Final Report_Rufescent

PROJECT NAME: F23_Bridges_FinalReport_University of Wollongong, Dubai
UNIVERSITY: University of Wollongong, Dubai   **LOCATION:** UAE, Dubai, Knowledge Village
CLASS/TEAM SIZE: 7 members   **NAME OF CAMPAIGN:** Rufescent: What Lies Under Rubble
TOPIC: Combatting Stereotypes Against People Affected by Violence & Intolerance

IG: : @RUFESCENT.OFFICIAL | YOUTUBE: @RUFESCENT.OFFICIAL | TIKTOK: @RUFESCENT.OFFICIAL | WEBSITE: RUFESCENT

PROJECT DESCRIPTION

Rufescent is an impactful social awareness campaign that continues to address stereotypes and discrimination faced by marginalized communities during conflicts. Building on our initial graphic novel and animated videos, Phase Two expands the project through a transmedia approach, featuring an engaging social media campaign, an interactive online platform, community outreach events, and a documentary.
The documentary is a key component of Phase Two, offering a compelling visual and narrative exploration of the issues highlighted by Rufescent. It includes testimonials, interviews, and behind-the-scenes footage, providing a voice to those affected and deepening the audience's understanding of the challenges faced by marginalized groups.

Our primary audience includes high school and university students, with a focus on leveraging these groups' engagement to foster empathy and promote inclusivity. Through these efforts, Rufescent aims to inspire meaningful action and advocacy for social justice and human rights.

TARGET AUDIENCE

Our social media campaign primarily targets high school students aged 14 to 18, a diverse group in terms of socioeconomic and cultural backgrounds. They are at a crucial stage of cognitive and emotional development, making them especially receptive to new ideas. Engaging this demographic is vital, as they are the future leaders and activists who will influence societal attitudes towards social justice and human rights. Statistics show that 90% of teens aged 13-17 use social media, with 75% having at least one active profile and 51% visiting daily. On average, teens spend nearly nine hours online each day, primarily on platforms like Instagram, TikTok, Twitter, and YouTube. By leveraging these platforms, our campaign can seamlessly integrate into their lives, influencing their views on stereotypes and discrimination. Our goal is to inspire young people to foster inclusivity and compassion, contributing to a more empathetic society.

In addition to high school students, our campaign targets university students actively engaged in social justice and community activism. We collaborated with the University of Wollongong Dubai Media Team for a media showcase event, reaching an audience already informed about social issues and likely to support our cause. University-organized events, such as those at Alserkal Avenue, known for cultural and educational events, will further broaden our reach.

Maya is a recent high school graduate from Dubai and is about to begin her first year at the University of Wollongong. She comes from a culturally diverse and middle-class family, where discussions about social issues are often present but typically reflect the views of her parents and siblings. While she values these perspectives, she is eager to form her own opinions and contribute to societal change. She is passionate about social justice, inclusivity, and human rights but feels she lacks a comprehensive understanding of these topics. She sees university as an opportunity to explore these interests further and develop her voice. Maya is a digital native, spending about nine hours daily on social media platforms like Instagram, TikTok, Twitter, and YouTube. She frequently engages with content related to social justice, art, and cultural events, though she sometimes finds it challenging to discern credible sources from the noise online. She values authenticity and is motivated by the desire to make a difference in her community. Her openness to new ideas makes her a prime candidate for becoming a leader and activist in the future.

PROJECT GOALS

- **Further our message of tolerance and empathy for displaced peoples through modern, accessible methods that most resonate with the youth**

The primary goal of our campaign is to continue our message of empathy, tolerance and hope from Rufescent, the graphic novel, and ensure that these sentiments and messages connect with the audience we build along the way. Reaching a wide and diverse audience and accuracy to our message were both considered in the pursuit of this goal, and we recognise that the medium of communication used can shape the message as much as the content. We carefully considered the tone and mood of our campaign along every step of the way to stay accurate to our message of empathy and understanding.

