it in a cinematographic context?

5.1.1. WHY WE MAKE DOCUMENTARIES?

EXPLORATION OF THE GENRE

Anyone can make a documentary. On your phone or using a cheap camera and laptop, you can upload your work to the net with ease. However, what is a documentary and what is its place as a genre of cinema. Here we introduce the genre and explore its place in cinema history.

THE 5 MAIN FORMS OF DOCUMENTARY STORYTELLING

There are five main forms of documentary storytelling – Factual, Observational, Participatory, Poetic and Experimental – we discuss these forms and work out what modes best suit the types of piece the student will be making. Learners will

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also begin to explore the building blocks of any documentary – visuals, characters, actuality, interviews, sound and music – and how they interact.



EXERCISE 14

Learners will watch clips from a variety of documentaries and dissect them into their relevant parts.

THE KEY TO A GOOD DOCUMENTARY – CURIOSITY & ATTENTION TO DETAIL

Armed with the basic components of all documentaries you will begin to understand the place of documentary in society – but what makes a good documentary? Here in groups we explore the qualities required of a documentary maker.

5.1.2. THE KEY COMPONENTS OF A DOCUMENTARY

A good story: What is a good story and how do we identify them? Through group sessions and taking a variety of sources, we explore different story ideas. The best stories have a strong theme, a fascinating plot, a fitting structure, strong characters, a well-chosen setting, and an appealing style. Try for all of these.

Strong Characters: Great stories always have strong characters and a documentary is no less the case. The learners take time to explore what a great character is and what they represent. Different characters function in different ways in a documentary and they are examined including individuals who are telling their own story and then those who give information about a story. Students will also learn how to find characters, how to deal with the public and secure their involvement in your piece.

What is your story? Participants present their ideas for the first time. We explore each of the ideas as a group and tease out the pros and cons of each. Do the ideas make for a good documentary?



EXERCISE 15

Learners must begin to explore their own ideas in class with a view to presenting their ideas to the class at the next session. Using mood boards on the wall the participants start to build a picture of the elements they will need to tell their own stories.

These mood/idea boards will be on the walls around the classroom and will be constantly evolving and changing as learners develop and shape their ideas. The aim is to give everyone a visual way of shaping the story and seeing how each element interacts.

Stages of production: There is a process to making any documentary – big or small. There is a logical step-by-step process that starts with a blank piece of paper and ends in a film. Here we take an overview of all 5 stages of production and what should happen when.

**Development // Pre-Production // Production // Post Production //
Promotion & Distribution**



SELF-DIRECTED ACTIVITY

Each learner must gather possible resources that they can use for the

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development of their story. Visual material, newspaper clippings and other sources that help them to build on their original idea for a documentary. Participants are now taking the first steps in researching their story.

After each unit of this module, students should have new skills that they can build on from the previous unit.

As they progress, they will pull together as much material as they can that will help them develop their idea. By the end of the process, they should be ready to go into production in the next module.

WATCHING DOCUMENTARIES

Although a filmmaker learns how to make films by making films, the same can be said when it comes to watching them too. That applies to documentaries too.

Get past the misconception of documentaries as tedious, boring movies. When they are made correctly, they are as entertaining as a feature film.



Here is a list of some good examples and where to find them online for free:

HyperNormalisation is a 2016 BBC documentary by British filmmaker Adam Curtis. The film was released on 16 October 2016

<https://www.youtube.com/watch?v=-fny99f8amM>

The Shock Doctrine is Canadian author and social activist Naomi Klein's companion piece to her popular 2007 book of the same name. In short, the shock doctrine is a theory for explaining the way that force, stealth and crisis are used in implementing neoliberal economic policies such as privatization, deregulation and

cuts to social services.

The video was converted from the PAL DVD up scaled from 576i to 720p.

This film is Copyright 2009 Shock Films Ltd.

<https://www.youtube.com/watch?v=B3B5qt6gsxY>

This Changes Everything

Naomi Klein didn't think climate change was her issue but when she realised the close link between environmental destruction and inequality, everything changed.

<https://www.youtube.com/watch?v=Rqw99rJYq8Q>

5.2. ARGUMENT WRITING

The argument writing and the interacting of it with the audio-visual and cinematographic tasks.

5.2.1. IDEAS THAT WORK

Researching a story: Following on from the previous unit the students present what they have gathered as part of their self-directed activity and we add those components to our mood/idea wall. Through peer-to-peer learning and with support each learner is encouraged to dig deeper into the story and think about how to develop it.

Having something unique about your story is a key element for its success. If you have unique access or unique talent, that is a strong foundation to any documentary.

The Importance of Narrative: Good storytelling is at the heart of all documentary making and constructing a narrative that makes sense is important to good film.

How to make a coherent story that is engaging is the aim and through looking at

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examples of other short pieces, the group begins to explore how arguments are shaped and presented in a way that is accessible to an audience.

