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Let's replay the Fraternity Card in Europe

BUILD EUROPEAN SOLIDARITY TODAY (BEST)

Educating for equality in diversity
 Educating for solidarity



Co-funded by the Erasmus+ Programme of the European Union

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THE BEST



PROJECT



Editorial: BEST, the European version of “let’s play the fraternity card”

The BEST (Building / Let’s replay the Fraternity card in Europe) is a project implemented in France, Spain, Poland, Croatia, Italy and Slovenia within the Erasmus+ program. It was originally designed in 2002 in France by la Ligue de l’enseignement and has since been conducted every year in France as an educational response to growing negative social trends including racism and exclusion. The project emphasizes the importance of coexistence of various ideas, religions, races, status groups etc. through a simple activity for school students which consists in sending messages of solidarity to random people in their communities, resembling the idea of a ‘message in a bottle’. Students are trained in critical thinking and photo analyses prior to writing their messages of solidarity. With their teachers they cover topics such as racism and discrimination, social inequalities, climate change, mental health, solidarity and migrations, gender equality. Recipients of the postcards are invited to share their response to the coordinating organizations - La ligue de L’enseignement in France, Centre for Peace Studies in Croatia, Fondation Cives in Spain, ARCI in Italy, Humanitas in Slovenia and School with Class Foundation in Poland.

The BEST partners

Cives

Cives Foundation is a non-profit organization created by citizens committed to education as a fundamental pillar of democratic societies. The institutional objective is the promotion of ethical-civic education based on democratic values, Human Rights, respect and solidarity. In this context, our fields of action are, on one side, teachers training on education for democratic citizenship and human rights and, on the other side, the promotion of European citizenship through initiatives that aim to bring citizens closer to EU institutions and contribute to the consolidation of a more participatory democracy.

ligaeducacion.org/tag/fundacion-cives
www.facebook.com/Ligaeducacion

School with Class Foundation

School with Class Foundation joined the Build European Solidarity Today (BEST) program in 2016, having been invited by La Ligue de l'enseignement and seeing it as a wise, educational response to the problem of increasing polarization, a lack of tolerance and overabundance of discrimination, present both in schools and in our everyday lives. Since 2002, School with Class Foundation programs support the development of 21st century competencies and help young people become active and aware citizens. We help schools to become friendly and open environments that support diversity, work on solving societal issues and in which all relationships are based on mutual trust and respect.

www.szkolazklasa.org.pl/about-us
facebook.com/fundacjaszkolazklasa

Humanitas

Humanitas – Centre for global learning and cooperation is a non-governmental organization founded in 2000. Our mission is to raise awareness on global challenges and to encourage social inclusion and responsibility. We conduct global education (GE) and intercultural workshops dealing with human rights, prejudice, stereotypes, hate-speech, discrimination and migration in schools for teachers and children. Through these workshops we spread solidarity and culture of dialogue and cooperation – therefore, we believe that the BEST project is perfectly in line with our endeavors and an added value to our work.

www.humanitas.si
www.facebook.com/humanitas.drustvo

Arci

Arci APS is an Italian social promotion organization founded in 1957. It is available all over the Italian territory, with approximately one million members, 17 regional committees, 115 local committees, and 4,400 recreational and cultural clubs. Its main fields of intervention are:

- Culture: Arci's mission is to offer recreational and cultural opportunities (music literature, dance, theatre, film festivals, courses, cultural programs...).
- Educational, training and research: the contents deal both with cultural issues (music, drama activities, literature, video, languages, etc.) and social ones (ad-hoc courses to train specific publics such as social operators, intercultural operators...).
- Immigration, right to asylum and fight against all forms of discriminations and racism: awareness campaigns, empowerment of migrants, support for self-organization of migrants...

