

**SAME SKY**

# **THE KEEPSAKE METHOD**

How we help a migrant worker in Singapore say the thing only he can say, to the family he left behind, and keep it.

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An early-stage, youth-led project, honest about its size. To date: two sessions, seven workers, seven video messages delivered.

# SAME SKY: THE KEEPSAKE METHOD

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## EXECUTIVE SUMMARY

Same Sky runs consent-led keepsake workshops with migrant workers in Singapore, mostly South Asian men speaking Tamil, Bangla, or English, referred by It's Raining Raincoats. A worker records a short message, usually a two-minute video, to his family back home. Same Sky designs it and returns it to him.

To date the programme has run two sessions, recorded 7 workers (6, then 1 last-minute), and delivered 7 video messages. No letters. The first pilot worked. The second exposed a design gap, and this paper is the fix. Our best read of that gap: the workshop questions were picked at random, not chosen on purpose. A random question signals to the man answering that the asker has no particular interest in him, and a generic question gets a generic answer. Turnout, the panel setup, and the random questions are confounded at  $n=1$ , so the redesign treats all three rather than betting on one cause.

This paper turns the thing Same Sky does well on its best day into a method a rotating team can run on every day. It rests on one distinction and one promise.

The distinction: **being interviewed is extractive; being heard is the opposite**. When a man is interviewed, the questions and the output belong to the asker. When he is heard, the questions exist only to help him find the thing he already wanted to say.

The promise: **the worker holds the pen**. He co-authors his message, decides what is kept, and decides what, if anything, leaves the room. He is a person with a message, not a content source. The facilitator convenes the conditions for disclosure rather than mining for a clip.

Everything downstream, the question architecture, the consent gates, the cultural rules, the craft, and the facilitator SOP, follows from those two ideas. The distinctive thing Same Sky is building is the **architecture of the conversation**: the right one or two questions for this man, in the right order, in a room built to let him open.

A note on honesty, held throughout. Some of what follows rests on published research or named practice. Some is reasoned by analogy from an adjacent field. Some is a working hypothesis not yet tested across our small sample of seven workers. The reader can see the seams. The theory is borrowed, the application is reasoned, and the next cohort is the test.

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## **1. FOUNDATION: WHY A WELL-DESIGNED RECORDING WORKS**

Same Sky is a recording method that borrows from six established fields and combines them for one specific person. Get the foundation right and the questions almost design themselves. Get it wrong and no amount of back-end polish saves a session that felt random.

The whole method turns on the distinction in the summary: being interviewed versus being heard. The six fields each explain one piece of how you build the "being heard" mode in a real room.

### **FIELD 1. ORAL HISTORY METHOD**

Oral history is a recognised discipline (the Oral History Association, the Oral History Society, archives such as StoryCorps) with worked-out technique that maps onto what Same Sky needs. The narrator, not the interviewer, is the authority on his own life. Open questions ("Tell me about the morning you left") pull a scene; closed ones ("Did you miss home?") pull a yes. Silence is a tool. The recording is an artefact with a future, heard by people who were not in the room.

The technique worth stealing: StoryCorps built its model on people interviewing people they love, with a facilitator present but quiet, using prompts that give permission to say the large thing out loud. Same Sky's worker is not in the booth with his family, but he records for them, which produces the same frame: this is for the people I love, so it is worth saying the real thing.

Where Same Sky must adapt : classic oral history runs 60 to 90 minutes and treats a whole life. Same Sky has two minutes, a tired man, a language gap, and no prior relationship. It has to manufacture safety and specificity fast. With two minutes you get one or two real questions, so they have to be the right ones.

### **FIELD 2. TESTIMONIAL AND NARRATIVE JUSTICE**

Miranda Fricker named *testimonial injustice*: the harm done when a speaker is given less credibility than they deserve because of who they are. Migrant workers in Singapore live inside this. They are spoken about constantly and heard from rarely.

Same Sky's act is testimonial repair. The worker speaks in his own words, in his own language if he chooses, and the words are returned to him and his family unedited in substance. This sets a

hard design rule:

*The facilitator never puts words in the worker's mouth, never "improves" his message, never corrects his grammar into something more palatable to a Singaporean audience. The accent and the hesitation are the evidence that this is really him.*

The trap to avoid : self-advocacy movements warn about the "inspiration" frame, where a marginalised person's story is consumed by a more powerful audience to make that audience feel good. Stella Young's disability self-advocacy work named this directly. Same Sky's primary audience is the worker's own family, not a Singaporean donor base. The moment the main audience becomes donors, the worker slides back toward being an object.

### **FIELD 3. TRAUMA-INFORMED AND DIGNITY-CENTRED INTERVIEWING**

Trauma-informed practice (frameworks such as SAMHSA's) and journalism handling vulnerable sources (the Dart Center for Journalism and Trauma) give Same Sky operating rules it can use directly. Consent is continuous, not a one-time signature. The worker controls the depth; the facilitator offers a door and never pushes through it. Do not go fishing for tears. End regulated: the session closes on something steadying so the worker leaves larger, not exposed.

Honest flag : Same Sky's facilitators are not trained clinicians. The method stays deliberately shallow and warm. The safeguard is to design questions that invite pride, love, and ordinary memory, and to avoid prying open trauma the facilitator cannot hold. A worker can still crack open unprompted; Section 3.9 sets the aftercare and crisis pathway for when he does.

### **FIELD 4. THE PSYCHOLOGY OF SELF-DISCLOSURE**

This field most directly answers "what makes a man open up at a table."

- **Disclosure reciprocity.** People disclose more when the other person has disclosed first, and when disclosure escalates gradually (Jourard; Altman and Taylor). The facilitator offers a small real piece of himself early; questions start light and warm up.
- **Specificity unlocks more than abstraction.** Aron's closeness task (the "36 questions") is bidirectional, about two strangers building mutual closeness, so narrow the borrow: escalating, specific questions build facilitator-worker rapport fast. It says nothing about the keepsake's effect on the absent family. The usable lesson is the architecture: concrete, escalating, slightly braver each step. "What did your house smell like in the morning?" beats "Tell me about home."
- **Naming and being witnessed.** Two literatures bear on this. Pennebaker's expressive-writing work found that putting an experience into words, even privately and unshared, has modest wellbeing effects; the paradigm is private writing, not performance. Separately, Rime's work on the social sharing of emotion finds that being heard by another person matters in its own right. Neither studied a recorded keepsake, so claim it gently: saying the thing out loud is plausibly good for the worker, not only a gift to the family.

