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PARTICIPATORY VIDEO FOR GROUP WORK IN THE CONTEXT OF MIGRATION

TEACHING PROGRAMME



Name of the workshop: Participatory Video for Group Work in the context of Migration

Duration: dependent on the purpose, group and version of the scenario

Target group: adults. Group of 12, consisting of immigrants/refugees and local community members. Gender-balanced. Similar age is required in order to eliminate differences other than origin of the participants. Technical skills (including the ability to use digital or video equipment), education or other qualifications are not required.

Required equipment:

1. at least two camcorders – handycams or cameras with video recording function. Phone cameras are not recommended, as they cannot be used for group work (only one person is necessary to operate them, which does not serve the purpose of the programme well)
2. tripods (in the same number as the camcorders)
3. external sound engineering equipment (external microphones, headphones, recorders, additional lightning equipment – if possible)
4. monitor/projector, computer, wires for equipment connections, paper, markers



General goals:

Outside-oriented:

1. discussing fears, attitudes, stereotypes connected with mutual relations and coexistence with the community (both local and migrant/refugee)
2. highlighting the problems of coexistence of minority groups in homogeneous society
3. shaping local migration policies to accommodate the needs of both groups, locals and newcomers

Inside-oriented:

1. having a chance to confront the attitudes, fears, prejudices, etc. with actual members of the group they refer to
2. developing compassion, empathy and tolerance towards other groups
3. developing self-confidence connected with personal experience, communication and coexistence in a group
4. reinforcing social skills based on communication, taking a stand, public appearance, presenting and defending own opinions
5. developing skills connected with modern digital technologies and virtual reality communication



Estimated duration in minutes	Activities		Goals/learning outcomes	Comments
	Topic	Description		
45 min	Introduction, presenting yourself and your activities	<p>Introducing the facilitator(s).</p> <p>Providing information about the organisers and funding for the programme and workshops.</p> <p>The contract.</p> <p>Goals of the project.</p> <p>Organisational matters.</p>	<p>Acquainting the participants with the goals, Q&A session, organisational matters.</p> <p>Contract as a structuring form, ensuring security and rules that have to be obeyed by everyone. Explaining the goals and work methods. Asking participants to share their needs to ensure proper work flow.</p>	<p>Make sure that all participants speak/understand the language you use. Introducing the contract might be used by the participants to establish hierarchy and express negative attitudes, especially towards religious norms and traditions. It is recommended to arrange the workshop space in a certain way: comfortable chairs for all participants set in a circle, sufficient exercise space (daylight recommended for work). A monitor/projector with speakers set to watch the recorded material.</p>
30 min	Paper roll	Exercise. The facilitator hands a paper roll to the nearest person, asks them to tear off as many leaves as they want and pass it to the next person. When the roll comes back to	Icebreaking, a chance to get acquainted with the participants.	The facilitator might use the paper roll as a metaphor of celluloid tape. Please take into account that the participants might not be willing to share information about



		<p>them, they reveal the intention of the exercise: each person has to tell as many things about themselves, as they tore off the leaves.</p>		<p>themselves, as they can be distrustful of one another.</p>
<p>25- 50 min</p>	<p>Know-how of the equipment</p>	<p>Exercise in a circle. The facilitator (two facilitators or a facilitator with a trained assistant for bigger groups, mixed leadership welcome) shows the person next to them how to use the film-making equipment (it can be a camcorder/camera and tripod for the starters), and asks them to share that knowledge with the next person. The exercise ends when each participant has acquainted themselves with the equipment. After that the trainer asks the participants for feedback, i.e. what they found easy/difficult and how challenging it was. The facilitator should be open-minded, empathetic and patient throughout the exercise, as their attitude is as important as the workshop programme.</p>	<p>Peer-to-peer teaching, getting to know the basics of the equipment, levelling the skills of the participants.</p> <p>Getting used to group work.</p> <p>Empowerment.</p> <p>Integration of both groups, initiated by engaging them in a task.</p>	<p>The facilitator(s) should not give any tips or explain anything instead of the participants, they should not press them to catch up with others or finish anything for them to complete the exercise faster. The participants who finished earlier may watch others and give them a few hints. They can take over the place of the facilitator and answer questions or give feedback. Please pay attention to the potential wave of enthusiasm, as it may result in creating two sub-circles for each ethnic group. The facilitator has to supervise the situation and react discreetly.</p> <p>The exercise might take a lot of time; hence it is recommended to schedule a break after it.</p>