- **Create an open and accepting presence for youth and victims of displacement to openly discuss their experiences and feel less isolated**

Thoughtful and active engagement in our campaign needs to be facilitated through a safe and welcoming space – one where viewers and participants feel secure in sharing their stories and engaging with our characters. Our intent is to acknowledge the sensitivity and provide safety for the vulnerability that sharing these experiences asks of participants, and this care for the audience deeply overlaps with our other goals of spreading empathy and empowerment.

- **Empower youth towards social change by leading by example**

Throughout the campaign, we wanted to ensure that all who would view it would feel empowered and more able to contribute to social change than before. Increasing awareness and education on key topics are instrumental to long term social change, and we want our campaign to act as an example that shows real change is not as far fetched as it may seem. Youth, just like the team behind this campaign, have the capabilities and the tools to cause this change.

- **Increase accessibility to media speaking about victims of displacement and conflict through use of online media**

Eliminating stereotypes regarding displaced peoples requires easier access to well researched resources that speak about their real lived experiences, and media that humanises these groups of people. Through increasing accessibility to these kinds of media we aim to expand our audience's understanding of displaced people into more than just a statistic.

- **Spread a message of hope and humanity amidst a sensitive, dark subject matter**

A common goal in phases one and two for our team was to provide hope to the target audience of our graphic novel, campaign posts and interviews. We acknowledge that stories of displacement and war are covered constantly in media to the point of the audience being desensitized, so we hope our grounded and empathetic approach provides hope to those who are going through similar situations, as well as those who are willing to understand.

RESEARCH/RATIONALE

The research gathered during Phase 1 laid the groundwork for the transition from our "Rufescent" graphic novel to Phase 2, Campaign Rufescent. While primary research wasn't feasible due to the sensitive nature of the topic, we relied heavily on secondary sources such as news articles, case studies, and media portrayals. Our focus was on understanding the struggles faced by disabled individuals and minorities during evacuations, as well as the stereotypes refugees encounter due to war. We collected data through various media platforms like Twitter, Instagram, TikTok, and news outlets, observing how these platforms perpetuate stereotypes and prejudices. This research informed the creation of our graphic novel, which drew on real-life events and key historical moments, such as the Ukraine-Russia conflict, to depict the harsh realities of war in a three-part story. By referencing significant literature like Anne Frank's diary, we aimed to make the effects of war on marginalized communities more accessible and engaging for our young audience, using storytelling as a powerful tool to foster empathy.

In Phase 2, we expanded the graphic novel into a comprehensive campaign, continuing to leverage storytelling across various platforms. Understanding that teenagers today are digital natives who spend a significant amount of time on social media, we developed a strong presence on Instagram and TikTok, supported by a website, events, and collaborations. We engaged our audience through interactive content like story scenarios, art challenges, and behind-the-scenes glimpses of our work, all designed to resonate with their daily online experiences. The documentary we produced follows a metaphorical narrative with captivating visuals, staying true to our unique storytelling approach. By rigorously incorporating storytelling in every aspect of the campaign, we aim to create a space where the perspectives of war victims are presented in a relatable and unbiased manner, encouraging a deeper understanding and empathy among our audience.

TACTICS

Phase Two of Rufescent will utilize a transmedia/multi-faceted approach to ensure the highest level of engagement with our target audience. This approach includes various strategies designed to maximize reach, involvement, and impact. Below are the tactics and our plan for implementation:

DOCUMENTARY/VIDEOGRAPHY

One of the key aspects of our project was the creation of a short documentary. Our primary goal was to offer a behind-the-scenes look at the production process and to convey the project's message through video. We produced short-form photo and video content that includes interviews and testimonials from team members and guests, alongside raw footage of the production process, iteration, and creation. This documentary followed a style similar to that of Shirkers, blending art, sketches, and videography to highlight the thematic elements of Rufescent.

We took care to incorporate testimonials from individuals in marginalized communities. These testimonials were crucial in demonstrating that the issues addressed by our project are real and impactful. By featuring personal experiences, we aimed to provide evidence and emotional depth to our project, ensuring that it was not merely a theoretical discussion but a reflection of genuine concerns.