Developing an argument visually: Once you begin to develop a coherent story, you can begin to think about how you might visualize it. Going back to our building blocks of documentary we identify types of visuals that will help to tell each story.



EXERCISE 16

Go back to your original ideas. There is an open discussion and interrogation on how those ideas become an argument and how they might be visualized.

5.2.2. CONSTRUCTION AND ARGUMENT

Building an argument: Learner as an author of his or her own story and inevitably will be putting forward a particular point of view. Here we explore the ways of building an argument that proves or at least present a particular point of view. Having a balanced perspective is often a more persuasive way of shaping views. Being able to 'show and not tell' is an important principle in any piece.

Consider these steps as you make an argument:

- Are you clear about the topic you are going to address?
- Can you support your argument with good reason?
- Are your examples clear and unbiased?
- Have you considered an alternative view?
- In conclusion, have you proven your point?

Ethics & objectivity: Documentary makers have a responsibility to be fair, accurate and at times courageous in reporting and interpreting information. There is a significant responsibility to be honest and transparent. Other legal factors are an issue that need to explore such as defamation laws and privacy. How children are dealt with and represented or vulnerable adults is a key issue.



EXERCISE 17

Explore various scenarios and the group must decide on the fairest approach.

Audience: In making a documentary you need to understand who your audience is so you can tailor your film to that audience. Several factors come into play and shape how you will approach your film.



EXERCISE 18

Group work – tailor different ideas and approaches to different audiences.

5.2.3. RESEARCH

Developing your idea: Making any documentary is a systematic, methodical and creative process that begins with researching, developing and writing a script. We agree on the story we want to tell and it is set out on paper. Then it is transferred to screen. Even more markedly than a drama script, it is constantly evolving, being refined and improved right up to the last moment when the final narration is recorded at the very end of post-production.

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We take the next steps in developing the student's ideas through additional research and exploration of the ideas. We start to examine what is needed to progress the idea further so that it can be considered for production.

Writing your proposal: Writing a proposal or a one-page outline of your idea is a key skill required of a documentary maker. Here we look at examples of proposals for documentaries and the key elements needed for a good proposal.



SELF-DIRECTED ACTIVITY

Participants now have a new set of strategies that then need to apply to their own ideas. As part of the sessions, activities we will start to apply them and see how they help the ideas develop. The students are encouraged to spend time considering their own proposals and start to plot out a script on paper that makes the argument they want to make.

5.3. DIRECTING

The director's role in a film; the way that the director contributes to the final film; the technical skills needed to realize a film; collaborating and communicating within a filming crew.

5.3.1. THE CREW

Breakdown of the Key roles: Understanding who does what as part of any team is important to a successful production. Here we will discuss the key personnel and their role and responsibilities.

- The Producer
- The Director
- The Researcher
- The Cameraperson
- The Sound Recordist

The Director: The Director is the person with primary responsibility for writing and delivering a documentary with important input from the entire team. Research and the shared vision of the production team inform the initial drafts and this is worked and redrafted, as often as is required until everyone is happy.

- Step-by-step creative process
- Begins with research
- Team agrees on the story
- How to tell the story is worked out
- Then it is transferred to screen
- Constantly evolving - right to the end

The Tools of the trade: The content of a documentary is delivered by combining a number of elements. Here we will explore the different storytelling tools of the documentary makers' tool box and how to use them.

- Visuals
- Content – copy provided by characters
- Actuality – stuff happening or that happened
- Voice Over – narrator

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- Natural Sound
- Music
- Archive

2 types of content providers:

- Witness of actual events – real people
- Knowledge givers – experts

2 types of visual material:

- Actuality
- Abstract images

Layers of a documentary film

The more sophisticated documentaries reveal layers of meaning. Here we explore how to achieve that.



EXERCISE 19

Group watch documentary clips and discuss the layers in each story.

Interview techniques²

As part of any documentary, you will find yourself interviewing a person or contributor. Here we explore the key skills needed as an interviewer.

Interviewing for documentary: Phases of an interview; Role of the interviewer

The Interview: Preparation; Types of questions; Probes

Overview: Interview Do's and Don'ts; Dealing with the unexpected; Interviewer checklist



EXERCISE 20

In class role-play where participants interview each other.



SELF-DIRECTED ACTIVITY

Learners now have a new set of strategies that then need to apply to their own ideas. As part of the sessions, activities we will start to apply them and see how they help the ideas develop. The students are encouraged to spend time considering their own proposals and start to plot out a script on paper that makes the argument they want to make.

5.4. PRODUCTION

Conceiving and organizing the preparation of a short documentary (managing the technical and artistic team) and the practical aspects (looking for locations, props, wardrobes, makeup etc.).

5.4.1. THE PRODUCER

The Role of the Producer: Making a documentary is about more than shooting a series of scenes, putting them together with a narration track, and expecting to have a compelling movie. Quite the contrary: A documentary encapsulates classic storytelling with a beginning, middle, and an end, along with detailing the conflict and coming to some sort of resolution.