- **Audience changes the speaker.** A worker told "this is for a Same Sky exhibition" performs. A worker told "your daughter will watch this on her phone in your village, and only her" speaks. Setting the true, intimate audience explicitly before recording is probably the single highest-leverage facilitator move, and it costs nothing.
- **The cost of the first sentence.** A plausible model: the first vulnerable sentence is expensive because it risks looking weak in front of a stranger, in a country where the worker already feels low-status. Question design and warmth exist to lower that price to near zero. Seen informally across 7 workers, far too small to call evidence.

## **FIELD 5. MEMORY-OBJECT AND KEEPSAKE THEORY**

Same Sky returns a designed object. Volkan's "linking object" describes how a physical or digital thing carries the felt presence of an absent person; Winnicott's "transitional object" is the older, infant-stage root of the idea, extended here to adults. A recorded message holds the father's voice and face when he is not there, and does emotional work because it can be revisited, unlike a live call that vanishes as it ends.

Why a designed keepsake plausibly beats a raw phone video : migrant workers already send voice notes and video calls home constantly, so the artefact has to differ in kind. The difference is deliberateness and permanence. The IKEA-effect and ritual-value literature (Norton; Vohs) plausibly shows the same content gains felt value when it is marked as a made, given object. That literature is mostly about consumer goods and effort, so this is Same Sky extending the idea, not citing a direct study.

Design implication: the artefact should feel made, and the care shown to it is itself a message to the worker about his own worth. A sloppy edit silently tells him his story was not worth the effort.

## **FIELD 6. PARTICIPATORY AND CO-DESIGN WITH VULNERABLE POPULATIONS**

Participatory and co-design hold that people affected by a thing should help design it. The guiding phrase from disability rights is "nothing about us without us." For Same Sky: the worker co-authors the recording in the moment; the questions are scaffolding he can climb or ignore. Workers shape the method over time, so it improves with workers, not just for them. And referred workers are collaborators from first contact, not a supply of subjects.

Fields 1 to 5 explain how to run a good recording. Field 6 is the binding agent that keeps the worker a co-author and never a deliverable across hundreds of recordings.

## **THE MECHANISM IN ONE PARAGRAPH**

A migrant worker says the true, specific thing when four conditions hold at once. **One**, he believes the real audience is the people he loves (Field 4). **Two**, the price of his first vulnerable sentence has been lowered by a warm facilitator who discloses first and asks something concrete rather than generic (Fields 1 and 4). **Three**, he knows he is in control, can stop or skip anything, and will not be pried open or have his words cleaned up (Fields 2 and 3). **Four**, he can see his words will return to him as a cared-for object he co-authored (Fields 5 and 6). Random

questions break condition two and signal the absence of conditions one and three. That is our best read of why Session 2 was forgettable.

## WHAT THE FOUNDATION COMMITS THE REST OF THE PAPER TO

| Principle (source field)                     | Rule it forces downstream                                                      |
|----------------------------------------------|--------------------------------------------------------------------------------|
| True intimate audience (4)                   | Facilitator states the real audience aloud before every recording              |
| Disclosure reciprocity and escalation (1, 4) | Question bank ordered light to brave; facilitator self-discloses first         |
| Specificity beats abstraction (1, 4)         | No generic prompts; questions name concrete scenes, smells, people             |
| Worker is the credible author (2)            | No grammar fixing, no "improving" the message, accent preserved                |
| Continuous consent, control of depth (3)     | Stop, skip, delete offered upfront in the worker's language                    |
| Stay shallow and warm, not clinical (3)      | Questions invite pride and love; aftercare exists for the man who opens anyway |
| End regulated (3)                            | Sessions close on hope or love, never on an open wound                         |
| Designed, cared-for artefact (5)             | Production quality is an ethical duty, not a nicety                            |
| Worker co-authors, method co-evolves (6)     | Participant feedback feeds the question bank; worker chooses everything        |

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## 2. QUESTION ARCHITECTURE

Today a facilitator improvises. The questions that surface are whatever comes to mind: "How are you finding Singapore?", "Do you miss home?", "What do you want to say to your family?" These are **unowned** questions. Nobody decided they should be asked, in that order, to that person. When the facilitator has nothing to lean on, the worker carries the silence.

This section turns the question set into a system. It names the categories a keepsake is built from, fixes the order they run in, and gives a tagged bank with adaptation rules.

A note on realism. The four adaptation axes below need inputs (time away, family, comfort, first-timer) you do not have until the man is in front of you. Where IRR can supply a one-line intake per referral (language, literacy, years away, married with kids yes or no), real pre-curation is possible. Where it cannot, the honest instruction is simpler: carry one thin fixed set, read the man in two minutes, and swap live. Do not pretend you can curate a bespoke set in five minutes from nothing.

The categories and arc are a **proposed** design drawing on oral history, narrative therapy, and ethnographic life-story practice, plus what went wrong in Session 2. They should be run, watched, and revised.

### **(A) THE SIX QUESTION CATEGORIES**

A keepsake is a man choosing what of himself to send home. These categories are doors to offer, not topics to cover.

1. **The Everyday.** The texture of his days: what he eats, where he sleeps, the walk to the worksite, the friend who makes him laugh, the song stuck in his head. Load-bearing and the safest door, which is why it comes first. Families do not lack headlines about Singapore; they lack the small true picture of how he is, hour to hour. A man who cannot yet say "I love you" to a camera can always describe his breakfast, and in describing it he warms up.
2. **The Unsaid.** What is true but has never been spoken on a call, because the call is too short, too public, or too freighted. Not secrets. The ordinary unsaid: that he was frightened the first month, that he is proud of something nobody knows about, that he is tired in a way he hides. A recorded message is one-directional and unhurried, so he can say the hard thing once, fully.
3. **Gratitude and Pride.** Two emotions that travel well across distance. The discipline is specificity. "I am grateful to my family" is a greeting card. "Amma, the agent fee was your gold bangles, and I have not forgotten" is a keepsake. The category pushes from the general to the named.
4. **The Thing He Cannot Say on a Rushed Call.** Defined by the medium, not the content. Calls home are squeezed into a noisy dormitory at night, often performing reassurance because the family will worry. The keepsake is the place for what reassurance crowds out.
5. **The Future and Hope.** Where he is pointed: what he is working toward, what he wants for a child, what he pictures when the contract ends. This refuses the charity-object frame. A man describing his hope is an author of his life, not a recipient of pity. Asked badly, hope curdles into performed optimism; asked well, it is grounded and specific.
6. **The Message Only He Can Give.** The closing category and the point of the whole keepsake. What does this specific man want this specific person to have, in his voice, that no one else could say? Sometimes "I love you" said plainly for the first time. Sometimes a blessing, an instruction, an apology, a promise. This is a held space, not a question. The architecture exists to deliver him, warmed up and trusting, to this moment.