SOCIAL MEDIA AWARENESS CAMPAIGN

Our social media campaign was initiated with the aim of building a strong following and spreading awareness on a global platform. We created an Instagram and TikTok account under the handle @rufescent.official. Through these platforms, we developed a series of posts highlighting key themes, characters, and moments from our graphic novel and even a little bit more of an in depth view on how our characters were feeling by adding audios from famous movies/series with illustrations of our characters so that we could capture the attention of our audience with empathy. The campaign served as both a promotional tool for our website and documentary, as well as an educational platform where we shared insights from our research.
The visual content was created by our talented artists, it effectively communicated the stereotypes and discrimination faced by the characters in Rufescent. Besides, the illustrations we also utilized diverse content styles, including vlogs and edited videos, to cater to different segments of our audience. This approach helped us engage viewers in various ways, broadening our reach and encouraging more interactive discussions about the novel's themes.

Additionally, we collaborated with other social media accounts to expand our reach. Some of these collaborations involved a challenge we created, where participants contributed their own work, which we then reposted on our page. This not only allowed our viewers to interact but also fostered a sense of community around our project. We also partnered with another account known as @a4eorg that addresses similar messages to ours, enabling us to tap into their audience and further amplify the impact of our campaign.

INTERACTIVE ONLINE PLATFORM

To enhance the story narrative and deepen engagement, we designed an interactive online platform using ReadyMag. This platform allows users to explore additional content related to the graphic novel, such as character backstories, behind-the-scenes insights, and resources for addressing stereotypes. We included interactive elements like quizzes, polls, and discussion forums to foster active participation and connection with the content.

Our goal with this platform was to centralize all our work, providing a comprehensive and cohesive experience. Visitors could browse through our content, learn about the creation of Rufescent, and gain a better understanding of the challenges faced by marginalized communities. The platform served as a hub for all our project materials, enhancing user engagement and educational value.

COMMUNITY OUTREACH AND EVENTS

In our efforts to reach diverse audiences and facilitate meaningful discussions, we organized several local events. One notable event was our booth at the media exhibition held at the university, where we showcased excerpts from Rufescent through posters, stickers, and printed copies of the graphic novel. We created a sticker pack featuring ten new illustrations and also came up with three new poster designs which caught the attention of many passersby. Additionally, we collaborated with university media teams to promote our art challenge, which contributed to increased reach and participant engagement.

Furthermore, we collaborated with Al Serkal, to distribute flyers and stickers. Al Serkal is known for its diversity and as a hub for creative campaigns, providing the perfect environment for us to connect with a broader audience. We engaged directly with attendees at the venue, discussing the themes of Rufescent and the issues it addresses. By conversing with people from various backgrounds, we were able to spark meaningful discussions and raise awareness about our project. Additionally, we strategically placed stickers around the venue, ensuring that our campaign caught the attention of more visitors, inviting them to explore our message and join the conversation.

MERCHANDISE CAMPAIGN

Our merchandise campaign aimed to promote Rufescent and generate additional engagement. We designed a range of merchandise, including t-shirts, posters, and stickers, featuring artwork and quotes from the graphic novel. In addition, we conceptualized and created prototypes for dolls and figurines of the characters, enhancing the promotional efforts and providing tangible connections to the story.

DIGITAL PROCESS BOOK

To document and showcase the entire creative process of the campaign, we created a digital process book. This comprehensive digital journal includes all stages of ideation, conceptualization, writing, art, and design. We published it online after the project to show the steps taken and ideas developed, offering transparency and insight into our creative journey.

By implementing these tactics, we aimed to create a comprehensive and immersive experience that engages our audience across multiple platforms. Our approach fostered a deeper understanding of the themes and messages of Rufescent, ensuring that the project resonated with and impacted a broad and diverse audience.

STRENGTHS

- **Grounded, grassroots documentary featuring testimonials**

Our campaign is rooted in authenticity, featuring first-hand accounts from displaced individuals and those intimately connected to them. Our documentary also features the team working and our perspective during the course of this project. By centering these unfiltered voices, we deepen the resonance our campaign would have to viewers. This grassroots approach ensures that the narratives we share are both personal and powerful, making the issues of displacement and empathy more relatable and impactful to our audience.