In order to do all that, you need to meticulously plan for each shoot and the actual message. That is the role of the producer.

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- Plan and coordinate all aspects of a film
- Her or his responsibility to deliver the final film
- Roles vary from project to project

Each producer must ask key questions before going on a shoot - 'who, what, when, where and why' are the 1st 5 questions you must ask yourself.

- WHO? CAST – Who is telling the story and how
- WHAT? Pre-visualize - WHAT WILL WE SEE ON SCREEN?
- WHEN? Start assembling a schedule of when everything can and should happen.
- WHERE? Locations – where is the filming going to take place?
- WHY? Do you have a vision for the piece – why are you doing it?

Managing the team: As a producer, it is your role to assemble and manage the team. You can not underestimate the needs of the team and to make sure that they and their needs are catered for. Making sure there is time for breaks while a simple thing will go a long way to ensuring a happy shoot.

The Budget: "Show me the budget and I will show you the film" is the famous quote from Jean Luc Goddard. Here we look at the basics of budgeting for a short documentary. Even if you have no money – that is your budget and you must make your film accordingly.

Locations & other resources: Locations and other resources like props and actors are often part of the filming process. The better the location the more interesting the scene but for special locations – you may need permission. Here we discuss how to plan those aspects.

The Call sheet: The Production manager or producer creates the call sheet. It lets

everyone know where they should be and at what time on the day of a shoot. It also includes the all the important information the crew needs such as:

- Call Time - when the shoot starts
- Where to meet
- Scenes and script pages being shot
- Contact details for all the crew
- Weather forecast
- Directions to the location
- Transport arrangements

Funding your documentary: Finding the money to make your documentary can be hard. Here we discuss some of the options including state funding schemes, grants and crowd funding options.

Health & Safety: Producers need to ensure that crew are not exposed to undue risks. One crew member responsible for health and safety of everyone. In advance of any shoot a risk assessment must be completed. This is standard practice. Only covered by insurance if appropriate measures taken.



EXERCISE 21

In class exercise where the participants work in groups to prepare a budget and other paperwork for a documentary day shoot.



EXERCISE 22

Examine a documentary proposal with the group and together the group

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will produce that idea on paper. The aim being that the learners will have an appreciation of what is required in producing a documentary concept.

5.5. TECHNICAL EQUIPMENT

Basic competencies to operate the camera, the sound and light equipment.

5.5.1. TECHNICAL SKILLS1

The Camera: A specialist technician will take you through the workings of a camera and how to use the key functions. There is an extraordinary range of cameras. The camera on your phone is powerful in the right context. Find one that suits you and get to know it inside out. A different camera for different jobs is always the case. Participants must also learn how to look after footage and the importance of it.

Basic three point lighting & using available light: Learners are introduced to principals of lighting for documentary and how to best use the available light.

The Visual language of Documentary: Cinematic documentary is a visual medium. Images convey so much and here we look at what kinds of images say what and meaning we can draw from the simplest of situations.



EXERCISE 23

Choose a camera that is right for your project. Participants get their hands on camera equipment and learn about basic interview set-ups.

5.5.2. TECHNICAL SKILLS 2

Recording location sound: A specialist technician will take you through the workings of a basic sound equipment and how to use the key functions. The concepts of location sound recording are the same, whether you are shooting your tenth independent film or your first project with your first new camcorder. Audio seems to be one of the most challenging areas for beginners and even experienced filmmakers alike. Video professionals typically find sound one of the most challenging aspects of production. Audio conveys almost all of the emotional impact in the visual medium. It's a fact. If you watch your favourite scene from any film or TV show with the sound off, you soon discover that moving images on their own are typically not very emotionally involving.

The important of sound design: Four points to remember about sound for picture: (1) The principles of location sound are the same for almost everyone shooting anything; (2) No matter who the audience is, at the very least, they expect "transparent" sound; (3) Sound conveys emotion - picture conveys information and (4) The better your soundtrack, the less it is consciously noticed.



EXERCISE 24

Participants learn about recording sound on location. Practical hands on exercise.

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5.6. EDITING

To recognize the editor's roll in a film; the different steps of a film editing, and which are the technical skills needed for the editing. The capacity of collaborate and communicate with the team will be reinforced with practical activities.

The Role of the editor: Having shot your film you are almost ready to edit your film – either by yourself or with an Editor. In this section, we discuss the role of the editor. If you are doing this yourself or working with another person there are technical and creative elements to consider.

Preparing for the edit: Like all the other aspects of film making editing requires preparation and planning. You must know your material and plan your film on paper before sitting down with the computer. (1) Logging material and (2) The Paper edit.