### **(B) THE EMOTIONAL ARC, AND WHY ORDER IS THE ACTUAL IP**

The categories are the materials; the arc is the engineering. Random order means a man can be asked for "the message only you can give" while still cold, or asked about his deepest fear before he trusts the room. Both produce the freeze. The principle, borrowed from oral-history and clinical-interview practice: emotional disclosure follows trust, and trust is built, not requested.

- **Movement 1, Warm-up (the Ordinary).** Two to four minutes. Mostly Category 1, a light touch of Category 3. Get him talking, set his voice level, let him hear himself sound normal. Establish that this is a conversation, not an examination.
- **Movement 2, Deepen (Unsaid, Gratitude, Pride, the Rushed-Call thing).** The longest stretch. Move from the ordinary toward the meaningful, one step at a time. Gratitude is usually a gentler entry than the unsaid, so lead with the named thank-you, then offer the harder door. When a line lands with weight (his pace changes, he looks away, he repeats himself), stay there. Depth comes from subtracting hurry, not from harder questions.
- **Movement 3, The Keepsake Moment (the Message Only He Can Give).** The peak. Name it plainly: "Now the part that is just yours. Look at the camera and say to her the thing you most want her to keep." Then silence. The held space is the gift.
- **Movement 4, Close (Future and Hope, soft landing).** You do not end on the rawest moment and send a man back to a worksite cracked open. Step back down: a question about hope, the future, something he is looking forward to. The descent matters as much as the climb.

Why order is the IP: any decent person can list good questions, but almost nobody sequences them to match how a guarded man opens over fifteen minutes. The sequence is the defensible thing, and it is what makes the method teachable to a volunteer who is not a trained interviewer, because the arc tells them what to do next when they freeze.

### **(C) ADAPTATION RULES**

The arc is fixed; the selection within it bends to the man. Four axes, each a filter applied in the pre-session read.

#### **Axis 1, Time away from home.**

- *Recently arrived (under about 6 months):* lean on the Ordinary and Gratitude. The Future is close and concrete. Avoid the deep Unsaid; he has not accumulated it. The keepsake is often simple reassurance done well.
- *Long absence (multiple years, especially with young children):* centre of gravity shifts to the Unsaid and the Rushed-Call category. More room in Deepen, more silence.

#### **Axis 2, Family situation.**

- *Married with children:* the message usually has more than one recipient. Ask "who is this for?" and segment (a part for the wife, a part for each child by name).
- *Sending money to parents or siblings, unmarried:* the gratitude thread runs strong; Pride matters more.
- *Estranged, complicated, or grieving:* offer the doors, push none. Ask "who do you want to talk to?" not "tell your family."

#### **Axis 3, Comfort level on the day.** Read it in the first two minutes.

- *Visibly nervous, short answers:* stay in the Ordinary longer. A relaxed two-minute keepsake beats a forced ten-minute one.



- *Opens fast, emotional early*: do not slam the brakes, but still deliberately close (Movement 4).

#### **Axis 4, First-timer vs returning participant.**

- *First time*: full arc, more scaffolding, facilitator does more talking to model the register.
- *Returning*: he trusts the format. Start deeper, try a category he avoided. "Last time you talked about your daughter; is there something you didn't get to say?" This argues for a short private facilitator note per returning worker, with consent.

**A pre-session read that comes before all four axes**: is this man even in this emotional register?

The question bank tilts toward a stoic, debt-burdened provider. A young, single, ambivalent, estranged, or simply-fine man does not fit it. Carry a lighter non-sentimental track (the teaching prompt, the everyday, the proud-skill line) and do not force grief on a man who is not carrying it.

### **(D) THE QUESTION BANK**

Each entry is tagged with category, rationale, and the weak version it replaces. Categories: **ORD** (Everyday), **UNS** (Unsaid), **GRA** (Gratitude/Pride), **RUSH** (Cannot-say-on-a-rushed-call), **FUT** (Future/Hope), **ONLY** (Message Only He Can Give).

Curation rule of thumb: 1 to 2 ORD for warm-up, 3 to 4 across UNS/GRA/RUSH for Deepen, hold 1 to 2 ONLY for the peak, 1 FUT to close. The deepest UNS prompts are reserved, not default; see the note after the bank.

#### **Warm-up: the Everyday (ORD)**

1. *"Walk me through your day yesterday, from when you woke up."* Concrete, impossible to get wrong. Replaces: "How is life in Singapore?"
2. *"What did you eat today? Who did you eat it with?"* The "who" surfaces friendship and isolation without naming either. Replaces: "Are you eating well?"
3. *"What is something that made you laugh this week?"* Signals the room can be light. Replaces: "Are you happy here?"
4. *"What song have you been listening to, or one stuck in your head?"* Low-stakes; the family often recognises it. Replaces: "What do you do for fun?"
5. *"Describe the place where you sleep. What can you see from where you lie down?"* Intimate without being heavy. Replaces: "How are your living conditions?"

**Deepen: Gratitude and Pride (GRA)** 6. *"Who paid the price for you to come here, and what did it cost them?"* Forces named gratitude. Surfaces the gold bangles, the sold land. Replaces: "Are you grateful to your family?" 7. *"Amma / Appa / [name], here is one thing you did for me that I have never properly thanked you for."* The stem points the thank-you at one person. Replaces: "Say thank you to your parents." 8. *"What have you done here that you are proud of, that nobody back home knows about?"* Guarantees new information for the family. Replaces: "Are you doing well at work?" 9. *"What is a skill you have now that you didn't have when you left?"* Refuses the helpless-migrant frame. Replaces: "Is the work hard?" 10. *"Who here has become like family to you, and why?"* Tells the home family he is not alone. Replaces: "Do you have friends here?"

**Deepen: the Unsaid (UNS)** 11. *"What is something true about your life here that you have decided not to tell them, to spare them worry?"* Names the protective silence. Often the single most productive question. Replaces: "Is everything really okay?" 12. *"When you first arrived, what frightened you that you have never admitted?"* Past-tense fear is safe to voice because it is survived. Replaces: "Was it scary at first?" 13. *"What is the version of yourself here that they have never seen?"* Gets at the gap between the man at home and the man abroad. Replaces: "Have you changed?"

**Deepen: the Rushed-Call thing (RUSH)** 14. *"What is the thing you keep meaning to say on the phone, but the call always ends before you do?"* The category's signature question; often the best line of the session. Replaces: "Anything else you want to say?" 15. *"When you call home, what do you pretend so they won't worry? What is the truth underneath?"* Targets the performance of reassurance. Replaces: "How are your phone calls home?" 16. *"If you had your [wife / mother / child] in front of you right now with no time limit, what would you finally finish saying?"* Removes the two constraints of a real call. Replaces: "What do you want to tell them?"