25 min	Vanishing family portrait	<p>Exercise. All participants move to the same spot, as if they were posing for a family photo. The facilitator sets the camera on the tripod and fixes the frame. S/he records the participants for a few seconds, after asking them not to move. Then another person is asked to do the same. Each person undergoes this routine until no one is left in the frame. When the exercise ends, the entire recording is previewed.</p> <p>Time for afterthoughts and discussion.</p>	<p>The first recording allows the participants to practice the skills and knowledge they acquired. It will show them how to work with a camera. It is also an opportunity for safe interaction with co-participants (calling them by name to come behind the camera).</p> <p>During the discussion, you can point out the role of editing (the “vanishing people” effect, this time recorded in sequence without editing) and time required for the recording.</p>	<p>The facilitator should encourage the participants to call a person outside of their own group to facilitate the interaction.</p>
45- 70 min	Interviews in a circle	<p>Exercise. The participants sit in a circle. Their task is to make a short interview with the person sitting in front of them (2 or 3 questions on the chosen topic), and record it. The participants cannot switch their places; they can use tripods but recording by hand is</p>	<p>Everybody has a chance to ask and answer questions. This is an opportunity to discover the technical challenges of film-making and acting in front of the camera. The exercise</p>	<p>An important and difficult exercise, especially for a person who have not been confronted with their recorded image before. The facilitator should be empathetic, perceptive and experienced in group processes. Watching yourself after</p>



		<p>recommended. Afterwards, all interviews are previewed. The recordings are discussed and the participants receive necessary feedback in the end. Possible questions: how did you feel as the interviewee? How did you feel as an interviewer and camera operator? Which role suited you better? What have you learned about others and yourself? What are the differences and similarities between you and others?</p>	<p>stimulates empathy and mutual understanding; it also shows the benefits of cooperation.</p> <p>Watching yourself and your recording is a forming experience, which not only encourages self-analysis and cooperative attitudes, but also initiates the process of self-validation and empowerment. Additionally, it creates bonds among the participants: everybody shares the same experience and faces similar obstacles.</p>	<p>your own active participation boosts self-awareness: you can watch yourself from a distance, but also observe similar tension, agitation and stress in others. These shared emotions might be used by the facilitator to discuss common human behaviour and traits, universal for all cultures.</p> <p>Depending on the type of the workshop, the interviews may be concerned with only one topic, or include template questions (living conditions, communication issues, problems with the authorities, neighbours, etc.)</p>
20 min	The theory of camerawork and film directing	<p>Power Point presentation about the function of film image and the role of director in a documentary.</p> <p>Basic notions:</p> <ul style="list-style-type: none"> - rules of the third, 	<p>The participants get acquainted with the basics of camerawork and filmmaking.</p> <p>Both aesthetics and content of a film should be pointed out. The facilitator may refer to the</p>	<p>The presented material should be simple and practical. Be careful about information overload, as it may cause confusion and apprehension. The presentation should contain a lot of photographic and film examples.</p>



		<ul style="list-style-type: none"> - camera shots, - shot angle, - basics of interviewing 	<p>need for creative expression.</p>	
40 min	Monuments	<p>Exercise. The facilitator has a set of cards with monuments or other significant landmarks of a given city, region or country. They have to be famous enough to be recognised not only by the local group, but also by the migrants (world heritage monuments are also an option). The cards with names and pictures of the monuments are distributed among the participants at random. Each of them becomes a director and their task is to form a partnership with a camera operator (a person from the other group: local/migrant) to prepare and record an interoperation of their monument for a few seconds. The director chooses their actors from other participants. The actors and the remaining participants should not know the name of the monument during the production, as this will be the task</p>	<p>Cooperation and communication between the groups, making contact, giving instructions, making and answering requests.</p> <p>The aim of the exercise is to make the people from migrant and local group cooperate, without any reference to their background.</p> <p>Cooperation and listening to other people's ideas (mutual inspirations for directors and their camera operators, aided by the actors).</p> <p>Conceptual creativity in</p>	<p>The exercise might take a substantial amount of time, some of the participants may have a perfectionist approach to the task, hence it is crucial to control the time and activity of all participants.</p> <p>Exchange among the members from both groups should be supported and facilitated.</p> <p>You also need to pay attention to safety issues: some participants may insist on making their actors do dangerous or physically demanding tasks.</p>