- **Team's affinity with social media, graphic design and art**

Our team's deep expertise in social media, graphic design and illustration allow us to craft visually compelling and highly shareable content that captures attention over social media, for example, hand-drawn doodles over carousel posts, or narrative-driven reels that explore our characters. Our creative approach ensures our message is presented in a visually appealing and engaging way, making these topics more accessible to a younger audience.

- **Collaborations with agencies and university faculty**

Leveraging partnerships with agencies and academic professionals adds credibility and depth to our campaign. These collaborations bring diverse perspectives and increased reach and legitimacy to our work. Their networks and resources contribute to broader dissemination and engagement with the stories of displaced peoples, and ensure that our content is well-informed.

- **Modern, in-trend social media and event presence**

We have ensured that our campaign maintains a contemporary and relevant presence on social media, aligning with current trends and platform-specific best practices. By keying in to the media that our young target audience consume, such as animated reels or 'webweaving' drawings that feature poetry/prose along a drawing, we maximise the potential of our campaign. Additionally, the handout stickers and posters at our on-campus event promote curiosity and social interaction with our audience, further reinforcing our message.

- **Call to action and online participation**

Our campaign empowers viewers to take an active role through calls to action and participation over social media. We have made use of instagram stories and interactive trends on reels to ask viewers to share their stories of displacement, whether directly happening to them or to a loved one. Paying extra attention to our emergent audience of art and illustration enthusiasts is our challenge to create their own character in the style of the Rufescent graphic novel. By making participation accessible and meaningful, we help turn passive viewers into active advocates for our cause.

MEASURE OF EFFECTIVENESS

To gauge the effectiveness of our project, we implemented several key measures aligned with our goals of increasing awareness, empathy, and engagement surrounding the struggles of refugees and war victims. One of our primary tools was a survey designed to assess the impact of our campaign on audience perceptions. Questions included, "How did you first hear about Rufescent?" and "Were you able to unlearn bias and perspective related to discrimination against refugees and war victims?" The survey also explored the audience's previous desensitization towards news about war victims and marginalized communities, asking whether our campaign content made them more empathetic towards these struggles. Our framework of questions gave us valuable insight into the perspectives and pre-existing opinions of our target audiences, it was imperative for us to know where they heard of us from as that would allow us to know what our most popular platform of content was.

This would answer the question of where students were interacting with us/consuming our content the most, thus allowing us to capitalize on the platform further, and also gave us the heads-up to further improve our other channels. We also wished to see how our campaign influenced the views and ideas of our audiences—did we help shift their bias towards a more positive light, did we help combat desensitization and promote humanization? It was of the utmost importance to us that our campaign fostered empathy for a target audience that is often seen as apathetic. Responses indicated that participants discovered our campaign through various channels, including university and school events, social media posts, reels, and outreach activities. Importantly, many respondents reported that our campaign effectively helped them combat their desensitization and shift their perspectives.