ARCI's approach combines "Culture" with "Society", to implement inclusive and inter-cultural social actions addressed to all citizens, being Italians or foreigners, migrants or refugees, with a peculiar attention to those in disadvantaged economic, social and cultural conditions. In the last 5 years, Arci has realized a significant number of educational activities within schools to reinforce young people's social competences. The guiding thread of these activities involving school students consists in educating the new generations to respect diversity and to fight discriminations against people of foreign origin, by deconstructing stereotypes and breaking the beliefs determined by ignorance and fear.

www.arci.it
www.facebook.com/lscrittivallArci

CPS

Centre for Peace Studies is a civil society organization that protects human rights and aspires for social change based on the values of democracy, anti-fascism, non-violence, peacebuilding, solidarity and equality, using activism, education, research, advocacy and direct support. We work with communities, initiatives, organizations, media, institutions and individuals in Croatia and internationally.

CPS' vision is a solidary, open and non-violent society whose institutions enable peace, social security, political and economic equality and the freedom of all people. Taking into account the balance between our own existence and the environment, members of the society actively participate in decision-making, management of public goods and the development of their communities.

www.cms.hr
facebook.com/CentarzaMirovneStudije

Ligue de l'enseignement

La Ligue de l'enseignement is one of France's largest organisations in non-formal education. Founded in 1866, it aims to guarantee access to education for everyone, regardless of their age, social and ethnic backgrounds. It further promotes a secular society, solidarity amongst citizens and active citizenship. The 103 federations of La Ligue de l'enseignement and their 30,000 member organizations carry out activities in the field of culture, education and lifelong learning, culture and media, social work, recreational-educational activities, environment and sustainable development, sports for all, international solidarity.

www.laligue.org
[fr-fr.facebook.com/
laliguedelenseignementnationale](https://fr-fr.facebook.com/laliguedelenseignementnationale)

Let's play the fraternity card: 20 years of history

An initiative born in the Rhône-Alpes region (South East of France)

From the beginning of the 1990s, 8 federations from la Ligue de l'Enseignement of the Rhône-Alpes region were actively involved in working for the educational weeks against racism. They worked closely with schools to propose writing contests on anti-racist slogans, which led to the first posters' edition (1995-1997), the first Fraternity notebooks (1998-1999) and the first free expression tribunes registered and presented at the 1999 Education Fair.

The common idea to these proposals was to associate civic education, the expression of young people and their relationship with an artistic and sensitive approach. In order to develop the action in terms of impact, the Rhône-Alpes federation decided in 1999 to implement a new initiative called "what if we showed brotherhood?". Therefore, "20 000 postcards against racism" were sent out to reach 100 000 people (young people, parents and families, as well as the postcards recipients).

A simple and attractive idea

This action is inspired from "mail-art". Each local federation tried to find a local volunteer artist willing to provide an illustration for the following theme "highlight the positive values of fraternity to counter racism". Eight postcard models were printed in 2500 copies.

In December 1999, 20 000 postcards were made available. The local federations of la Ligue de l'enseignement contacted volunteer teachers who would agree to implement the operation. They just had to follow those four instructions:

- ~ Raise awareness on tolerance and fraternity through the cards' illustration,
- ~ Implement preparatory writing work,
- ~ Respect the "bottle in the sea" principle, meaning that the postcards are sent to unknown recipients,
- ~ Ensure that the common date for the cards' dispatch is respected: the 21st March, World Day against Racism.

At the same time, the local federations of la Ligue reached out to the Post Office to encourage the hosting of classes during collective mailings.

In the end, 434 schools participated, 24,941 pupils wrote and sent a card (about 5000 additional cards were created and illustrated in some classes). About 3,000 recipients forwarded the card they received to federations, in order to compile them in a CDROM including more than 3,000 messages from children. The recipients also often included many words of congratulation and encouragement to the federations.

A “contagious” operation with continuous evolutions

In 2002 the project really grew in scope: 34 000 cards were distributed in the Rhône-Alpes region, in addition to the 70 000 postcards ordered by 22 other departments. The distribution of more than 100,000 cards made it possible to estimate the number of people reached at half a million. A detachable part allows the recipients to send back an answer (about 15% of responses have been received in Rhône-Alpes). For the first time, a photography was used as a visual and a 3 folded flap format was adopted.

