REFUGEES IN

Curriculum

Author: Maria Helena Antunes / AidLearn, Ltd

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Author(s):	Maria Helena Antunes
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Abstract

*This Curriculum is developed by the partner team of the project **"Cinema for Refugees Social Inclusion"** (RefugeesIN, Project Nº: 2016-1-PT01-KA204-022983). It provides an overview of RefugeesIN Course, introduce its learning objectives, methodology and structure, and explain teaching and learning activities.*
The Curriculum is mainly intended for the Adult Education (AE) providers and Civil Society (CS) organisations to enhance and enlarge their activities expressly aimed at the social inclusion of refugees and asylum seekers. It addresses the adult educators and other professionals who are going to engage with the RefugeesIN training material.

Keywords

Curriculum; course overview; learning objectives; course methodology; learning approach; course structure;

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List of Abbreviations

AE	Adult Education
CS	Civil Society
MBL	Movie-based learning
CBL	Context-based learning

Preface

This Curriculum is developed by the partner team of the project **"Cinema for Refugees Social Inclusion**" (RefugeesIN, Project №: 2016-1-PT01-KA204-022983). It provides an overview of RefugeesIN Course, introduce its learning objectives, methodology and structure, and explain teaching and learning activities.

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It is complimented by the other assets in the RefugeesIN Pack – *Brochure*, *Film Catalogue*, Course *Manual* and *Guide*.

The Brochure collects real-life stories of successful European inclusion stories of former refugees/asylum seekers that shows the qualities deemed relevant to have a role-model close to the newcomers.

The Film Catalogue lists films (feature length films and short documentaries) that portrays and illustrates successful stories (fictional and real) of social inclusion of refugees/asylum seekers.

The Course Manual comprises the learning content in line with this Curriculum and join in consistently the other outputs made. Covers 6 modules, including a cinema workshop.

The Guide is a methodological document introducing the project rational and approach for target audience and illustrating how to use flexibly the assets in the RefugeesIN Pack (Brochure, Film Catalogue and Course).

We hope that AE providers and educators, as well as civil society organisations and specialised staff will have an opportunity to effectively use the RefugeesIN Curriculum along with the RefugeesIN training materials.

I. Course Overview

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 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 in their root 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/asylum seekers.

The course is composed by six modules, for about 100 hours long, of face to face sessions, as follows: Module 1: Let's get into the RefugeesIN Course; Module 2: Social Inclusion in the EU: crisis, policies, models and achievements; Module 3: Real life Stories: self-biographical narratives and in-depth interviews; Module 4: Cinema for Social Inclusion; Module 5: Documentary Filmmaking and Module 6: Cinema Workshop.

Cinema will be 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. The European cinema that addresses the topic of social integration of refugees is a major contribution to the project, the basis for fostering up discussions within multicultural groups, and having a language suitable for establishing links between refugees and local citizens.

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 RefugeesIN project is included with and trying to make a valuable contribution.

II. Learning Objectives

These are the broad learning objectives, which like an umbrella cover the module-specific intended learning outcomes. Participants will be able to achieve them when going from module to module engaging with the face to face sessions, suggested materials and exercises and finally becoming actively involved in the cinema workshop.

Having completed the RefugeesIN Course, participant should be able to:

- Realise the situation of refugees in EU and in own country;
- Distinguish between refugees, asylum seekers and migrants;
- Recognise how everyone can act in the interest of social inclusion;
- Define the concepts of social inclusion and crisis;
- Refer to an overview of the current applied policies and models, identifying some positive examples as well as a number of challenges relevant to these procedures;
- Realise, interpret and tell one's own biography from the perspective of the 'subject', in order to give the opportunity to bring the single steps of life into a connection that makes sense;
- Deepen the recognition of the refugees/asylum seekers phenomenon and the feelings experience by them and their hosts;
- Reduce fears in face of otherness and major social changes;
- Alleviate stereotypes, prejudices and eventual discriminatory attitude towards refugees;
- Recognise the film discourse;
- Grasp different film functions supporting social inclusion of refugees;
- Be aware of the 6 basic phases and practice the surrounding competencies that are required to make a Documentary Film as a cinematographic expression;
- Produce two short documentaries in group, mobilising knowledge and competencies made/developed in previous modules and testing participant´s abilities at least in one cinematic function.