In addition to the survey, we consistently engaged with our followers on social media, fostering a dialogue through story posts, interactive content, and digital collaborations with other artists and creators. We received several direct messages as well as comments that mentioned they either felt heard, resonated with our cause, and they even mentioned they felt moved by our content and narratives. Through our questionnaire box, we received personal stories and experiences of discrimination they personally felt. These constant initiatives to connect with our audience has evidently created a safer space and will continue to create a safe space for discussion. This ongoing interaction allowed us to gather real-time feedback, suggestions, and prompts for future content, ensuring that our campaign remained relevant and impactful. Although most of our posts/reels are popular, we noticed we get better traction on narrative style of content as opposed to non-narrative style of content. Through these measures, we were able to continuously assess and refine our approach, confirming that our efforts were resonating with our target audience and achieving the desired outcomes.
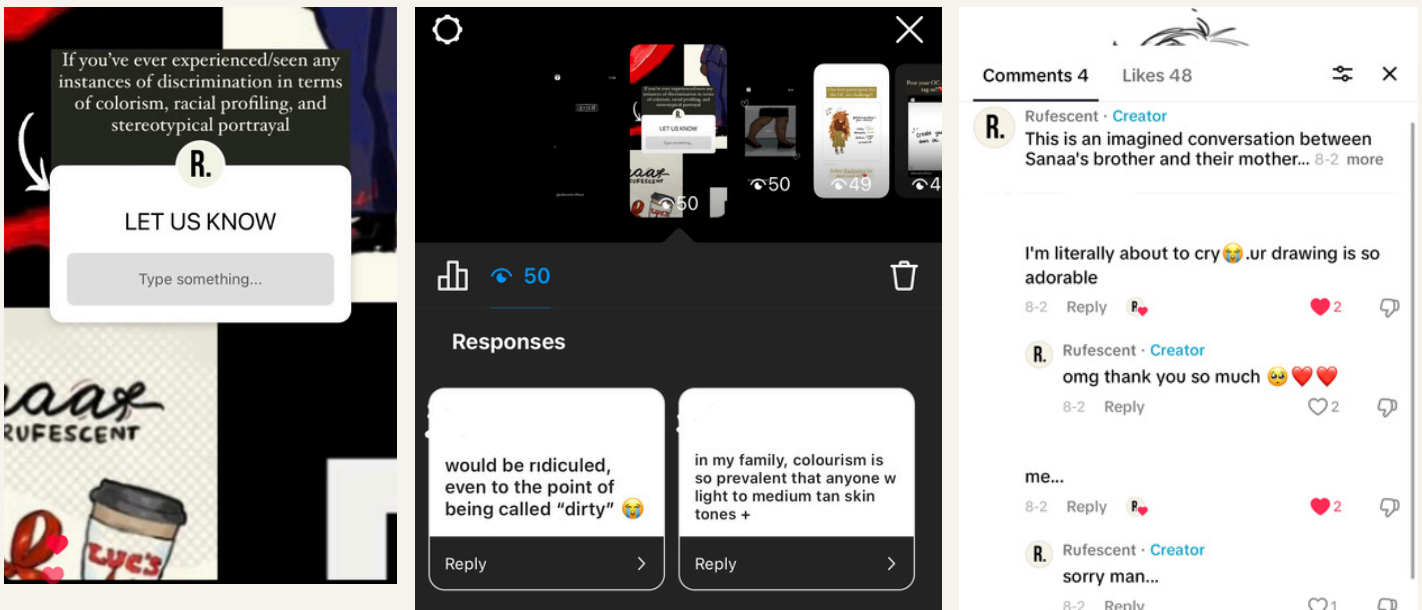
SUSTAINABILITY & SCALABILITY

STATUS

At the time of submission, the Rufescent project has exceeded our expectations with remarkable growth. Our campaign has reached diverse audiences across various platforms, boasting over 100 social media followers and several reels surpassing 1,000 views. Engagement has been high, with our audience actively participating in challenges, partnerships, and events. We are thrilled to announce the completion of our documentary, which premiered on YouTube and our website. This film gives voice to those we aim to represent, featuring heartfelt testimonials, interviews, and behind-the-scenes footage of the Rufescent team.

Our digital presence includes an interactive platform with the digital version of our Phase One graphic novel, along with additional resources, character insights, and animations. We also successfully organized events and community outreach, partnering with the University of Wollongong's Media Exhibition Program and holding activities at Alserkal Avenue. These events included booths, merchandise distribution, and engaging sessions with our artists and writers, helping to promote our cause and mission effectively.

PARTNERSHIPS

We have successfully partnered with the UOWD Art Club, Humanitarian Club, and Media Team to grow our campaign, including showcasing our work at the Media Final Exhibition and distributing merchandise like stickers across Alserkal Avenue. These efforts helped raise awareness and engage our audience.

Looking ahead, we plan to collaborate with the UOWD Humanitarian Club and Red Crescent to host events focused on war-related discrimination, fostering empathy among students. We will also work with the UOWD Art Club on art challenges and provide access to our digital copy of "Rufescent." Additionally, we aim to expand our social media presence by partnering with influencers and local press outlets such as Khaleej Times and Gulf News to broaden our reach and impact.

TRANSFERABILITY

The Rufescent campaign is designed with a strong focus on universality and adaptability, making it highly transferable to other geographic locations and implementing agents.