In 2004, an agreement was signed between the Rhône-Alpes federation and the Ligue de l'Enseignement, which took over the federations' orders outside the Rhône-Alpes region (in total, 32 departments participated). In June, a national steering committee was set up to prepare the 2005 operation. For the selection of photos, the committee decided to work with the Agency “Tendance Floue” whose authors represent a European panel

and propose ethical choices aligned with the Ligue's educational values and concerns. A national meeting of departmental managers has been organized to boost the operation.

Furthermore, a 20-pages educational toolkit has been made available to teachers and educators. This toolkit gave more importance to the photography image reading process.

In addition to the 150 000 postcards, 30 000 flyers were also printed.

In 2008, the operation took on its current name “Let's play the Fraternity card” subtitled “thousands of cards against racism”. 65 federations participated in this operation and ordered 185,000 cards.

The European dimension of the project and the broadening of topics

The project became European in 2017 thanks to a partnership with three associations in Croatia, Spain and Poland. In order to enhance the project's impact, which reached 120 000 young people in France each year, a European exhibition was implemented and a short film on the 2019 edition was produced including testimonies from students and their teachers.

Since 2020, six countries have been participating in the BEST (Building / Let's replay the Fraternity card in Europe) project, including Italy, Spain, Croatia, Slovenia, Poland and France. In order to meet the challenges faced by the society, the six partners decided to broaden the topics to: racism and discrimination, social inequalities, climate change, mental health, solidarity and migrations, gender equality.

The operation in a few words

Let's play the fraternity card is a project which started from the "message in a bottle" simple idea. Each year on the International Day for the Elimination of Racial Discrimination (21st March), children and teens send postcards to people they have randomly chosen from their communities.

Each of these cards is illustrated with a photograph and a message of fraternity created during writing workshops by school students. Recipients are invited to reply using a detachable slip that is posted back to the coordinating organizations and then forwarded to the young senders.

The chosen photos aim to raise awareness about fraternity and diversity in our society among young people, the postcard recipients and more broadly our communities. The goal is also to encourage each person to consider and analyze their prejudices and opinions on migra-

tions, diversity, youth, inclusion, intergenerational relationships, etc.

Through this project, thousands of postcards (more than 130,000 in 2021 throughout Europe) are therefore sent each year to randomly picked individuals throughout participating countries. This creates a unique relationship based on communication and awareness.

This activity's success is based on the participation of teachers and educators who want to work with students and/or youth groups on issues related to fraternity, solidarity and education for equality in diversity.

The postcards are then sent free of charge to schools that request them, by departmental federations of La Ligue de l'enseignement, participating in the operation, and by each European partner in their countries.

A pedagogical and complete toolkit is also sent with the postcards to provide support to teachers and educators for the implementation of the operation.

Activity goals

Raise awareness among young people on issues related to diversity, discrimination and perceptions and support them in becoming active citizens;

Teach young people how to read images and write meaningful messages of solidarity;

Develop young people's critical thinking and imagination skills by tackling ideas, opinions and emotions;

Put learning into practice by writing a personal message and sending it to a chosen recipient;

Support young people in learning the values of fraternity: equality, solidarity, and justice, respect, etc. and increase their interest in the topics addressed by the project.

Step-by-step instructions for playing the card

Why play this card? By playing this card, you will send a message of fraternity and solidarity, inviting each person to consider their prejudices and encourage changes so that society becomes more tolerant.

See how the project was implemented in a class in France (Les Deux-Sèvres):

www.youtube.com/watch?v=et-uClnWU-c

...And in France, Poland, Spain and Croatia : www.youtube.com/watch?v=sm8hNbVtolo

01 | Look at the photos and talk about what their meaning

A shared understanding will be an important starting point for writing. Guide the young people in sharing their perceptions, including those that are based on prejudices. Analyzing these stereotypes and preconceptions will help combat attitudes about keeping to one's self and rejecting "the other".