**The peak: the Message Only He Can Give (ONLY)** 17. *"Now the part that is only yours. Look at the camera. Say to [name] the one thing you most want them to keep."* Names the moment, then the facilitator goes silent. Replaces: "Do you have a final message?" 18. *"Say the sentence you would want them to replay on a hard day."* Raises his care and specificity. 19. *"If your child watches this in ten years, what do you want them to know about who you were right now?"* Powerful for fathers of young children. 20. *"Give them your blessing, your promise, or your apology, whichever one is sitting in your chest."* Three named forms so he picks the true one.

**Close: the Future and Hope (FUT)** 21. *"What are you working toward that you can already picture clearly?"* Grounded hope; re-regulates after the peak. Replaces: "What are your dreams?" 22. *"When the contract ends and you go home, what is the first ordinary thing you want to do?"* The small concrete homecoming image lands harder than grand plans. Replaces: "What are your plans for the future?" 23. *"What is one thing you are looking forward to this week, even something small?"* The softest landing. Brings him back to the near and manageable. 24. *"Tell them what you want them to do for themselves while you are away."* Ends on agency. Replaces: "Tell them not to worry."

**Reserve and specialist prompts (use by adaptation, not by default)** 25. *"Teach them something, a recipe, a saying, a skill, the way you would if you were there."* (ORD/ONLY) For a man uncomfortable with direct emotion, teaching is a side-door to intimacy. Good for the non-sentimental track. 26. *"What smell, sound, or taste from home do you miss most? Describe it so they know you remember."* (UNS) Sensory memory is concrete and unguarded. 27. *"What do you want to say to the younger you who got on the plane?"* (UNS/FUT) An indirect route to self-reflection. 28. *"Who in the family worries about you the most, and what do you want to say just to them?"* (RUSH/ONLY) Targets the most anxious person. 29. *"Last time you spoke about [X]. Is there something you didn't get to say then?"* (RETURNING ONLY) The continuity tool. Requires a prior note and consent. 30. *"Bless this recording, say who it is for and why you made it."* (ONLY, opener-or-closer) Makes him the author of its purpose.

**Returning-worker-only, high-depth prompts (never in the default bank).** Two prompts reach grief and the apology thread and can crack open a man who has nowhere safe to land afterward. Use them only with a returning worker who already trusts the room, only with comfort high, and only with the aftercare role (3.9) present.

- *"Is there someone you need to forgive, or ask forgiveness from?"*
- *"What do you cry about when no one is watching?"*

The bank exists so the facilitator is never empty-handed. The skill is knowing which door to open next, and the arc tells you that.

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### 3. CONSENT AND SAFEGUARDING (THE ETHICAL SPINE)

The question method makes the keepsake good. This section makes it safe to make. A worker says more, and says it more truthfully, when he is certain he controls where it goes. Consent is part of what makes the method work, not paperwork wrapped around it.

Done badly, the act becomes a Singaporean student team extracting a moving story from a tired man in a power gap, then using his face to win something. The line between the good version and the bad one is a protocol the worker can see, test, and stop at any point. One sentence holds the section: **the worker holds the pen.**

Grounding: Dart Center trauma-informed interviewing; Photovoice participatory-media consent ethics (Wang and Burris); free-prior-informed-consent; Singapore PDPA (consent and data minimisation); It's Raining Raincoats cultural framing.

#### 3.0 GO/NO-GO GATES (NO SESSION RUNS UNTIL THESE ARE FILLED)

Three fields below are currently blank. A credibility paper that claims safeguarding rigour cannot run a session while they are blank, because a worker disclosing abuse today would have no one to route to. These are hard prerequisites, printed on the field card:

**Accountable safeguarding lead:** \_\_\_\_\_ (name), safeguarding training: \_\_\_\_\_. Owns the consent file, the disclosure route, and the data log. **Blank today. Must be filled before the next session.**

**Disclosure contact (live):** IRR escalation contact \_\_\_\_\_ (phone), confirmed onward path to TWC2 / MOM \_\_\_\_\_ (phone). **A principle is not a contact. Print the phone number or do not run.**

**Acute-crisis line:** Samaritans of Singapore (SOS) 24-hour line \_\_\_\_\_, printed on the field card alongside the immediate-danger rule (3.9).

### 3.1 LAYERED, ROLLING CONSENT (NOT ONE SIGNATURE)

A single form at the start is consent to an idea the worker has not yet seen. So consent is taken in layers, each attached to a thing he can look at. Four checkpoints, each a real gate.

- **Checkpoint 1, before recording.** One binary, read aloud in his language: *"This is a keepsake for your family to keep. Yes?"* Default yes. Comprehension is checked by say-back. He picks format and language. Nothing public is decided here, and nothing records until this clears.
- **Checkpoint 2, after recording, before production.** He watches, hears, or reads back what was captured. He can cut any part, re-record, or stop.
- **Checkpoint 3, on delivery of the keepsake.** When the finished keepsake reaches him, he has a final, no-reason right to withdraw it from any use beyond his own copy. The keepsake is still his to send home.
- **Checkpoint 4, the public-use conversation.** This does not happen in the warm session. See 3.2 and 3.4.

"Rolling" means consent travels with the material and can be revoked as the material changes state.

### 3.2 PUBLIC-USE OPT-IN LIVES IN THE COOL-OFF, NOT THE WARM ROOM [PRINCIPLE GROUNDED, THE RULE IS OURS]

A tired man in a warm room, eager to please the people who just hosted him, cannot freely weigh whether his face should go on a public website. So the four-level public-use decision (3.4) is **not** taken on the table. It is taken in the 48-hour cool-off contact, when he is not tired and not performing gratitude. The team contacts him once inside the window, and **no reply is treated as no**. He can decline with no reason and no friction. A delayed public post costs the team nothing; a premature one costs the worker.

To make that re-confirmation a real choice and not a say-back ritual, it is run by an **independent advocate**: an IRR staffer or interpreter briefed as the worker's advocate, with no stake in producing a public asset. The team that benefits from the competition entry and the website does not administer the gate that feeds them.

### 3.3 THE RIGHT TO WITHDRAW

He can withdraw at any point, including after the keepsake is in his hands and after anything public has gone up. On withdrawal the team deletes identifying material (face, voice, full name) as fast as is practical and takes down anything it controls. Honest limit, stated up front: once something is public online, copies the team does not control may persist, so total erasure cannot be promised. This is exactly why face and voice are a separate, deliberate opt-in. His keepsake already with his family stays with his family. Every withdrawal is logged.

### 3.4 OUTWARD-FACING USE: SEPARATE, SPECIFIC, OPT-IN

Outward-facing means anything beyond the worker's own copy and his family: a competition entry, a deck, a talk, a social post, a supporter report, a website.