III. Course Methodology

At the intersection between research, cinema and AE, RefugeesIN Course is anchored by creative processes and interactions for transformative learning, proposing a new multicultural learning process mediated by cinema and filmmaking practice, focusing narratives of social inclusion.

Participants will go through research, film screening and critical debate, until the completion of the short documentaries on real life stories of social inclusion and all this mediated by cinema.

All modules and units shall provide a practical component where participants will apply the learning they are making to the development of roots and strategies for refugees/asylum seekers social inclusion in EU.

During the final module - cinema workshop, with the guidance of experienced documentary filmmakers, participants will have the unique opportunity to research, write, produce and direct their own short documentary film in close collaboration with their major "clients" - asylum seekers/refugees. This experience goes along with by the chance of testing own abilities at least in one cinematic function.

IV. Learning framework

The learning framework for the RefugeesIN Course is a vector that results from the combination of different approaches, such as:

Holistic approach. The Course is based on the premise that each person can create new meaning and purpose in life through connections to the community and to humanistic and democratic values such as tolerance, solidarity, participation or peace. Holistic education aims to call forth from people an intrinsic reverence for life. What distinguishes it from other forms of education are its goals, its attention to experiential learning, and the significance that it places on relationships and primary human values within the learning environment;

Movie-based learning (MBL). MBL is a form of learning that uses movies, plus videos, as learning tools. Cinema can be a catalyst for healing and growth for those who are open to learn how movies affect people and who are also prone to watch certain films with increased awareness. The aim is to gain an added self-reflection, insight, inspiration, emotional release or relief and change. Particularly it can help newcomers to connect with story lines and the film characters, thus learning about themselves and helping to establish pathways to inclusion

Multicultural learning occurring as a result of a longer structured cooperation and co-learning within a multicultural environment;

Context-based learning (CBL), by using real-life and fictional examples in learning environments in order for people to learn through the actual, practical experience with a subject rather than just listening to theory;

Role modelling. Life stories having a stout role model in learning - narrating and sharing life stories of former refugees/asylum seekers, focusing their pathways for inclusion into the European societies may strengthen the newcomers' self- confidence and facilitate their social integration in the host countries;

Andragogy and process models based on the premise that as a person matures, the need and capacity to be self-directing, to make use of his/her experience in learning, to identify his/her own readiness to learn, and to organise his/her learning around life problems, increases steadily.

Creative processes and interactions are about transformative learning. They change the participants, all of them, be they refugees of adult educators. And this is particularly important when the crisis is raising profound issues of xenophobia and anti-Islamism and we are facing new challenges requiring a reinforced inclusive society. And AE and civil society organisations can provide fundamental support to respond to this and to refugees' long-term adaptation and inclusion in the host countries.

It can be stated that RefugeesIN is innovative because proposing a new multicultural learning process mediated by cinema and filmmaking practice, focusing individual narratives of living experiences of social inclusion that have radically transformed their lives.

V. Course Structure

The RefugeesIN Course consists of six modules, each one representing an independent learning component. The Course learning content is available at the *Manual*, set under the same arrangement for each of the modules, which includes: short description (module overview), duration, learning objective, content – reading part (including exercises) and references, further resources and glossary.

RefugeesIN Modules	
Module 1:	**Let's get into the RefugeesIN Course**
Description	Starts with the introduction of the group, the course and the project - its partners, aims and objectives – and the agreement of the group rules (decided together). Then proceeds to three main topics: 1) refugees situation in EU, in different countries: short overview; 2) explanation of technical language (refugee, migrant, asylum seeker) and 3) first exchange about own experiences.
General Objectives	▪ Be aware of the situation of refugees in EU and in own country ▪ Recognise how everyone can act in the interest of Social Inclusion
Specific Objectives	To be able to: ▪ Find out the context of RefugeesIN, the different outputs and their aims, the target groups and the expected impact; ▪ Distinguish between refugee, migrant and asylum seeker; ▪ Recognise own opportunities to act and involve personally into

	activities surrounding this new situation.
Methods	Activating methods as warm-ups; presentation; discussion in plenary sessions; whisper groups; one warm up film (short)
Resources	Website of the RefugeesIN project. Available at: https://www.refugeesinproject.eu/en/ Slide presentation of project in partner language. Available at: https://www.refugeesinproject.eu/en/project/presentation.html Brochure. Available at: https://www.refugeesinproject.eu/en/pack/brochure.html
Assessment	Via "flash light" exercise
	Duration: 4 hours