26 | The six photographs

68 | Glossary: reading an image

40 | Sample sessions: 1 and 2

02 | Play with words

In this activity, the photo also serves as a writing prompt. Many factors can influence writing: one's feelings when looking at the photos, discussions with peers, one's personal story and values...You will need to offer careful guidance during before and after the writing process as well as when creations are shared with the group. A writing workshop should stimulate young people's imaginations and inventive abilities while also providing a space to create a universal message based on each person's personal point of view? Writing prompts are

also designed to help participants choose the form in which they want to share their message.

47 | What is a writing workshop: writing... Like an adventure

50 | Three writing workshop proposals

03 | Search for recipients

Young people choose the recipients using their local community's phone directory or online directories or other means.

It's important not to neglect this step because it allows participants to picture the person to whom they're writing. They will likely remain anonymous, but everything that can be imagined about them also allows participants to think about the uniqueness of those around us. Responses rarely exceed two or three per class. You could explain to the young people that this is a very good rate of return for this type of mailing. Random mass mailings usually generate a response rate that's below one percent! It's up to each recipient to decide if he/she will respond. Their choice doesn't have any bearing on the action's value. You could also emphasize the collective nature of this action: many people will be touched and

gain new awareness even if they cannot or do not respond. Sometimes it takes the recipient several months before they decide whether or not to send a response

04 | Transcribe your message on the card's center section

To give more impact to the text, it is important to pay special attention to the writing quality and in making it as clear as possible. The form of the message is completely free according to the student's preferences: drawings, calligraphy, decorative letters, calligrams, collages, etc.

05 | Send the cards

In order to protect the confidentiality of minors, you should verify that the young person's signature in the card's lower section only includes their first name. It's also important to indicate the class and the establishment's name, so replies can be properly routed.

We encourage you to scan the texts written on the cards before sending them. This will allow you to link any responses received with the initial message. When folding the cards, be sure to crease the folds with

a hard object and possibly tape the edges so that the card doesn't come open on its journey.

Postage is the sender's responsibility. Depending on the situation, you will need to find funding to supply stamps to the young people, or each young person will need to provide a stamp by himself/herself. To add extra significance when posting the cards, you can contact your postmaster, who may be willing to welcome the class or group to the post office.

Make a bigger impact: contact your local press

On March 21st, take the opportunity to raise awareness on the importance of tolerance and fraternity. Coverage from the local press over several days will prepare the community and amplify the impact on those who receive a card, thereby promoting replies. It is also an opportunity to tackle the topic of educating for equality in diversity.

It is helpful to send a press release to your local paper's reporter during the week before the postcards will be sent and invite the reporter to

be on hand that day. Children and young people can take charge of these preparations. This will enable them to learn more about the role of the press and media, as well as how they function.

06 | Receive responses and keep track of the results:

An observation on the low rate of return can be a subject for civic debates in the class. It's important that each person is able to express his/her frustrations, questions, etc.

To summarize the activity's results, we ask that you send the following information to your country's referent:

- A sample of the best texts sent (two or three per class or group is sufficient),
- Any articles published in the local press,
- The number of cards posted (for stats and measuring the impact within a location).

The texts may also be featured at the local and/or national level in paper or electronic publications, exhibits, etc.