*The keepsake for the family is the reason the programme exists. It is never the thing being negotiated. Any other use is a separate decision, opted into, never assumed.*

Default for every worker is private. Silence is never consent. The opt-in is sliced:

1. **Private only.** Used only to make his keepsake; identifying material deleted after delivery.
2. **Internal record only.** Kept in a private file as proof the keepsake was made.
3. **Public, words only.** His words may be shared without face, voice, or full name.
4. **Public, identifiable.** Face and voice, chosen freely. Split into two distinct opt-ins by persistence and reach, because a one-time closed-room competition showing and a permanent indexed website carry very different risk:
  - **4a, ephemeral and controlled:** a single closed-room showing (the competition judging), not posted, not indexed.
  - **4b, permanent and indexed:** a live, scrapable, searchable website or public social post. Requires its own explicit opt-in with the persistence and retaliation risk spelled out. Website use defaults to words-only or first-name even when 4b is granted.

Three enforcement rules. **Specific use, named:** at the public-use conversation the actual use is named (which competition, which platform, what exactly is shown). A yes for the competition is not a yes for Instagram unless both were named. **No bundling:** a worker is never asked to accept public use as a condition of taking part or of receiving his keepsake. A worker who never ticks past level 1 is a complete success, not a gap in the content pipeline. **Retaliation check (below) before any 4a or 4b use.** **Third parties and family.** The keepsake names and spells the worker's wife, children, and parents. Named third parties, especially children, and any identifying home-location detail are barred from any public asset (first-name-only or redacted). Exact names stay only in the private family keepsake. Publishing a non-consenting minor's name and relationship is never in scope.

### 3.5 WHO HOLDS THE PEN, AS RULES

He authors; the team facilitates. He is a person with a message, not a case or a cause. Framing him as a charity object, in the room or in any asset, is a safeguarding failure even when it would move an audience. The team convenes; it does not speak for him. "We gave these men a voice" is the wrong sentence. They have a voice. The programme gives them a table, a camera, and a safe channel home. If an edit would change what he meant, he sees it and approves it, or it does not ship.

### 3.6 POWER, RETALIATION, AND NOT EXTRACTING TRAUMA FOR AN AUDIENCE

An audience rewards the rawest material. That reward is the trap. Do not fish for emotion. Follow his lead on depth. Stop on distress; if he becomes upset the recording stops and the team follows him, not the schedule.

**Employer and permit retaliation.** A work-permit holder can be non-renewed or repatriated. Any identifiable public use, a face or voice or name plus a visible dorm, worksite, or migrant-advocacy association, can mark a worker even when the content is benign. Treat retaliation as a foreseeable harm of identifiable public use, not a remote edge case. Two requirements:

- **Backgrounds-clear check:** no dorm, worksite, or employer signage visible in any public asset.
- **At the public-use conversation, ask directly:** "Could anyone connected to your work make trouble for you if they saw this?" Any uncertainty is a no.

**Disclosure has a route, and the route is not content.** If a worker discloses harm, abuse, unpaid wages, injury, or unsafe housing, the recording stops and the named lead routes him to IRR and onward to a specialist body such as TWC2 or MOM, using the live contact printed in 3.0. This is never handled solo by a student, and a disclosure is never turned into a story. The test for any team member in the moment: *am I doing this for him, or for the audience?*

### **3.7 DATA HANDLING AND CHAIN OF CUSTODY**

The recordings are sensitive: a man's face, voice, name, and a message about his family. Phones auto-backup to iCloud and Google Photos and propagate into team WhatsApp and Drive, so "a single store" and "delete fast" are not honourable as written unless capture is controlled.

Therefore:

- **Capture on a dedicated device, or on a personal device with cloud auto-backup and auto-share disabled for the session.**
- **Documented same-day transfer to a single access-controlled store, then wipe from the capture device.**
- **Backup-propagation check:** confirm no copy survives in a camera roll, a chat thread, or a synced cloud album.
- Identity is linked to material only inside the private consent file. For any worker who chose private only, identifying material is deleted once his keepsake is delivered.
- A per-worker log records consent level, checkpoints cleared, capture device, transfer, wipe, delivery status, and any withdrawal. Counts come from the log, never estimated upward. The verified record is 2 sessions, 7 workers, 7 video messages, no letters. The log across the two sessions is partial; completing it is an open task.

### **3.8 VOLUNTEERS: VETTING, CONDUCT, AND THE TWO-PERSON FLOOR**

Students currently work effectively one-to-one with vulnerable adults eliciting intimate disclosure. The consent apparatus governs content; nothing yet governs volunteer behaviour. Before any session:

- **Screening** of every volunteer who sits at a table.
- **A signed code of conduct** covering confidentiality, no private contact with workers, and no solo recording.

- **A designated trained safeguarding lead** (the 3.0 lead) and **a worker-facing way, via IRR, to report volunteer misconduct.**
- **Two-person floor:** no worker is recorded one-to-one behind a closed door. At least two team members, or one plus an IRR facilitator, are present, and at least one of the two has no stake in producing a public asset.
- **A brief post-session debrief** for volunteers, since eliciting grief carries vicarious-trauma exposure.

### **3.9 AFTERCARE AND ACUTE CRISIS**

The question bank is engineered to surface grief and the unsaid. A man can crack open even on a default prompt, and the disclosure route only covers reportable harm. A man simply cracked open must not be re-regulated with a hope question and sent back to a worksite. Therefore:

- **A named aftercare role per session** whose only job is the shaken worker: sit with him, away from the table, no camera, until he is steady.
- **An acute-crisis card** on every table: the SOS / Samaritans line (3.0), the immediate-danger rule (if he may harm himself, do not leave him alone and call the line together), and the do-not-leave-alone rule.
- The deepest UNS prompts (the forgiveness and crying prompts) are out of the default bank entirely (Section 2d), returning-worker-with-trust only, and never run without the aftercare role present.

### **3.10 LAWFUL, TAKEABLE CONSENT FOR NON-ENGLISH SPEAKERS**

Verbal translation of legal terms is not the record. Verified written consent forms in **Tamil, Bangla, and Nepali** must exist before any non-English worker is recorded. (Section 4 invites Nepali workers, so Nepali is added to this dependency rather than left as a scope gap.) On the table, the worker faces one binary he can genuinely grasp (3.1). The four-level public-use form is handled later, in the cool-off, by the independent advocate.