Content Adaptability

The project's use of storytelling through graphic novels, animated videos, and interactive platforms provides a flexible framework that can be tailored to reflect the specific experiences and narratives of marginalized groups in different regions. By incorporating local stories and cultural elements, the campaign can be effectively customized to address unique regional challenges while maintaining its core message of inclusivity and empathy.

Partnership Model

Our established partnerships with educational institutions, such as the University of Wollongong Dubai (UOWD), and community organizations, like the Humanitarian Club and Art Club, demonstrate a replicable model of collaboration. By engaging with local universities, student clubs, and community groups in new locations, the project can leverage existing networks to reach target audiences. Partnerships with local aid agencies, similar to those with the Emirates Red Crescent, can further enhance the campaign's reach and impact.

Community Engagement

The success of our community outreach efforts at venues like Alserkal Avenue highlights the campaign's ability to engage diverse audiences. By identifying similar cultural hubs and creative spaces in other regions, the project can effectively connect with new communities. The interactive elements of our campaign, such as social media collaborations with local artists, organizations and influencers, can be replicated to engage audiences through visually appealing and culturally relevant content.

BARRIERS

Infrastructure Limitations

In regions with limited infrastructure, accessing the necessary technology and facilities to support the campaign's digital and multimedia components may pose a challenge. Reliable internet access and modern facilities are crucial for disseminating digital content and hosting events. Without these, it could be difficult to engage audiences effectively and maintain the quality of campaign materials.

Cultural Sensitivity and Adaptation

Transferring the project to different geographic regions requires a deep understanding of local cultures and sensitivities. Failure to adapt the campaign's messaging and content to align with cultural norms and values could lead to misunderstandings or backlash. It is crucial to involve local stakeholders in the adaptation process to ensure cultural sensitivity and relevance.

Timing and External Factors

The campaign's progress and expansion may be affected by external factors such as political instability, economic downturns, or public health crises. These conditions can disrupt planned activities, impact resource availability, and alter audience engagement levels. Timing is critical when launching new initiatives, and external factors must be considered in strategic planning.

FUTURE PROJECT NEEDS

Developmental Needs

Ongoing development and innovation are necessary to keep the campaign fresh and engaging. This includes investing in the latest digital tools and technologies to enhance content creation and dissemination. Training and upskilling team members will ensure they remain proficient in using these tools and developing cutting-edge content. Additionally, expanding the team to include local experts and cultural advisors in new regions will strengthen the project's capacity to adapt and resonate with diverse audiences.

Infrastructure and Technology

Access to reliable infrastructure and technology is crucial for the project's operational efficiency. Ensuring that team members have access to modern communication tools and collaborative platforms will facilitate coordination and project management. In regions with limited infrastructure, investing in mobile-friendly and low-bandwidth solutions can help overcome connectivity challenges and ensure that content is accessible to a broader audience.

Community Engagement and Partnerships

Sustaining community engagement is essential for the project's success. Building long-term partnerships with local organizations, educational institutions, and cultural hubs will foster deeper connections with target audiences.

SUSTAINABILITY VS. SCALABILITY

Ensuring Long-term Sustainability

To sustain Rufescent long-term, establish stable funding through local and international sponsors, grants, and crowdfunding. Generate recurring revenue via merchandise, digital content, and events. Strengthen community partnerships with educational institutions and local organizations to keep audiences engaged and foster volunteerism, ensuring ongoing relevance and impact.

Strategies for Scalability

For scalability, develop a flexible framework that adapts to diverse regions and cultures. Tailor content and messaging to meet local needs through research and partnerships with educational and community organizations. Use digital platforms and social media to broaden reach and replicate successful models to streamline expansion at local, regional, and global levels.

Balancing Sustainability and Scalability

Balancing these requires strategic planning and resource management. Allocate resources efficiently to support both current activities and expansion. Develop a clear roadmap outlining short- and long-term goals to guide growth and sustainability efforts. Continuously refine strategies based on feedback to ensure lasting success and impact across various scales.

OPPORTUNITIES TO IMPROVE

Earlier Website Development: Allocating time during Phase 2 for website development would have been beneficial. This early start would have allowed us to promote the site on our social media platforms and showcase our work-in-progress, highlighting our achievements during this phase.