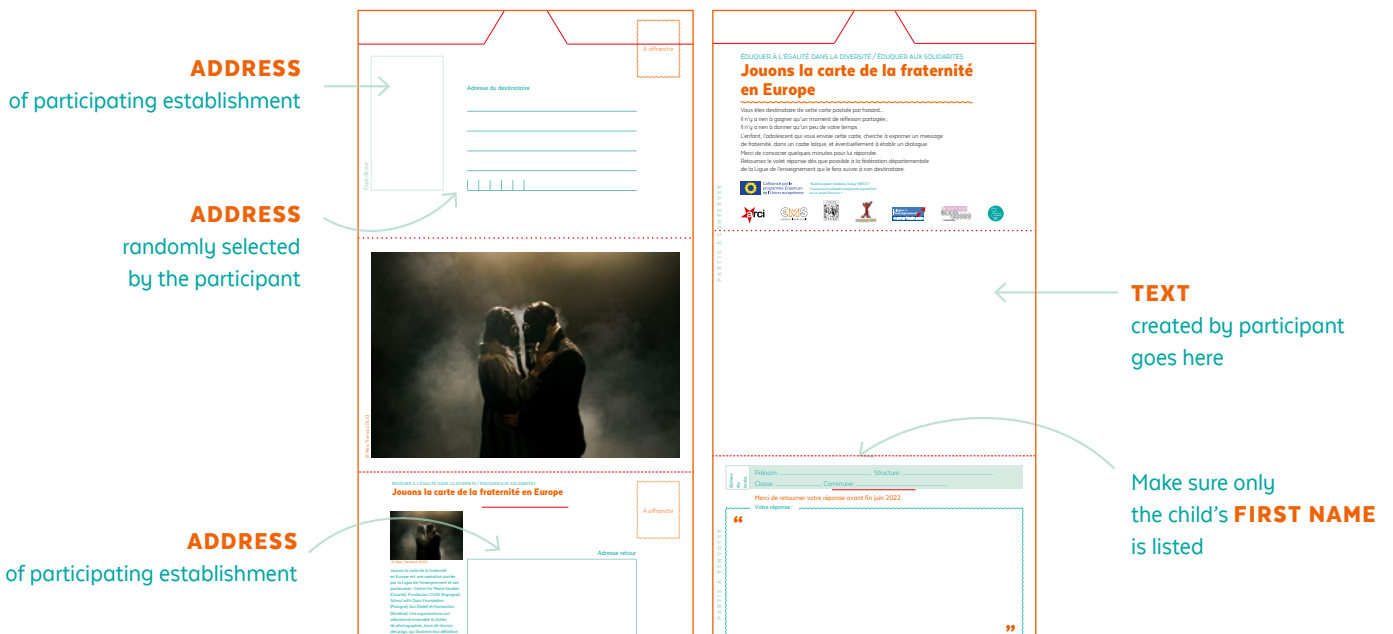
07 | Forward responses to the appropriate groups

Of course, the returned cards should be forwarded to the groups that wrote the original messages. Special care should be taken, however, to set aside the few letters that might be aggressive, either toward the children and their messages or toward the adults who supervised them. These messages may be transmitted, but with a special warning and support.

08 | Assessment and productions' promotion

Beyond the need to keep a record of the productions for yourselves, as schools and organizations, these productions can be promoted, emphasized and dissemination through different means:

- Creating a "making-off" of the whole project
- Exhibition of the productions
- Animation of public debates following the work done in group
- Publication of collections
- And so on...



Going further: local solidarity projects

Getting actively involved in local communities through planned activities helps students to take a step forward from problem analysis to taking action. Under the guidance of their teachers and educators, students worked on identifying local issues as well as planning, organizing and carrying out solidarity activities thus connecting more realistically with their local communities. Promoting their work through local media also helped brush-up their media literacy skills. Besides the impact on students, this activity also aims to encourage schools to open-up more to their communities. The overall objective is to create more open and dialogue-prone communities.

Here are some examples of local actions:

Students and youngsters in Rijeka teamed up against inequalities! (Croatia)



To create a more equal society, we need to empower those with fewer opportunities, provide them with spaces and opportunities to flourish and develop their full potential. In order to provide a stimulating environment to socially and economically deprived children, the Center for the Culture of Dialogue runs the 'My place under the sun' project to reduce the intergenerational transmission of poverty.

Students from Rijeka's First Croatian High School, teamed up with children from the program in a joint community action -through collaborative learning and the creation of posters for a public exhibition in their city. In the first week of June 2021, the exhibition on the topic of solidarity and tolerance was set up in the shop windows of the City of Rijeka (Croatia) on the main street - Korzo! On one hand, this allowed get children and young people closer in order to bridge the gap caused by growing up in different social environments and reduce educational inequalities. On the other hand, it enabled the involvement of fellow citizens to think about the importance of acting for general social well-being.

"Let's talk about something important" (Poland)



This social campaign focused on ecology and tolerance. 6th grade students (13 years old) organized two workshops for 2nd grade pupils (9 years old). A total of 33 people participated in the workshops.