5.6.1. TECHNICAL SKILLS 3

Editing pictures and sound is a highly technical craft that requires an understanding of computers and specific software. In this unit we introduce the learner first to the principles of editing and then the software you need to be able to make your final film. From digitizing you footage, to putting sequences together – here you will cover all the basics of editing

- The Editing Kit
- Using Editing Software
- The Principles of Editing
- Editing Grammar
- Final Mastering & Audio Mix



EXERCISE 25

Participants edit together small sequences using editing software and the material filmed in 5.5.



SUMMARY OF KEY POINTS

Introduction to the genre; explore the building blocks of any documentary – visuals, characters, actuality, interviews, sound and music – and how they interact. Learners explore the qualities required of a documentary maker. The best stories have a strong theme, a fascinating plot, a fitting structure, strong characters, a well-chosen setting, and an appealing style. Great stories always have strong characters and a documentary is no less the case. Having something unique about your story is a key element for its success. If you have unique access or unique talent, that is a strong foundation to any documentary. Good storytelling is at the heart of all documentary making and constructing a narrative that makes sense is important to good film. Once you begin to develop a coherent story, you can begin to think about how you might visualize it. Being able to 'show and not tell' is an important principle in any piece. Understanding who does what as part of any team is important to a successful production. The Director is the person with primary responsibility for writing and delivering a documentary with important input from the entire team. Explore the key skills needed as an interviewer. Plan for each shoot and the actual message. The basics of budgeting for a short documentary. The Production manager or producer creates the call sheet. It lets everyone know where they should be and at what time on the day of a shoot. Producers need to ensure that crew are not exposed to undue risks.

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CINEMA WORKSHOP

ENTRANCE



KEYWORDS

short films; cinematographic production; cinematographic narrative; storytelling.



LEARNING OBJECTIVES

In this module, we will join the learning made during the previous five modules, applying them in the production of 2 documentaries. Participants will have the opportunity to test their abilities and skills acquired during the previous modules in a practical shooting experience. All work will be developed in a workgroup. The coordination and interaction between the learners will be crucial for the development of the work.



ESTIMATED TIME

It takes 30 hours to attend this module

INTRODUCTION

After the preparation that has been made, finally comes the day on which the films will be produced. Now it's time to work directly on the plateau and contact technical material.

Prepare the camera, adjust framing, check focus and colour temperature. Check the sound, check microphones, and make sure the filming space is on silence.

The knowledge acquired / developed previously and all practical and theoretical

exercises converge to sustain this phase. In this module, all the theory learned in the previous modules is put into practice!

6.1. DOCUMENTARY PRE-PRODUCTION



The films will be produced digitally (HD, 1080p - stereo, 16bits, 48 KHz) and last about 10/12 minutes each.

Most of the preparation was done during previous modules: the scripts were written and chosen for the production, the roles (technical and artistic) were assigned, the learners are familiar with the camera, light and sound equipment, the filming and camera work were decided, the team simulated filming with interviews.

It is intended that everyone participate in the production of both films. In each of the documentaries, they will have the opportunity to perform different tasks in order to learn more and make this a more complete experience for all involved with. Professional equipment will be available to fill the technical needs of filming. Some of the functions are cumulative, which means that some of the participants can work as, for example, directors and editors or lighting and photography directors.

6.2. FILM CREW



Cinema is a collective art. A movie is not made by just one person. It needs a group of people working together. It takes a great deal of people to get the footage right. The basic functions of the team are:

- 1 Director
- 1 Director Assistant

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- 1 Screenwriter
- 1 Interviewer
- 1 Producer
- 1 Producer assistant
- 1 Cameraman.
- 1 Sound operator
- 1 Lightning operator / Photography director
- 1 Coordinator



Description of functions:

Director: this is the main element of the team. Any final decision that is directly implicate in the film it's up to him/her. He/she will have to work and communicate with all elements of the team.

Director assistant: Its main function is to ensure that all the director's instructions are being fulfilled correctly and on time.

Screenwriter: the work of the screenwriter, in the case of documentaries, is to do an extensive research about the subject to be filmed. Finished this research it is up to the scriptwriter to create a list of questions and some case also a list of actions. He/she can also suggest and discuss additional texts with the director.

Interviewer: during the filming, the interviewer will have to be in permanent contact with the scriptwriter. He/she will also need to have a thorough knowledge of the subject and the interviewee. This work should be done timely. During filming is the only voice that questions the interviewee.

Producer: it is up to the producer to ensure that the whole practical part of filming works perfectly. All practical problems will be reported and resolved by the head of production.

Producer assistant: will be the support of the head of production. It will assist the production manager in keeping the whole plateau running smoothly.

Cameramen: Responsible for the operation of the camera. Also responsible for batteries and recording (SD) cards.

Sound operator: Responsible for sound recording equipment (microphones, recorders, perch). Its function is to record the sound "clean" and ensure that the dialogs are recorded clearly, audibly and without external noise.