Digital Campaigns and Online Collaboration: Incorporating livestreams of our in-person events would have not only documented our efforts but also boosted our online presence. Additionally, creating an online server, such as a Discord channel, would have provided a space for community interaction, allowing individuals to share their experiences with issues like stereotyping and ableism. This initiative could have significantly increased online engagement and fostered a supportive community.

Hosting Talks and Collaborations: Engaging people to share their experiences or hosting discussions on the research behind topics like stereotyping and war victims on our social media platforms would have enriched our campaign. Providing our followers with deeper insights into the themes we explored would have enhanced the educational aspect of our project.

Testimonials and Documentary Production: Collecting more testimonials would have added depth to our project by capturing diverse perspectives. Additionally, producing a longer documentary could have allowed us to document the work completed during various phases, providing a comprehensive overview of our efforts.

BUDGET

We were allotted 1000.00 USD for our campaign, of which we have, as of this report, used 14.7% for our campaign. These expenses went towards printing posters and handout stickers for an on-campus event at our university, and throughout the rest of the work (social media activity, documentary filming, process book and website graphic design), minimal budget was used. We are currently still awaiting to be reimbursed with the budget, and have planned further spending on social media and other materials for campaigning.

We are currently still awaiting to be reimbursed with the budget, and have planned further spending, namely on social media and printing our process book. For the latter expense we intend to print 20 copies for an estimated price of 500-600 AED, based on the team's prior experience with printing and binding prices.

We have not received any donations or added value throughout the course of this project.

Remaining Budget (USD)	Remaining Budget (AED)	Remaining Budget by %	Date	Expenditure	Cost	Cost by %
$1,000.00	AED 3,670.00	100%	14/06/2024	-	-	-
$947.62	AED 3,477.75	94.8%	25/06/2024	Printing posters	AED 192.25	5.2%
$853.20	AED 3,131.25	85.3%	26/06/2024	Printing stickers	AED 346.50	9.4%
$853.20	AED 3,131.25	85.3%	14/08/2024	-	-	-
				Unused budget funds	AED 3,131.25	85.3%
				Total expenditure	AED 538.75	14.7%

Budget (AED)
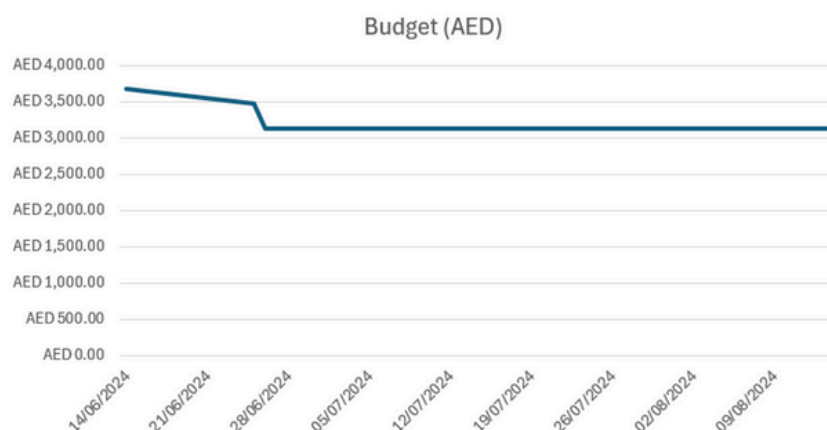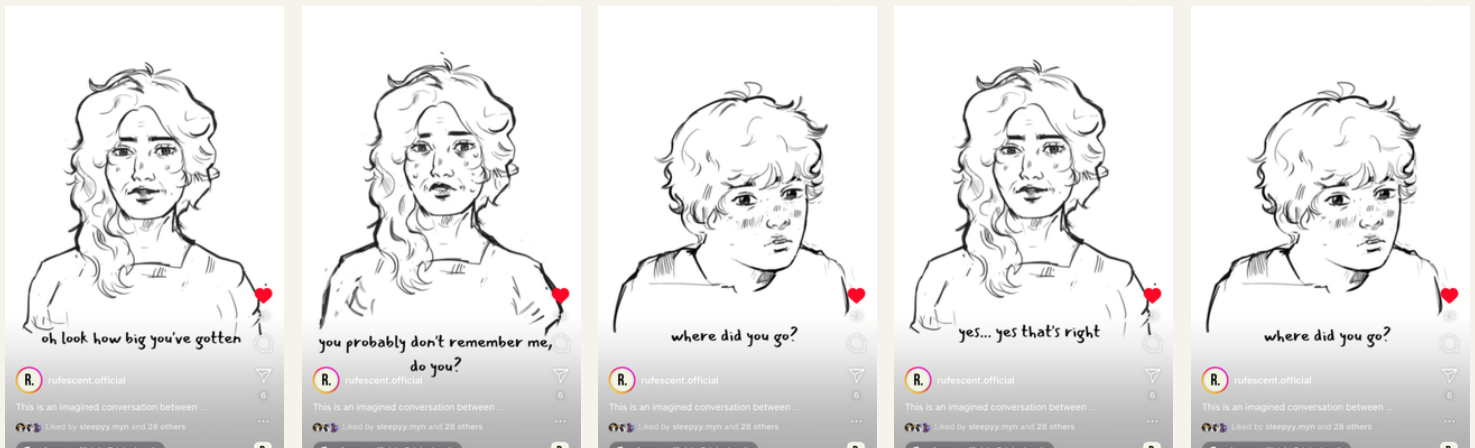
This reel portrays a heart wrenching reconnection of a mother and son that lost each other while migrating due to the discrimination they faced in the evacuation process. The reel uses the tool of storytelling through the utilization of characters from our graphic novel, 'Rufescent'. We also incorporated a trending speech audio which is popular amongst our target audience.