The first meeting focused on climate change and caring for the environment. Participants gave examples of taking care of the planet, with a particular focus on preventing food waste, preserving water and waste sorting.

The goal of the second meeting was to highlight how much value comes from diversity due to ethnicity, disability or gender roles. The students had to identify their differences and similarities to, then, discuss and reflect on how different each person is and yet how much they all have in common.

The 6th grade students had initial concerns about younger children who wouldn't want to engage with them or wouldn't understand the concept of diversity. It turned out that they were eager to talk and participate in discussions and debate on many subjects such as equality.

Opening the school garden and making it a community garden (Italy)



Thanks to this project, the school garden has become 'a garden of inclusion' in which the care of plants, flowers and vegetables has been entrusted to vulnerable people as well as to 72 students from the community with social, economic and family disadvantages and with learning problems. Through this action, students experienced how in practice certain situations can be solved using simple, existing and effective methods. This way, they became an example and a model for the whole community as well as a stimulus for future actions of solidarity and inclusion.

Showing solidarity towards refugee children (Slovenia)

An 8.c class in Ljubljana (13-14 years old) came with the idea of organising a gathering with refugee children in



Ljubljana, in order to show solidarity to these children and encourage a sense of acceptance of diversity, tolerance, and proactivity among other young people.

After calling the asylum center, eight refugee children as well as 3 volunteers joined the event, which took place in Ljubljana central park Tivoli. 14 students from the 8.c class organised various games and activities, brought all the necessary materials such as food (almost 100 pancakes!) and gifts for the invited children. One student was in charge of taking photos of the event and another one of writing an article for the school website. This initiative was very much appreciated by the children and the students.

Helping homeless people thanks to art (France)



A group of 10 children from 7 to 16 years old have decided to get together to act for homeless people. They collected clothes for the Red Cross and developed the idea to make sculptures from recycled object and then sell them to raise funds to help homeless people. The children also worked on making a booklet, co-written with a specialist, including texts illustrating the feelings of homeless people.

They organized and animated an auction themselves. The children were wonderful! They were able to raise funds in order to buy necessary products for homeless people.

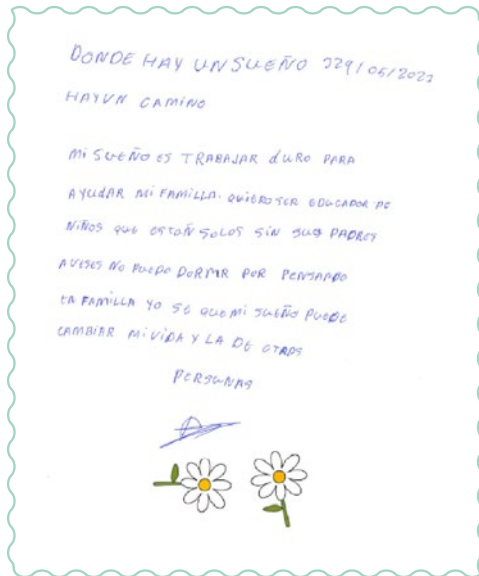
IES Arucas Domingo Rivero, secondary school, Las Palmas (Spain)



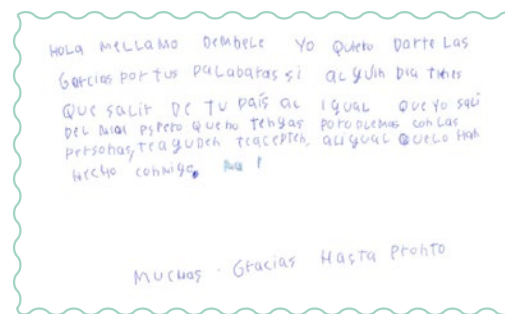
The action fundamentally sought, as the IES Arucas Domingo Rivero's slogan says, to "awaken consciences" among students on the topic of migration, in all its various forms. In this context, the original idea was, first, for students to write and send letters and messages of support to migrants living in reception centers and secondly, to try to create an action of reciprocity.