		<p>for the entire group when the material is watched. The actors can only follow the director's instructions.</p> <p>When summing up, the facilitator should ask about:</p> <ul style="list-style-type: none"> - cooperation within the director-camera operator partnership - potential problems - listening to the ideas of other people (camera operator, actors) vs. sticking to one's original ideas 	<p>portraying the monuments with available resources (props, space, etc.)</p>	
45 min	The basics of sound engineering	<p>Depending on the available equipment, the participants learn how to use external microphones, headphones, recorders, etc.</p> <p>The exercise may take the form of peer-to-peer teaching in a circle, as in the beginning of the workshop, or in a few small groups. The facilitator presents each piece of equipment and explains how to use it, then hands it to</p>	<p>Drawing the attention of the participants to the role of sound in filmmaking. Showing them how many skills and functions are required for cooperative work. Assigning and combining the roles in a group to achieve a common</p>	<p>Pointing out the importance of high quality sound engineering may serve as a metaphor of a diverse society: when we watch a film, we concentrate on the image, not sound; similarly, in social life we may not notice the importance of individuals, groups and roles they play in our lives.</p>



		<p>the participants. Recommended test tasks:</p> <ul style="list-style-type: none"> - comparing the sound recorded by in-built mics of video equipment with professional audio equipment - placing the microphones closer and further from the source of a sound - static: touching, moving, scraping microphones on material (e.g. clothes), leaving them on the table, etc. 	goal.	
40 min	The sounds of [name of the town where the participants live, e.g. Warsaw, Gijon, Rome or Reading]	The facilitator divides the participants into smaller groups of 2-4, depending on the available equipment. The participants may choose the group according to their preference. Their task is to record a few sounds characteristic for their town. The sounds can be of any kind; they may be recorded as sequence or separately. If no independent sound recorders are available, the sounds may be recorded by camcorder with covered lens. The other participants have	<p>The aim of the exercise is to highlight the invisible elements of reality, such as sound, its meaning and associations. In this way, the participants learn to notice nuances and share their space with members of other groups.</p> <p>The exercise is also an opportunity to discuss the differences in sound perception</p>	<p>There are several reasons for selecting a particular place:</p> <ol style="list-style-type: none"> 1. it stresses the fact the both groups share and live in the same place 2. it allows to pinpoint potential differences in perception and their causes. Do they really have to provoke negative reactions?



		<p>to recognise the sounds, their source and place of recording.</p> <p>Afterwards, the facilitator ought to discuss differences and similarities in the perception of those sounds by the locals and the newcomers.</p>	<p>and attitudes in a shared space.</p> <p>If the participants want to spend more time on this topic, they should be allowed to.</p>	
50- 80 min	Multiple roles on set	The participants make an interview-based film on a selected topic. Everybody has a chance to take up various roles (director, camera operator, sound engineer, production manager, etc.). The facilitator prepares the list of roles on set beforehand, and after each short sequence (an interview or speech) the participants change their roles in order to try themselves in all of them. If the group is large, it can be split into two smaller ones.	<p>Developing group work skills, stimulating creativity and strengthening the sense of belonging for the entire group.</p> <p>Using the previously learned filmmaking skills in practice.</p> <p>Opportunity to discover individual predispositions.</p>	The facilitator should discuss the variety of skills, interests, predispositions, qualifications, etc. necessary to make a film. It can serve as an analogy to social diversity in the context of migration.
2 to 12 hrs	The basics of film-editing	The facilitator presents the basics of any given editing software. S/he describes each step: footages selection, importing, editing and final processing (preferably on a large screen, so that everybody could notice details). Then	Post-production and learning editing skills as a wrap-up to the project. Peer-to-peer teaching and learning.	<p>The participants should know how to use a computer.</p> <p>Working in pairs or groups of three on one</p>