## HONESTY LEDGER FOR THE CONSENT DESIGN

| Element                                           | Status                                                                |
|---------------------------------------------------|-----------------------------------------------------------------------|
| Checkpoints 1 and 2                               | Grounded in participatory-media practice; partially run in 2 sessions |
| Checkpoint 3 at delivery                          | Proposed; not yet run as a formal step                                |
| 48-hour cool-off, no-reply-means-no, advocate-run | Principle grounded; specific rule is ours, untested                   |
| Sliced opt-in, 4a/4b persistence split            | Grounded in FPIC; granularity is our design                           |
| Retaliation and backgrounds-clear check           | Harm grounded; the check is our rule                                  |
| Aftercare role and acute-crisis card              | Proposed; not yet run                                                 |
| Volunteer vetting and code of conduct             | Proposed; not yet in place                                            |
| Data minimisation and chain of custody            | Grounded in PDPA; controls not yet implemented, log partial           |

Open dependencies: the 3.0 go/no-go fields (lead, disclosure phone, crisis line); verified Tamil, Bangla, and Nepali written forms; the completed per-worker log. The signable instruments live in the Consent and Media-Release Pack. Keep them in sync.

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## 4. CULTURAL AND LINGUISTIC METHOD

This section governs how a session runs across Tamil, Bangla, and English so the worker stays the author and the family receives the keepsake warmly. Most of what follows is proposed practice, not yet proven at scale.

### 4.1 WHO IS ACTUALLY IN THE ROOM

Singapore's South Asian work-permit population is not one audience. The men IRR refers are mostly Tamil speakers from Tamil Nadu (often construction and marine; many Hindu, a minority Christian or Muslim) and Bangla speakers from Bangladesh (overwhelmingly Muslim, but **confirm per participant**). A smaller number are Nepali speakers (mostly Hindu, some Buddhist).

Three practical consequences. **Language is not nationality**; ask, do not infer. **Religion shapes greeting and blessing more than nationality does, and is confirmed per participant.** **Literacy varies widely**, so prompts are spoken, never handed as a written card.

### 4.2 LANGUAGE CHOICE BELONGS TO THE WORKER

The keepsake is recorded in the language the worker chooses. Open by asking, in his language where possible: "Which language do you want to speak to your family in?" Many men code-switch on purpose; let them. If he offers to record in English "so it is easier for you," hand the



choice back: the family is the audience, not the facilitator. Running the whole keepsake in English because the facilitator is monolingual is part of why Session 2 felt awkward.

### 4.3 INTERPRETER MODE: THE RUN-OF-SHOW

Most referred workers speak Tamil or Bangla and need an interpreter. That makes it three people in the room and breaks the "hold silence" technique, so the method is weakest exactly where its commonest case lives. Interpreter sourcing is therefore a named pre-session task: a **vett**ed external interpreter is booked per session for the recording and any disclosure. The run-of-show:

- **The interpreter sits beside the worker, not opposite.** Three people facing one man recreates the panel.
- **The worker records direct to camera in his own language, with no interpreter voice over the top.** The interpreter facilitates the conversation, not the keepsake.
- **The silence-holding instruction is reassigned to the interpreter,** who is drilled on it before the worker arrives: after a question, stay quiet, do not fill the gap, do not advise or answer for him.
- **Brief the interpreter** to translate faithfully including hesitation, not to smooth or editorialise, and to flag a culturally off question so the team drops it rather than watch the man lose face.

**Peer and dormitory interpreters are barred from the recording and disclosure portions.** A fellow worker from the same dorm holding intimate content is a confidentiality and coercion vector. A trusted bilingual participant may help with logistics and warm-up only, with consent, never for anything sensitive.

### 4.4 REGISTER, HONORIFICS, AND HOW TO ADDRESS THE WORKER

Use his name; learn it, say it correctly. Avoid the generic Singaporean "uncle," which flattens a 28-year-old and a 55-year-old into the same pitying register.

| Language | Older man (respect)            | Peer / younger                  | Note                                       |
|----------|--------------------------------|---------------------------------|--------------------------------------------|
| Tamil    | <i>Anna</i> (elder brother)    | <i>Thambi</i> (younger brother) | <i>Anna</i> is warm and common between men |
| Bangla   | <i>Bhai</i> / <i>Boro bhai</i> | <i>Bhai</i> also peer-to-peer   | <i>Bhai</i> is near-universal and safe     |
| Nepali   | <i>Dai</i> (elder brother)     | <i>Bhai</i>                     | <i>Dada</i> also used                      |

Match register to the audience he is addressing. No baby-talk and no pity-voice; over-softening reads as condescension to grown men who run worksites. Speak to him as a peer.

### 4.5 CULTURAL FRAMINGS THAT LAND, AND ONES THAT EMBARRASS

**Framings that land.** Reassurance to a worried parent or wife ("I am well, I am eating properly, do not worry") is, across the 7 workers seen so far, the most natural keepsake line . A blessing to elders is culturally fluent and never embarrassing, but the blessing register is decoupled from nationality. **Ask the worker his own blessing idiom** rather than handing a Tamil-Hindu man a

temple frame, a Bangladeshi man *salam* and *du'a*, a Nepali man *aashirbad* by default. A Tamil Christian or Muslim worker handed a "family deity" frame is misread. The religion-by-nationality mapping is a majority pattern, not a default to apply. A message tied to the next festival gives the keepsake a reason to be watched together. A small concrete detail about a child. The worker as provider, speaking as the one taking care of them.

**Framings that embarrass or lose face.** Money: never ask how much he sends, what he earns, or about recruitment debt; most work-permit men carry large agent-fee debt, and it is private. "Why did you leave your family?" reads as accusation. Asking a man to cry on camera turns a keepsake into a charity reel. Caste and probing about religious practice: never. Legal status, employer disputes, dormitory conditions: out of scope and potentially unsafe.

#### **4.6 THE AUDIENCE IS A HOUSEHOLD, NOT A PERSON**

A keepsake recorded for "my wife" is rarely watched alone. In most South Asian households the video is opened on one phone and watched collectively. Greeting order matters; a fluent message greets elders first, then wife, then children. Coach lightly: "Who will be watching this together? Do you want to greet your parents first?" Offer a private second take for something only to his wife. In the private family keepsake, names are spelled exactly; in any public asset, first-name-only or redacted (3.4).

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### **5. KEEPSAKE CRAFT AND DELIVERY**

The recording table produces raw material. Craft and delivery turn it into a keepsake the family keeps. Everything below is written for the real setup: phone-shot, low-budget, student-run. The format logic, the printed companion, and the delivery protocol are proposed, not yet tested.

#### **5.1 FORMAT IS A DECISION, NOT A DEFAULT**

So far the format has been video by default, which is the same mistake as picking questions at random. Offer the right format, then let him choose.

- **Video (2-min keepsake).** Right most of the time. Carries face, voice, gesture. Wrong for a worker who freezes on camera.
- **Voice (audio-only).** Right when he cannot hold a face for the camera, or the message is private. A worker who stumbles on camera often speaks freely the moment the lens is off.
- **Letter (his words, written or transcribed).** Right when the family reads and he wants something physical in his mother's hands. A letter survives a broken phone. The honest method is transcription and back-translation: he speaks, it is transcribed in his language, he checks it, it is delivered as his words.
- **Photo (portrait, with a short caption).** Rarely the whole keepsake, often the right companion.