Therefore, in May 2021 students sent their messages and by mid-June they started receiving replies from migrants. Because of the pandemic, students were not able to visit the center, so in coordination with the director of the reception center, a videoconference was held between students and young migrants. Migrants shared their experiences, the reception centre's facilities, the families living there, etc.

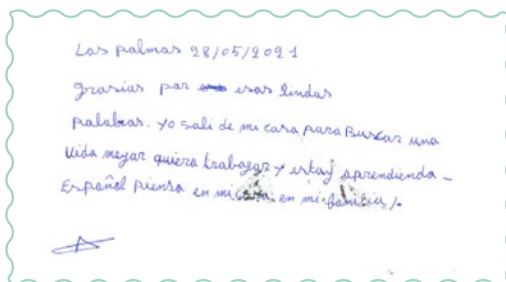
Here are migrants' testimonies living in the center, who wrote letters to the students of the IES Arucas in response to their postcards:



“My dream is to work hard to help my family. I want to be an educator for children who are alone, without their parents. Sometimes I can't sleep thinking about my family. I know that my dream can change my life and other people's lives.”



“Hi, my name is Dembele. I want to thank you for your words. If one day you have to leave your country, as I left mine, I hope that you will not have problems with people, that they will help you, accept you, as they have done with me. Thank you very much, see you soon”



“Thank you for your nice words. I left home to look for a better life. I want to work and I am learning Spanish. I think about my home, my family.”

SETTING



THE STAGES



01

Setting the stages

The six topics for 2022

In order to enhance the youth's participation in the project, the project consortium has decided to consult them in the selection of topics. In each partner country, young people have been asked to choose topics they wished to be addressed within the project. A survey was launched and 1200 votes were collected. The six chosen topics for this edition are: **discrimination, social inequalities, mental health, climate change, racism and gender equality.**

Discrimination

Discrimination is any unfair or prejudicial treatment based on race, gender, language, religion, nationality, gender, sexual orientation or other personal characteristics or status, which has no objective and reasonable justification. It can take various forms:

Direct Discrimination

According to FRA¹, Direct discrimination will have occurred when:

- ~ An individual is treated less favorably;
- ~ By comparison to how others, who are in a similar situation, have been or would be treated;
- ~ And the reason for this is a particular characteristic they hold, which falls under a "protected ground".

For example: An employer rejects a candidate because of their gender name/disability/family situation, etc.

Indirect Discrimination

Indirect discrimination occurs when an apparently neutral rule disadvantages a person or a group sharing the same characteristics.

The elements of indirect discrimination are as follows:

- ~ A neutral rule, criterion or practice;
- ~ That affects a group defined by a "protected ground" in a significantly more negative way;
- ~ In comparison to others in a similar situation.

For example: having a business policy stating that managers in the company must work full-time, as this might lead to putting women in a disadvantaged position as they are more likely to work part-time because of family responsibilities.

Multiple and intersectional discrimination

In most cases today, people are not discriminated on a single 'protected ground' but rather face discrimination due to a combination of factors, for example their age added to their gender and ethnic origins.

Discrimination in the EU

A Eurobarometer research was published on discrimination in May 2019². It was done in 28 member states and targeted almost 28000 citizens. Results show the following: "Discrimination for being Roma is considered the most widespread (61%). Over half the respondents say discrimination on the basis of ethnic origin and skin colour (both 59%) or sexual orientation (53%) is widespread in their country." Other mentioned widespread discriminated categories are: transgender (48%), discrimination on the basis of religion and belief (47%), disability (44%), age (40%) and gender (35%). Attitudes differ considerably according to EU countries.

1. Handbook on European non-discrimination law. 2018 edition. European Union Agency for Fundamental Rights and Council of Europe, 2018.

2. Special Eurobarometer 493; data.europa.eu/data/datasets/s2251_91_4_493_eng?locale=en

Social inequalities

According to the Laboratory on global inequalities, “over the last three decades, the richest 1% of Europeans have seen their incomes increase twice as fast as the 50% less wealthy ones”¹.