		the participants work on their computers in pairs or groups of three, testing basic editing options (easily accessible software, such as MovieMaker or iMovie, is recommended).	Cooperation.	computer. The computers should have legal and easily accessible editing software that had been tested by the facilitator before.
From 2 to 10 days	Working in one or two groups on the original films (optional)	<p>If the workshop schedule allows, the participants may be asked to make their own videos (highly recommended).</p> <p>The subject of the film should be chosen by the participants (unless the project is centred around a specific idea, which the content and form of the video should address it, e.g. administrative barriers as seen by the locals and the newcomers). The trainer takes the role of the facilitator who only supports the group(s) during the production.</p>	<p>Opportunity to express own opinion and present it to the communities and groups important for the participant. Shaping local policies.</p> <p>Providing information (also of academic interest) on how a particular group functions.</p> <p>Forming bonds connected with working on the same project.</p>	<p>Film production requires careful planning from the facilitator. Some ideas might be impossible to realise. Additionally, the facilitator has to take care of all legal issues (personal data processing, copyright, permission for filming, etc.)</p> <p>The production itself might be difficult, as different opinions and visions of the participants may lead to conflicts. That is why the trainer has to be a qualified facilitator of group processes.</p>
2-3 hrs	Screening for the local community	If the participants make their own film, it is important to conclude the project with a special screening for the local community. Simultaneously, it is an opportunity to invite autochthons and migrants to watch the films	<p>Presenting self-made film to the local community.</p> <p>Provoking discussion on the</p>	The event requires a fair amount of planning and preparation. The facilitator should help the participants to choose and book a proper place, supervise the advertising of the events and possibly



		<p>together. The screening can take place in any appropriate space (community centre, cinema, school, etc.), accessible for people with disabilities. It is crucial to inform as many people as possible about the event. Admission should be free of charge. To make it resemble a real film premiere, the groups of locals and migrants may prepare catering with their traditional dishes.</p>	<p>content of the film.</p> <p>Cultural integration of different groups.</p> <p>Celebration of joint efforts of the filmmakers.</p> <p>Opportunity to receive feedback and approval from the audience, which will contribute to the sense of empowerment and emancipation.</p>	<p>invite representatives of local authorities.</p> <p>The screening should be professionally prepared (large screen, projector, sound system, seats for the audience). If you plan to organize a follow-up discussion after the screening (recommended), the facilitator may act as the moderator, which also requires proper preparation beforehand.</p>
	<p>Sharing the films with others (optional)</p>	<p>Depending on the decision of the filmmakers, the films might be disseminated further, e.g. via Internet, screenings for other communities, shared with various institutions, authorities, universities and research institutions.</p> <p>The films can be freely distributed and circulated only on condition that all of the creators consent to that and the people featured in them will be notified about the</p>	<p>Informing and promoting specific values.</p> <p>Supporting the development of local policies.</p> <p>Instructing social services workers about working with a given group.</p>	<p>The decision about the distribution methods ought to be made by the creators, the role of the facilitator is to provide legal support and make sure that all creators agree for the films to be circulated. Some videos may have a very personal or strictly local character, which makes them difficult to understand by the people outside of the community.</p>



		<p>channels of distribution. The facilitator(s) should advise the creators about the best channels to reach desired audiences.</p>	<p>Providing support for educational institutions.</p>	<p>The facilitator has to warn the filmmakers about the risks of publishing the videos online: receiving negative or even hateful comments. Everybody should be aware of the risks before making the decision. Certain channels of distribution should be abandoned if they may cause trauma or discomfort for the creators and people featured in the films.</p>
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Other remarks and suggestions:

- the workshop programme can be modified, depending on the number of participants, profile of the group, external obstacles or intention to achieve a specific goal
- the goal of the workshop might be presented in the beginning – you can ask specific questions or direct the exercises in such a way that the participants search for the answers themselves, share their knowledge and experience, suggest solutions, etc. (e.g. in the context of working mode, barriers and needs, etc.).



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