Module 2:	***Social inclusion in the EU: crisis, policies models and achievements***
Description	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 the main achievements that have been made in this direction as well as major shortcomings and challenges. Thus, covers five main topics: 1) concept of social inclusion in the EU; 2) the context of crisis; 3) implemented policies and models of social inclusion in the EU; 4) major achievements as well as challenges and 5) the predominant ways for social inclusion
General Objectives	▪ Define the concepts of social inclusion and crisis ▪ Refer to an overview of the current applied policies and models ▪ Identify some positive examples as well as a number of challenges relevant to this procedure
Specific Objectives	To be able to: ▪ Explain the concept of refugees' social inclusion ▪ Recognise the crisis concept, its effects at the EU level and the "emergency" for social inclusion ▪ Identify the different policies currently being implemented by the EU countries, the advantages, the disadvantages and the challenges that EU faces overall ▪ Identify the predominant paths and ways for social inclusion ▪ Highlight good practices around and considerate the positive effect that these practices have on adult education, on the local communities and on the national level as well ▪ Design own simple projects on social inclusion, in adult education

	settings or local communities
Methods	Presentation; guided peer discussions; group work; learning activities
Resources	Website of the RefugeesIN project. Available at: https://www.refugeesinproject.eu/en/ ETUC, (2006) *ETUC mid-term strategy on migration, asylum and inclusion*, ETUC. Available at: https://www.etuc.org/sites/www.etuc.org/files/document/files/etuc_mid-term_strategy_on_migration_asylum_and_inclusion_0.pdf European Parliament, (2016) Report – On refugees: social inclusion and integration into the labour market, European Parliament. Available at: http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A8-2016-0204+0+DOC+PDF+V0//EN Ager, A., Strang, A., (2008), "Understanding Integration: A conceptual framework", *Journal of Refugee studies*, Vol 21, No 2, Available at: http://bit.ly/2u4pBLY Vision Europe Summit: Improving the responses to the migration and refugee crisis, Calouste Gulbenkian Foundation, Available at: http://bruegel.org/wp-content/uploads/2017/02/VisionEurope%E2%80%93PolicyPapersweb.pdf UNHCR, (2007) *Note on the Integration of Refugees in the European Union*, UNHCR, Available at: http://www.unhcr.org/463b462c4.pdf **For figures:** 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
Assessment	Written assessment - participants choose one of the next topics: Proposals for projects for refugees' social inclusion on community level Proposals for projects for refugees' social inclusion within adult education settings
	Duration: 4 hours
Module 3:	***Real life stories: self-biographical narratives and in-depth interviews***
Description	Introduces the rational and background for producing and interpreting real life stories and in depth interviews. Narrative is presented as a framework for understanding the subject, and examples of narrative approaches will be offered. The module investigates into the self- narrative and the dynamics of self-investigation as meaning construction and is divided into four units: *Unit 3.1 Introduction to the narrative approaches: self- biographical narratives and exploration of strategies for storytelling*. 'Storytelling is the conveying of events in words, and images, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and the instilling of moral values. Crucial elements of stories and storytelling include plot, characters, and narrative point of view.'