Instagram Reel: *"Where did you go?"* Click here to watch.

OPPOSITION SUMMARY

The sensitive nature of our topic required us to carefully navigate the complexities of discussing war and discrimination without condemning or calling out a specific country, government, or organization. This challenge shaped our strategy, leading us to focus on a campaign rooted in hopefulness and fostering humanity. Instead of highlighting the actions of others, we emphasized the importance of personal responsibility in improving our perceptions and actions for the sake of those who suffer. Since its inception, Rufescent has aimed to shed a softer light on victims, elevating them beyond the two-dimensional view often associated with the horrors they've endured, victims of such actions are often equated to, or only seen in the context of, what they have been forced to endure.

We sought to bring attention to the humanitarian crises that occur within larger conflicts—where people, in desperate situations, sometimes see loved ones as liabilities, leading to heartbreaking decisions like forced displacement, or leaving behind your family in favor of survival and self preservation. Our approach required nuance and care, and we believe we've handled these challenges with grace, focusing on the shared responsibility we all have to better ourselves and our world
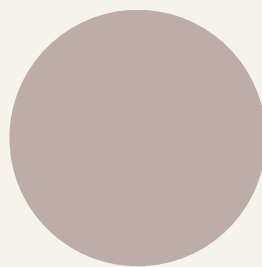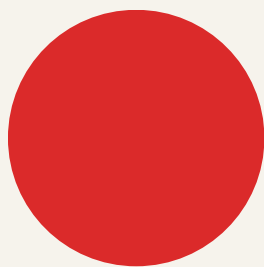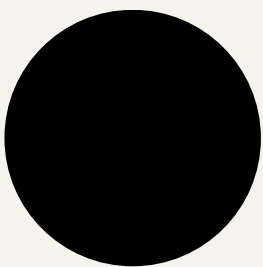
RUFESCENT.

PRIMARY LOGO

R. R. R.

SLOGAN

"This war will not speak for us; this land is not our eulogy."

COLOR PALETTE

TYPOGRAPHY

BEBAS NEUE | **PUBLIC SANS BOLD** | PUBLIC SANS REGULAR

CREATIVE MATERIALS

Animations & Documentary : Video Materials on our YouTube

R.
Rufescent.Official
▶ YouTube

Interactive Website : Online Materials via ReadyMag

e-book   process book   documentary   social media

RUFESCENT.

IN COLLABORATION WITH
MANARA REGIONAL CENTER.

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Shots & Grabs from our Film: Photography & B-Rolls