The selection is a 30-second conversation at intake. Two questions do most of the work: *Who is this for?* and *Do you want them to see you, hear you, or hold something?* He can pick more than

one.

## 5.2 PRODUCTION CRAFT: MAKING 2 MINUTES FEEL LIKE A GIFT

Almost none of it needs money. It needs attention.

- **The frame.** Eye level, not above him. Mid-chest crop, a little headroom, slightly off-centre. Prop the phone, never handheld.
- **The light.** One soft source from the side and slightly in front. A window is the best light there is and it is free. Never shoot him against a bright window; never overhead fluorescent only.
- **The background.** Plain and quiet. A clean wall. If the only wall is ugly, get him closer so it falls out of focus. He is worth a clean wall.
- **Sound is the thing people forget.** A family will forgive a soft image; they will not forgive not hearing his words. Quietest corner, phone mic within arm's reach, kill fans and aircon and TV.
- **Let silence sit.** The pause where he gathers himself before saying his daughter's name is the most valuable two seconds in the file.
- **Do not over-direct.** Set up the frame, the light, and the quiet, then get out of the way. Do not feed him lines or ask for "more energy."
- **Takes and re-takes.** Tell him before he starts that he can redo it as many times as he wants. That single sentence removes most of the camera freeze. Let him choose which take is sent.
- **Minimal, honest edit.** Trim dead air. No music under his voice unless he asks. A plain title card with his name and the date, in his language, is the ceiling. The worker should recognise himself.

## 5.3 DESIGN AND DELIVERY

A file in a student's phone is not a keepsake. It becomes one when it is finished, given, and able to reach home.

**Digital piece (the core, grounded format).** A clean video or audio file, named in plain language, at a size that sends over WhatsApp or imo on weak data. Keep an uncompressed master. Deliver it into his own hands and his own phone, and let him be the one who sends it home; Same Sky does not message his family. A short friendly note in his language explains what it is and how to save it so it does not vanish when his phone fills up. The most common way a keepsake is lost is a full or broken phone.

**Printed companion (proposed, not yet tested).** Print survives a dead battery and lands in a mother's hands as an object. A printed portrait card or a printed letter card, with a QR code or short link to the video, so the physical object and the digital file are one keepsake. Before it ships it needs one test print, one worker's reaction, and a check that the link is durable.

**Delivery protocol.** Deliver to the worker the same week, while the session is still real to him. Show him how to send and how to keep, sitting with him for two minutes. Let him be the sender. Offer the printed piece for families without good data. Close the loop lightly and only if he wants.

The method is defensible because it does not depend on production money. It needs a window, a quiet corner, a stable phone, a clean wall, and a team disciplined enough to hold a silence. The craft is in the attention, and attention is free.

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## 6. FACILITATOR METHOD AND SOP

A phone on a tripod records a video whether the room is warm or cold. What decides whether a worker leaves with something he is proud to send home is the forty minutes around the recording. That is the part Session 2 got wrong, and the part that makes Same Sky a method rather than a free filming service.

### 6.1 WHAT WENT WRONG IN SESSION 2, NAMED PLAINLY

Session 2 had one worker. Three things were wrong at once and are confounded at  $n=1$ , so the redesign treats all three rather than naming a single culprit. **Turnout** was a publicity and venue problem. **The setup** put a table of volunteers facing one man, which is an interview, not a keepsake session, and widened the status and language gap. **The questions were pulled at random**, so the first thing asked was the hardest thing and it led nowhere; he answered in one line and stopped. There was also no one whose only job was him, so the worker was a task being processed, not a person being hosted. This is the one place in the paper the random-question failure is told in full; elsewhere it is our best read, not a proven single cause.

### 6.2 THE CORE PRINCIPLE: CONVENER, NOT SPOKESMAN

The facilitator sets the conditions and then gets out of the way. He offers prompts, never scripts. When the worker pauses, he waits; the pause is composing, not failing. The worker approves what is kept and can re-record or cut a part. The facilitator never narrates the worker to the room; if a fact belongs in the keepsake, the worker says it, in his language.

### 6.3 CLOSING THE TRUST GAP FAST, AND THE STAFFING IT REQUIRES

A worker walks in not knowing if this is safe or who these people are. Trust has to be built in about five minutes.

1. **One named host per worker, and only him.** Met by one facilitator who introduces himself by first name and stays through the whole session. Not a panel. This single change does more than any other to kill awkwardness. **(Proposed; Session 2 had the worker facing the group.)**
2. **Sit beside, not across.** Both looking at the phone together. The camera is the third thing they are both pointed at, not a barrier.
3. **Tea before task.** Offer a drink and food first; the first two minutes are nothing about recording. **(Grounded in the lesson from the June runs that the table must feel like a welcome, not an intake.)**
4. **Say what happens to his words, up front.** "You record a message, you decide if you keep it, we turn it into something you can send your family, and nothing goes anywhere you do not approve."

5. **Let language be his.** Tell him early he records in whatever language he wants.

**Staffing ratio, stated to resolve the throughput contradiction.** One named host per worker at about forty minutes each means six workers need either six trained hosts in parallel or a session far too long. Without that, the team recreates the panel-facing-one-worker setup the method bans. The rule: **one trained host to one worker, concurrent. Cap the number of workers per session to the number of trained hosts available.** If hosts are scarce, use rolling appointment slots rather than a drop-in batch, so each man still gets a host to himself.

#### **6.4 THE WARM-UP LADDER (WHY NO ONE RECORDS COLD)**

The biggest cause of a flat keepsake is asking for the hardest thing first. The fix is a ladder of three rungs of increasing closeness, in conversation, with the worker beside him. Rung 1, the easy fact: "Who are you sending this to?" Rung 2, the everyday detail: "What is something small from here she would laugh at?" Rung 3, the thing he actually wants to say: "If she could only hear one thing from you today, what is it?" This ladder is the operational face of the question arc.

**(Proposed; not yet run as a structured sequence.) Record from the start of the ladder, with upfront consent that everything records and he chooses the keeper.** Asking a man to re-perform off-camera the spontaneous true line he just said usually produces a flatter, more self-conscious take, especially through camera-freeze or an interpreter, which can destroy the authenticity the method exists to capture. So capture the live line in the moment. Reserve the clean cold retake only for a man who clearly wants a tidy direct-address take.