	(http://en.wikipedia.org/wiki/Storytelling)
	Unit 3.2 Analysis of authentic materials produced by the project (the stories within the Brochure).
	Unit 3.3 Practical Individual activity: Self- Biographical narrative, managing true stories. How a narrative can shape who you are. The details of biographies as social reality are only to be recognized through the narrative approach.
	Unit 3.4 Practical group activity: In- depth- narrative interviews (interviewing members of the group itself).
General Objectives	Realise, interpret and tell one's own biography from the perspective of the 'subject', in order to give the opportunity to bring the single steps of life into a connection that makes sense.
Specific Objectives	To be able to: Produce one's own stories and manage true stories. Carry out group in depth interviews.
Methods	Warm up activities; Presentation; Discussion in plenary sessions; Demonstrations, Screening videos, Group and individual work
Resources	The power of narrative: http://niemanstoryboard.org/stories/power-of-narrative-conference-three-ways-to-tell-a-story Self: Narrative, Identity, and Agency http://salihabava.com/learning/wp-content/uploads/2011/12/Anderson-1997-Self-Narrative-Identity-and-Agency.pdf Storytelling: http://www.tracscotland.org/tracs/storytelling/about-storytelling Conducting In-depth-interviews: http://www2.pathfinder.org/site/DocServer/m_e_tool_series_indepth_interviews.pdf
Assessment	Self-assessment based on practical and collaborative activities.
	Duration: 20 hours

Module 4:	**Cinema for social inclusion**
Description	Devotes to screening and informed analysing of European featured films staging refugee role models, selected for their triggering transformative learning to support social inclusion of refugees. This way, participants' enlarging their frame of reference, i.e. their deeper understanding of: 1) both their own and the refugees feelings while in the process of a two-way adapting to new culture, 2) social exclusion/social inclusion, the today's need for massive social inclusion, and (refugee) identity; mechanisms stimulating and barriers hindering refugee social inclusion and 3) the nature of films and the meaningful role of cinema in alleviating harmful attitudes towards refugees. The module is divided into three units: *Unit 4.1 Let's put ourselves in the shoes of refugees*: screening Das Kind as

a discussion trigger. Transitional experiences and learning of refugees: to what they notice, feel, experience upon their arrival and during their exile. To how they connect their past with the present, to the identity of refugees. "What is a refugee?" is the central question to be answered.

Unit 4.2 What is social inclusion in today's society How to stimulate it? The films screened in this session will be Fatima and Das Kind. Social inclusion, refugee identity will be discussed and social inclusion will be discussed. The rest of the films selected by focus groups in partner organisations will be watched individually. In the past, social inclusion was limited to individuals who for a variety of reasons found themselves excluded and had to be brought back into "strong" society. Facing the need for massive inclusion of refugees, social inclusion/social exclusion have become something different and defined in variety of ways. Inequality, stereotypes, prejudices, discrimination are all barriers to social inclusion of refugees. Screening the film will enable the course participants to introspect their own attitude towards refugees (stereotypes, be they positive or negative, prejudices and eventual discriminatory attitude). The participants will find out that their attitude towards refugees is largely dependent on their own personality but also on their social roles. They may have different attitudes towards refugees as inhabitants, refugee workers, governmental officials, soldiers etc.

Unit 4.3 Cinema builds our representations of refugees. This unit will be introduced by collective screening of the documentary film Lampedusa.. 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, in multicultural societies, cinema contribute to natives and refugees' better living together or at least side by side?

The functions of films will be touched upon. Is a film about the others or is it about the filmmaker? Is it necessarily propaganda or not? What is the role of archive images, what is the role of music in documentary films?

General Objectives	▪ Deepen the recognition of the refugees/asylum seekers phenomenon and the feelings experience by refugees and their hosts; ▪ Reduce fears in face of otherness and major social changes; ▪ Alleviate stereotypes, prejudices and eventual discriminatory attitude towards refugees; ▪ Recognise the film discourse; ▪ Grasp different film functions supporting social inclusion of refugees.
Specific Objectives	To be able to: ▪ analyse critically the screened selected films; ▪ recognise the refugees feelings, perceptions, hesitations and the need for preserving their own culture by putting up personally in the shoes of refugees; ▪ explain selected psychological concepts related to refugees and the process of their inclusion (barriers and supporting mechanisms); ▪ refer to the mechanisms of refugees successful inclusion in society;