Lightning operator/ Photography director: The work of the lightning operator/ photography director is to ensure the correct lighting of the environment and interviewee. In partnership with the cameraman and the director, check that the recordings have the correct color previously defined.

Coordinator: this element of the team must be knowledgeable of all technical film areas (camera operation, sound and light), as well as having a thorough knowledge of the cinematographic arts. It will oversee production and will take the necessary steps to ensure smooth environment. This person will give all the technical support and will coordinate the filming.

Unforeseen:

During filming, there may always be disagreements within the team. These will have to be solved in a harmonious way in order to always have the best environment during filming. Because it is a collective art, it is normal that there

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are opposing points of view during filming. Remember that the final word belongs to the director, it is up to him to try to reach a consensus of all the team.



Have the team united, organized, cohesive, and excited is the big step to the success of the film.

6.3. COMPILE AND FINALIZE THE PRODUCTION DOSSIER



Before starting the filming, the team must compose a production dossier.

This must have at least 4 copies and must be delivered to the director, producer, producer assistant, and photography director.

The producer is responsible for the implementation of this dossier. Should contact the entire team in order to discuss, improve and gather all the information needed to complete the dossier. Each film will have its own dossier.

DEVELOPMENT



The team in charge of the dossier should begin its composition by introducing the following items that must state in the dossier:

Technical crew: name of each member of the team, activity, and contacts.

Script: script, questions and additional texts.

Storyboard: Storyboard of the film with the interview framing, and additional images.

Shooting plan: Location, date, time and order of scenes.

Locations: Clear information about shooting locations (addresses, maps). It should

also include indications where to park cars (technical staff and equipment).

Costumes and props: the dossier should have specific information. Should have clear information for each scene, and pictures and drawings of clothes and props.



Suggestions: Producer can print a grid on A5 paper with the names of the participants, their positions in the crew, and contacts, and distribute to all members. Can also print extra scripts (one delivered to the interviewer). Also print the storyboard and it will be delivered to the director of photography and cameramen.

6.4. FILMING



Before shooting, the group will have to do a pre-production of the footage. The producer (chef of production) will have to contact the interviewee and set the interview times and places to shoot.

The team will have to check whether the footage will be indoor or outdoor.

Always give preference to indoor shooting, so the shooting happens in a more sonorous and luminous level controlled environment.

The producer will also have to take into account these points, as soon as set the shooting locations: distances, travel time, parking facilities, access (stairs vs. elevator) to bring the technical equipment.

Outdoors shooting is complicated. There is a continuous change in the light and always the filming will be exposed to different sound environments.

If the director chooses this way, the team should have in attention some points:

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The production should combine with the interviewee filming closer to noon. At this time the natural light is more constant and changes very little if the shooting lasts, for example, around 2 hours. At this point the director should work together with the photography director.



It is not advisable to choose to shoot in the late afternoon, the change of light (temperature of light and intensity) is faster.

Filming outdoor also entails some sound problems. When choosing to film a city, the sound will be exposed for example, the noises of cars, trucks, airplanes, people, whistles and horns. When filming in the field the sound will be exposed to animal noises. Not to mention the wind that can create noise in the microphone.

If the director, after discussing the matter with the whole team, chooses to shoot indoors. Very well! Filming indoors is always easier.

But the team also needs to take some care.



Light and photography

The photography director must make sure about how to light the environment are. It is always advisable to use the (artificial) light that is available in the room. The photography director may choose to use ceiling light, table lamps and standard lamps. Once this check is made, the director will make the necessary corrections with the light equipment that is part of the technical equipment.



Suggestions: Always check if the place has enough electric charge to turn on the light projectors (use led lamps, because it has lower electric consumption than conventional lamps).

The sound and external noise

Some care with sound: the sound operator must ensure that all windows and doors in the room where the shooting is happening are closed. Closed the place, will try to understand if still the environment of filming has sound interchanges: clocks, radios, televisions, doors that can knock, noises on the floor (wooden floor), etc. Or any other sound that may interfere or distract the interviewee.

The interviewee

Having chosen the place where the camera will be pointed, joint decision between the director, camera operator and photography director, the director must make sure that the interviewee is sitting comfortably. It is important to take this point into consideration, as the interviewee will talk to the interviewer for a long time. The production should make sure that the interviewee has water at his disposal.

Filming

Having fix the first points to take into consideration, it is time to start filming. Some care at the start of filming. The cameramen have to check beforehand if all the batteries are charged (they can always be carried during the interview). Also check that the lenses are clean. The camera should be placed on a robust tripod and confirm that it is in right level. Check with the photography director whether the color temperature and whites levels are correct.

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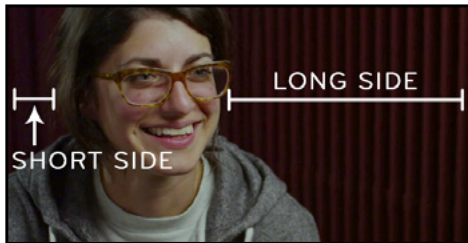


Suggestion: (cameraman) when you hear “action” make sure the camera has the recording warning “on” (usually a red “rec” signal).