#### **6.5 THE SHORT-FORM ARC FOR THE TIRED POST-SHIFT MAN**

The full run-of-show needs about forty minutes and one dedicated host. The title invokes a tired man after a shift; he needs a compressed version, and a facilitator under social pressure needs written permission to use it. The short arc:

- Skip Movement 2 (Deepen).
- Run ladder rung 1, then jump to rung 3.
- Name the audience out loud.
- Capture one keepsake line.
- Close on a soft landing.

**The minimum-viable keepsake** is a roughly twenty-second message: "I am well, I am proud of you, and here is the one thing." This is a complete success in writing, not a thin fallback. A facilitator who gets exactly this from a tired man has done the job.

#### **6.6 HOLDING SILENCE**

When a worker goes quiet, the instinct of a nervous facilitator is to fill the gap. That ruins the moment; the silence is him reaching for a real thought. After a question, stay quiet and still, count to ten internally, keep soft eye contact and a small nod. If he is genuinely stuck, do not rescue with an answer; drop back one rung on the ladder, then climb again.

## 6.7 RUN-OF-SHOW (SESSION SOP)

| Phase                | Time                   | What the facilitator does                                                                                                                                                                                                    |
|----------------------|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Setup                | Before doors           | Chairs beside-not-across. Tea and food out. Each worker's named host assigned, one per worker. Capture device prepped with cloud backup off. Quiet corner identified for anyone who gets emotional. Aftercare role assigned. |
| Welcome              | First 5 min per worker | Named host meets the worker, first names, drink in hand. Two minutes of ordinary conversation.                                                                                                                               |
| Consent and frame    | Next 3 min             | The one binary (keepsake for family, yes). Format options. Right to re-record and delete. Confirm his language.                                                                                                              |
| Warm-up ladder       | 5 to 8 min             | Three rungs, beside him, recording from the start with his consent that he chooses the keeper.                                                                                                                               |
| Record               | 10 to 20 min           | Worker records in his language to the named family member. Facilitator beside or just behind the camera, silent, holding pauses. Re-record offered freely.                                                                   |
| Playback and approve | 3 to 5 min             | Watch it back together. "This one, or again?" Worker approves the keeper.                                                                                                                                                    |
| Close                | 3 min                  | Thank him by name. Tell him plainly when and how the keepsake reaches him. Public use is not decided now; the advocate will contact him in the cool-off. Point to refreshments, no rush to leave.                            |
| Delivery             | After session          | Keepsake designed from his approved take, returned via the agreed channel. Same-day capture-device wipe and backup-propagation check. Delivery and chain-of-custody logged.                                                  |

A worker who is thanked by name, told exactly when his family will see this, and not rushed out is the worker who tells the next worker to come.

## 6.8 FACILITATOR DO'S AND DON'TS

**Do.** Sit beside him; use his name and his family's names. Offer a drink and small talk first. Ask, then wait. Record from the start so the live line is caught. Offer re-records without making them a big deal. Let him record in his language. Tell him clearly what happens next.

**Don't.** Don't sit a worker across a table from a row of volunteers. Don't ask a random question with no thread. Don't ask for the hardest line first. Don't fill his pause with your words. Don't narrate him to the room. Don't tidy his message into nicer English. Don't make him re-perform a true line cold unless he wants a clean take. Don't decide public use in the warm room. Don't rush the close.

## 6.9 TRAINING A NEW FACILITATOR (SO QUALITY REPEATS)

Training happens in one sitting plus one supervised session. **Read** this section and the consent section, then state the core principle and the three confounded Session 2 failures. **The silence drill:** in pairs, one asks a warm-up question and stays silent until the other finishes, three times, until they can sit through a ten-second pause without flinching. **The ladder rehearsal:** run the three rungs twice, once where the worker answers easily and once where he gets stuck on purpose. **Shadow then lead:** shadow one full session, then run one worker with an experienced facilitator sitting in silent, then debrief. **Sign-off checklist:** cleared to host solo when they can build ease in five minutes, run the ladder and surface a real line, hold a ten-second silence, run consent and playback correctly, and close with a clear delivery handoff. Until all are ticked, they co-host. This is what makes the method hold up when the founder is not in the room, not just the person who started it.

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## 7. CODA

A lot of organisations film migrant workers. What Same Sky is building is narrow: a method, not a kindness. The thing being engineered is the conversation, not the camera, and the order is the IP, not the questions. Consent is part of the craft rather than paperwork around it, because a worker who trusts the floor he stands on gives a truer message, and the programme is built to deliver full value with zero public assets. The worker holds the pen end to end, and the method runs on attention rather than budget, which is why it can scale on volunteers without losing the thing that makes it good.

## FORWARD AMBITION

The modular, attention-not-money design is also the scale thesis. Seven workers is a pilot; the same room run by trained volunteers turns into hundreds. The method written down is an **open playbook** other migrant organisations can adopt, so the impact is not capped by how many sessions one team can staff. Over time Same Sky becomes a standing channel home and a growing **archive of migrant voices**, the men of a generation of Singapore's build-out speaking in their own words to the families they built it for. That is the real ambition: not a single workshop, but a teachable, low-cost, replicable way for a population spoken about and rarely heard from to be heard, at scale, on their own terms.

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## 8. RUNNING IT AS A RECURRING PROGRAMME

The honest claim we make to anyone: two pilots delivered seven video keepsakes, the second exposed a real design gap in how the conversation was run, and this paper is the redesign the next cohort will prove.

Turning two sessions into a standing programme rests on four things.



**A written method that transfers.** The question architecture, the consent gates, the cultural rules, and the facilitator SOP live on paper, so the method does not live in one founder's head. The training pipeline brings a new facilitator to standard in one sitting plus one supervised session.

**A method that improves with workers.** After each session, log where men opened and where they froze, and feed it into the bank. The method is meant to evolve as the sample grows past 7.

**A partnership treated as collaboration.** IRR refers participants, holds the disclosure route, and supplies the independent advocate for the cool-off. Confirm the live TWC2 / MOM disclosure contact with IRR (3.0).

**Honest limits, named.** The evidence base is 7 workers across 2 sessions; nothing here is validated on Same Sky's own data. Several theoretical leaps are explicitly analogical. The per-worker log is partial. Checkpoint 3, the warm-up ladder, the aftercare role, the retaliation check, and the volunteer-vetting policy are proposed and should be adopted and watched before the number of sessions scales. Verified Tamil, Bangla, and Nepali written forms are an open dependency on IRR. The 3.0 go/no-go fields, the accountable lead, the disclosure phone number, and the crisis line, are blank and must be filled before the next session runs.

The next cohort is the test. Run the arc, log where it holds and where it breaks, revise the bank.

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*Companion documents: the standalone Facilitator Playbook and the signable Same Sky Consent and Media-Release Pack. If a rule changes here, change it there in the same pass.*

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