	▪ identify the refugees' life transition and their earning in transitions; ▪ debate the role of cinema in manipulating social representations about the refugees and determining the way of dealing with them.
Methods	Warm up activities will preferably introduce single sessions. They will be all connected with both the participants and refugees and the topic of the unit; Screening the selected films followed by spontaneous or guided discussions; Short input lecture on basic concepts followed by pair or group activities and reporting back to the whole group; Reading and discussing selected passages from national and international literature describing the feelings and perceptions of refugees, acquiring a refugee identity towards social inclusion.
Resources	Referential educational resources are for wider and deeper understanding of the topics dealt with in different units of this module. The following resources can be used: Abrams, D. *et all*: (2005) Social Psychology of Inclusion and Exclusion. New York: Psychology Press. The 12 RefugeesIN selected films. List available at https://www.refugeesinproject.eu/en/pack/films.html Bauman, Z. (2015) Strangers at our Door Berne, E. (1971) What do you say, after you say hello? Findeisen, D. (2016) Kakršenkoli film delaš, ga delaš o sebi. Andragoška spoznanja, 2016, 22 (3), 101-104. DOI: http://dx.doi.org/10.4312/as.22.3.101-104 Jenkins, R. (1996) Social Identity London: Routledge Riemann,R.(2003) Grundformen des Angst, (35th edit.) Munchen: Reinhardt Verlag Rieman's four basic forms of fear. http://www.bossmanagement.at/static/Riemann_en.pdf RefugeesIN dissemination articles cf. project web page. Available at https://www.refugeesinproject.eu/en/project/articles.html
Assessment	Written self-evaluation by answering to the following questions: What have you learned in this module that you can apply to your work/to your life? How has this module changed your attitude towards refugees, to better or worse?
	Duration: 12 hours

Module 5:	**Documentary filmmaking**

Description	Introduces the 6 basic components of documentary filmmaking. The context of documentary as a cinematographic expression is presented as a framework that encompasses argument writing - a cinematic essay with a more subjective, argumentative approach. This module is a very 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:

Unit 5.1: The documentary as a cinematographic expression (what is a documentary and the importance of it in a cinematographic context);

Unit 5.2: Argument writing (the argument writing and the interacting of it with the audio-visual and cinematographic tasks);

Unit 5.3: Directing (the director's roll in a film; the way how and how the director contributes to the final result; the technical skills needed to realize a film; collaborating and communicating within a filming crew);

Unit 5.4: Production (conceiving and organizing the preparation of a short documentary (managing the technical and artistic team) and the practical aspects (looking for places, decoration, props, wardrobes, makeup etc.);

Unit 5.5: Technical Equipment (basic competencies to operate the camera, the sound and light equipment);

Unit 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).

General Objectives	🎬 Be aware of the 6 basic phases and practice the surrounding competencies that are required to make a Documentary Film as a cinematographic expression
Specific Objectives	To be able to: 🎬 Distinguish what is a documentary film as a cinematographic expression 🎬 Construct an argument linked to the audio-visual and cinematographic tasks 🎬 Be aware of and perform director tasks in simulation exercises 🎬 Realize and perform production tasks in simulation exercises 🎬 Operate basic camera functions to capture multi-media content for the film, such as video, sound, images and text. 🎬 Be aware of and perform Editor tasks in simulation exercises
Methods	Collaborative Filmmaking approach Practical hands-on 'learn by doing' face-to-face teaching with practical simulation exercises supported with proposed reading lists and online resources for documentary filmmaking. No film education is complete without directly experiencing the highly collaborative environment that filmmaking requires and learners work with each other and faculty to develop their own particular interests while getting hands-on training in all of the elements at work on a film set. From the start, learners are placed behind the camera to learn the many visual, dramatic, and technical challenges a director faces. This includes assisting their crews in the roles of director of photography, assistant cameraperson,

	and gaffer/grip, so that each learner receives extensive set experience
Resources	http://www.fisfilmpostprimary.ie/film-making-resources/ http://smartmojo.com/ https://tvvj.wordpress.com/ www.lynda.com
	Duration: 12 hours