Image composition

To understand how to compose the interview frame it's necessary to realize the difference between the “long side” and the “short side” of the frame, in case the film has a single character on the screen for an interview. When creating a longer space on one side, there is always the possibility of using this same space for graphic insertions.

With this framework, when crossing the interviewee's eye, in this case from left to right (image below), an extension of this same look is created.



This same stretching will help in the balance of the image.



Extension of the look



Camera position:

Usually, in documentaries, two types of position are used: frontal and crusade.

Frontal: In this case the interviewee is speaking directly to the camera. That is, the idea of having an interviewer in the film ends because the interviewee is talking directly to the camera that is to whoever is watching the film, directly to the viewer.

Crusade: The interviewee is talking to the interviewer, and the interviewer is out of the picture. Normally the long space / short space technique is used.

There is always the possibility of shooting with two cameras or even more. Usually no more than two cameras are used for an interview. The director may also choose to use a fixed and a mobile camera, and are placed in different positions and distances. These distances and positions will create some dynamic in the image after edited.



Shooting with two cameras

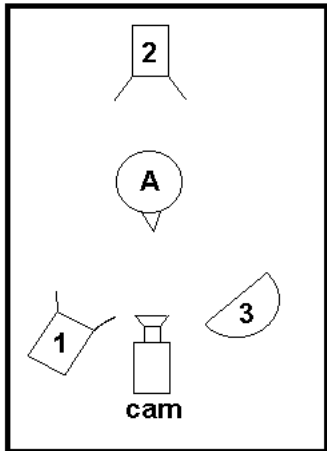


Fixed and a mobile camera

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Light (artificial)

The “1, 2, 3 rule” is the most used for an interview lighting



1 2 3 Rule

1. Main light

2. Back light

3. Secondary light

A. Interviewee



This is a very simple rule. 3 projectors, usually of different powers, arranged according to the drawing above.

1. Main Light: illuminate the interviewee, especially the face. It should not be much above the head of the interviewee. It is this light that should serve as reference when defining the color temperature to be filmed.

2. Back light: behind the interviewee and slightly above the main light level. This light will define lines that means draw the line where the interviewee's body ends and the background begins. A filter of a different color can be used to accentuate some dynamics (in the case of the example an orange filter was used).

3. Secondary Light: the light is positioned on the opposite side of the main light, but with less power. This light serves to give a small balance in the image as well as to fill some shadow (opposite side of the main light) created on the face / body of the interviewee.

Sound record

Normally two types of microphone are used: lavalier or shotgun.

Lavalier is the most used for offering greater security in the capture of sound. Because it is a directional microphone it only records the sound that is next the microphone. In the case of an interview, it captures only the voice of the person interviewed. As a disadvantage, each person speaking on the scene recording will have to carry his own microphone.

In the case of the shotgun microphone there is another dynamic in the capture. As it is a multi-directional microphone it captures the sound that is around you. That is, captures the voice of the interviewee and the interviewer at the same time. The sound operator have to be more careful with the surrounding sound environment.



Record with shotgun microphone

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Checked out these points, now it is: **Light! Camera! Action...**



6.5. EDITION AND POSTPRODUCTION

Edition

At this point the editor together with the director, and in possession of all the images and all the notes made during the filming, watch all the material. It is now that the film begins to gain body.

From this point on, the editor and the director will have to pay special attention

to the narrative. It's time to decide what's staying and what's cut. It's always a difficult decision to make. A bad cut can make the whole documentary a wasteful experience!

During editing (cut) the editor and director will always have to watch the material to be absolutely sure that the story makes sense and that there is a continuity. The continuity of the narrative should contain moments of tension. These moments will have to play with less tense moments, giving a flexible narrative.

Once the main alignment is made, it is up to the two to think of illustrative images and separators (if the story is told in narrative blocks).

These images can be produced by the team itself, but they can also use bank images (TV images or old films in the case of the historical background), or also photos can be used. These can also be acquired in picture banks, or requested from the interviewee himself.

Software

There are numerous editing software. The most used are Adobe Premiere CC and FinalCut. Both are excellent software (complex) to learn how to use for documentary film making.

The great advantage of using these software is the immense amount of tools that they present, which will help us when we have to work the post-production of the image and post-production of the sound.

In addition to the complexity, they are software with a high cost, which can entail an additional cost to the project.

We can use simpler software that perfectly solves the purpose of a not-so-complex production.

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We suggest, if it is not possible to use more professional software, the following software: Windows Movie Maker (Windows environment) or iMovie (MacOs environment).

Both are easy to work and free. They have all the basic tools for editing.