Module 6:	**Cinema Workshops**
Description	During the Workshop, participants will produce two short documentaries portraying inspiring life stories of well-included former refugees, which are expected to have a role model close to the newcomers, to potentiate an experiential and transformative learning towards social inclusion and for the awareness of being refugee nowadays in the EU. This is the pinnacle of the interaction between the learners themselves and the much awaited moment when the ideas begin to take shape. Participants in the RefugeesIN Course, with the guidance of experienced documentary filmmakers, will have the unique opportunity to research, write, produce and direct their own short documentary film in close collaboration with their major "clients" - asylum seekers/refugees. And this in line with real life, where most documentary filmmakers these days are expected to be both self-shooters and self-editors. The main topics covered are: Planning; Production; Shooting Documentary 1; Shooting Documentary 2 (change in learners' roles); Post-production; Editing and Finishing
General Objectives	▥ Produce two short documentaries in group, mobilising knowledge and competencies made/developed in previous modules and testing participant´s abilities at least in one cinematic function
Specific Objectives	To be able to: ▥ Produce, direct and post-produce 2 short documentaries focusing refugees and their successfully social inclusion in the host country; ▥ Experience and testing own abilities at least in one cinematic function; ▥ Feel successful and proud for having accomplished a challenging task; ▥ Communicate and interact well within a multicultural and multifunctional environment; ▥ Be more creative and engaged in collective actions; ▥ Handle technologies better than before; ▥ Appreciate art differently and experience a desire to be more connected with it henceforth; ▥ Enjoy life more fully for having had their abilities put to the test.
Methods	Put into practice all the learning gathered in the previous modules, through experimentation to improve the cinematographic technique. Discussion on the importance of documentary cinema as an integration tool The learners will work for periods of three hours and then have a break in order to rest and feed. Each of the films has to be doable in 6 hours (a day

	of work).
	Participants will go about their tasks with the rhythm and order of the proceedings being assured by the supervisor and/or a coordinator (performing very much as assistant director). The technical staff will perform some pre-assigned tasks and will assist the learners. The supervisor will be at hand to assist in decision-making and provide general shooting conditions.
Resources	Technical: Camcorder, microphones, editing equipment and film equipment
	Other resources needed:
	▪ The script and the shooting list;
	▪ The technical equipment required for each specific shooting – there will be a core list for all the films (above), but the possibility of extra items is not to be disregarded for a particular shooting and will be dependent on the needs of the screenplay;
	▪ All the utilities required for each shooting – props, decoration items, wardrobe, hair, make-up…
	▪ Food and water (catering service);
	▪ Transportation available for unexpected situations.
Assessment	The supervisor, aided by the technical staff, has to assess the physical and psychological conditions of the learners during the entire shooting session and act accordingly. The staff have to be able to maintain the learners' interest, concentration and levels of performance, while trying to impart confidence and artistic help, if called for.
	Duration: 30 hours

VI. Recommended Background

There are no specific prerequisites for this Course. However, it is primarily designed for:
- adult educators and AE providers, working with refugees/asylum seekers;
- CS professionals and staff working in the field of social inclusion;
- Those who are interested in fostering social inclusion in the EU.

Recruiting educators/facilitators should be based on different grounds. Facilitators should preferably be skilled and experienced adult educators having a deep interest in both film and social inclusion. They can be recruited from within an educational organisation, or "borrowed" from established adult education organisations.

Facilitators can also be filmmakers or film school teachers, or writers, all those who express themselves in writing or pictures. Theoretical part of the RefugeesIN Course may be entrusted to the most experienced adult educators whereas film making might be entrusted to students of film and film directing who are about to finish their studies.

VII. Technical Specifications

The access to the RefugeesIN website is open, no registration is required. All materials developed under the project are available at the website for free consultation and download. The 12 short documentaries are fully available at the YouTube page of the project.

All interested can enrich the assets developed by the RefugeesIN team through the RefugeesIN Blog.

This is an interactive and open section, after registration, for posting new assets, own stories and fist hand narratives / memories of refugees /asylum-seekers successful social inclusion stories into a EU country, whether through word, image, multimedia or relevant publications.

We look forward to your visit and collaboration!