Postproduction – image

After all the cuts have been completed and the entire editing finished, it is time to post produce the images. This stage is for the editor, director, director of photography, and colourist.

At this stage the entire colour of the film is set (a default colour is defined for the film or for a block of images). Then the film will have a chromatic pattern (colour temperature, saturation, etc.). The light will also be corrected. The levels of light, contrast, brightness, etc. will be worked.

Further arrangements will be made to improve the image (noise reduction, sharpness, etc.)

Credits

Finally, organize the credits. It must include the name of the protagonist (s) as well as the name of all the people who worked on the film. Do not forget to also refer to the soundtrack and also a space for thanks.

Graphic

The post-production team should take into account the ease of reading on the part of the viewers. It is also important to choose sources that have to do with the story told.



TIP: Using white fonts on a black background works great for viewing and reading.

Postproduction – sound

The word is very important in the cinema and especially in the documentary cinema. For that, make sure that all across the film the dialogues and narrations are clear and easily understandable. It is important that when we add sound effects or songs these do not overlap in comparison to the voice.

Cinema is made up of image and sound. One can create within the film designs or sound environments that can induce the viewer to certain images. Putting sounds of shots, explosions into a black image puts the spectator into a war situation, for example. Serious sounds increase the image tension, another example. These sounds can be obtained from sounds banks, similar to the image banks mentioned above.

The soundtrack is also very important in building a movie. The interviewee can suggest songs that have to do with his/her history, culture, past. It is also up to the director to do a musical research related to the subject being filmed. The team must be aware of copyrights. It is always important to get the authorizations of the songs to be inserted in the movies. There are songs available on the internet that are freeware.

Software

Usually, image editing software allows sound processing, as well as useful tools for postproduction of sound. Such as: equalizer, compressor, delays, and some more effects. But there are specific software to work the sound.

They are: ProTools, Cubase, Logic, Studio One.

Just like image software, the most professional sound editing software are complex.

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TIP: If you want to use simpler software, use “Audacity”. It is easy to use and free. It has all basic tools for sound treatment.



SUMMARY OF KEY POINTS

Looking for a strong story to film can be the key for the success of the movie we are producing.

Notice that cinema is the art of telling stories with images in movement. So, in addition to a strong story, do not forget to always have the best framing, the right light and all the care you can and attention to detail you can summon. Put into practice everything you learned in the previous modules.

REFERENCES

Audacity <http://www.audacityteam.org/>

Shooting a Documentary Style Interview - Video Tutorial
<https://www.youtube.com/watch?v=k-2zrWh82iU>

Making a Documentary Without Money
<https://www.youtube.com/watch?v=TYgT6vffWzs>

Beginner Video Editing Tutorial | Adobe Premiere Pro CC 2017
<https://www.youtube.com/watch?v=Bg8-83heFRM>

Colour Correction Tutorial and Workflow
<https://www.youtube.com/watch?v=xBcn0yDonoQ>

Sound Design Tutorial For Film: Audio & Pre-Production
<https://www.youtube.com/watch?v=BWN3RJGUetk>

FURTHER RESOURCES

Katz, Steven – *Film Directing / Shot by Shot* – 1991 USA

Sonnenschein, David – *Sound Design* – 2001 USA

Goodman, Robert M. – *Editing Digital Video* – 2002 USA

Hampe, Barry – *Making Documentary films and videos* – 1997/2007 USA

Aufderheide, Patricia – *Documentary Film: Very short introduction* – 2007 USA

Riley, Christopher – *The Hollywood standard* – 2009 USA

Lindenmuth, Kevin – *The Documentary moviemaking course* – 2010 UK

GLOSSARY

TERM	DEFINITION
Asylum Seeker	A person that has already handed in an application to be granted asylum, but is waiting for the response.
Documentary	Nonfiction film that explores and documents the real world and uses representations of actual events or people as its raw footage.
Genre	A type or category of film, such as Documentary, the Musical, the Western, the Thriller, or the Science Fiction Film.
Scene/s	A dramatic action made up of one or several shots and taking place in a more or less continuous way in time and space. In a shooting script, specific locations, setups, and shots may be numbered as scenes.
Lighting	Light can be natural, daylight or artificial. It can be flat, not highly contrasted in bright and darks or full of contrast. Strong contrasts will create dramatic cinematic effects.
Voice-over	A person's voice, normally added in post-production.
Location	A place, other than the studio, where a film is shot. Shooting in actual settings is called shooting "on location".
Discrimination	Unfavourable or unfair treatment towards an individual or group based on their race, ethnicity, colour, national origin or ancestry, religion, socioeconomic status, education, sex, marital status, parental status, veteran's status, political affiliation, language, age, gender, physical or mental abilities, sexual orientation or gender identity.
EU-project	A project financed by the EU.
Fictional films	Films that have not any real basis, but have been invented by someone. There is no connection to real life incidents.
Inclusion	The act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. An inclusive and welcoming climate embraces differences and offers respect in words and actions for all people.

GLOSSARY

TERM	DEFINITION
Migrant	A person living in a foreign country, this person may be in one of several legal status' situation.
Policy	Deliberate system of principles to guide decisions and achieve rational outcomes. A policy is a statement of intent, and is implemented as a procedure or protocol. Policies are generally adopted by a governance body within an organisation.
Refugee	A person who, owing to a well-founded fear of persecution for reasons of race, religion, nationality, membership of a particular social group or political opinions, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country.
Self-biographical narratives	Consist in relating key facts, events and significant experience within the author's life. (http://staff.esuhd.org/danielle/english%20department%20village/Biographical.html)
Storytelling	The art of telling stories using words and actions to reveal the elements and images of a story while encouraging the listener's imagination. It involves a two-way interaction between a storyteller and one or more listeners. Effective storytelling can have a powerful effect on people's attention and can stir up their thoughts and emotions. There are many cultures on earth, each with rich traditions, customs and opportunities for storytelling. All these forms of storytelling are valuable. All are equal citizens in the diverse world of storytelling.' https://storynet.org/what-is-storytelling/
Narrative	Is a kind of retelling, often in words, of something that happened (a story). The narrative is not the story itself but rather the telling of the story - which is why it is so often used in phrases such as "written narrative" and "oral narrative". While a story just is a sequence of events, a narrative recounts those events, perhaps leaving some occurrences out because they are from some insignificant perspective, and perhaps emphasizing others. Narratives thus shape history.' (http://www.units.miamioh.edu/technologyandhumanities/nardef.htm).
Relational precarisation	Unstable and insufficient relationships between individuals.

GLOSSARY

TERM	DEFINITION
Representation	Systems of values, ideas and practices that enable individuals to orientate themselves in social world and to master it; they also enable communication among members of a community (Moscovici, 1973).
Social exclusion	The act of making certain groups of people within a society feel devaluated and unimportant.
Social role	Tie between individuals and society based on social expectations.
Social inclusion	The act of making all groups of people within a society feel valued and important. It is achieved on the basis of provision of certain rights to all individuals and groups in society, such as employment, adequate housing, health care, education and training, etc.
Inequality	The existence of unequal economic and other opportunities and rewards for different individuals and social groups.
Identity	The state of having unique identifying characteristics held by no other person or thing.
Exile	The state of those who were forced to leave their community or their country for political reasons upon their own decision or the decision of others.
Fear	The unpleasant emotional state consisting of psychological and psycho-physiological responses to a real/unreal external threat or danger.
Authenticity	The quality of being real or true.
Documentary film	Film built upon documents (texts, films, testimonials etc.).

GLOSSARY

TERM	DEFINITION
Defense mechanism	A mental process initiated unconsciously to avoid experiencing conflict or anxiety.
Diversity	The quality or fact of being different.
Interview	Conversation where questions are asked and answers are given. In common parlance, the word "interview" refers to a one-on-one conversation with one person acting in the role of the interviewer and the other in the role of the interviewee. The interviewer asks questions, the interviewee responds, with participants taking turns talking. Interviews usually involve a transfer of information from interviewee to interviewer, which is usually the primary purpose of the interview, although information transfers can happen in both directions simultaneously. One can contrast an interview which involves bi-directional communication with a one-way flow of information, such as a speech or oration. (https://en.wikipedia.org/wiki/Interview).
Xenophobia	The fear and distrust of that which is perceived to be foreign or strange. Xenophobia can manifest itself in many ways involving the relations and perceptions of an in group towards an outgroup, including a fear of losing identity, suspicion of its activities, aggression, and desire to eliminate its presence to secure a presumed purity.
Third Country Nationals (TCN)	Term often used in the context of migration. It refers to individuals who are in transit and/or applying for visas in countries that are not their country of origin (i.e. country of transit), in order to go to destination countries that is likewise not their country of origin.
Refugee crisis	Can refer to large groups of displaced people, who could be either internally displaced persons, refugees or other migrants, the incidents in their country of origin, or to problems while on the move, or it can refer to problems in the hosting countries after arrival involving large groups of displaced persons, asylum seekers or refugees.
Cut	The act of interrupt the filmed sequence (editing).
Dead cat	Windshield for microphone.

GLOSSARY

TERM	DEFINITION
Frame	Picture / photo recorded on film.
Framing	Distance (optics) and height between the camera and the subject shot.
Perche	Stem where you set the scene microphone.
Rig	Camera shoulder support.
Rolling	Filming, the act of filming.
Script	Text containing detailed description of the entire film (story).
Shotgun	Multi-directional Condenser Microphone.
Sound track	Songs that can take part of the film.
Storyboard	Scheme of the scenes of the film with all indications to follow.
Time Code	Time frame of the movie in minutes / seconds / frames.
To frame	Aim the camera and decide the framing.