Social inequalities refer to “relational processes in society that have the effect of limiting or harming a group’s social status, social class, and social circle”². But social inequalities are not reduced to economic inequalities even though both are linked. Inequality is a multidimensional challenge. A social inequality can occur in different areas such as access to education, to health care, to housing, to any social goods or services but also to freedom of speech or assembly as well as to voting. It concerns the unequal access to socially valued resources.

Social inequalities can either be the result of discriminatory laws or “a society’s understanding of appropriate gender roles, or through the prevalence of social stereotyping”³.

The way people behave socially, through any form of discrimination, tends to trickle down and affect the opportunities and wealth that individuals can generate for themselves.

Furthermore, social inequalities regarding access to health, employment, income and well-being have been exacerbated by the pandemic⁴. Vulnerable groups such as women, young people, older people, people with disabilities and migrants are the ones who are particularly affected. Recovery plans have been put in place to counter the economic and social effects of the health crisis. If the health and social crisis induced by the Covid-19 concerns everyone, it has not affected everyone in the same way. It depended on one’s geographical location, the size of one’s home, one’s age and gender, one’s level of education, one’s income, one’s profession. In other words, it depended on one’s material and social position in society. The impact of the Covid-19 crisis on societies showed that beyond income and wealth gaps, it revealed the interweaving of difficulties encountered in different areas of one’s existence: housing, employment, work, family structure.

Mental Health

In the past two decades, the number of diagnosed mental health disorders and suicides among children and adolescents has increased significantly⁵. Husky et al. (2018) found that mental health issues affect around 22% of children aged 6-12 and the WHO reports that depression and suicide are one of the leading causes of death amongst young people⁶.

The COVID-19 pandemic has led to a greater focus on children and adolescents’ mental wellbeing. Studies conducted in France, Belgium and the United States have shown that the prevalence of mental health issues has at least doubled in comparison to pre-Covid and that young people’s mental health has worsened significantly⁷.

Anxiety and social isolation have resulted in young people reporting mental health issues 30-80% more often than adults. Access to mental health support in schools became limited, which led young people to seek support from external mental health services such as hotlines and online consultations. The sudden rise in demand for psychiatric support and therapy have increased the waiting time to access medical services. Dealing with the psycho

1. www.latribune.fr/economie/union-europeenne/en-europe-des-inegalites-encore-vertigineuses-812288.html

2. www.sciencedaily.com/terms/social_inequality.htm

3. www.sciencedaily.com/terms/social_inequality.htm

4. www.eurofound.europa.eu/publications/report/2022/the-impact-of-covid-19-on-multidimensional-inequalities-policy-analysis

5. World Health Organization. (2018). Fact sheets on sustainable development goals: Health targets - Mental Health. Retrieved July 18, 2021, from www.euro.who.int/__data/assets/pdf_file/0017/348011/Fact-sheet-SDG-Mental-health-UPDATE-02-05-2018.pdf

6. Philips, W., & Bruckmayer, M. (2020). Children and Mental Health Preventive Approaches to Anxiety and Depression. Retrieved from ec.europa.eu/social/BlobServlet?docId=23575&langId=en

7. OECD. (2021, May 12). Supporting young people’s mental health through the COVID-19 crisis. Retrieved from www.oecd.org/coronavirus/policy-responses/supporting-young-people-s-mental-health-through-the-covid-19-crisis-84e143e5

Climate change

logical effects of the pandemic has been most difficult for vulnerable groups. The pandemic has magnified the social inequalities which impact access to mental health care¹.

Reactions to isolation were very different according to people. Some experienced positive consequences such as strengthened family relationships, discovering oneself, a strengthened resilience, more effective stress-management strategies, and improved emotional control.

What solutions could help supporting young people in dealing with mental health crisis? Research shows that targeted interventions are the most effective. Long-term interventions have also been found to be more effective. Mental health support should be provided to young people, in their closest environment- in schools and local mental health care centers- and equal access to medical care should be guaranteed regardless of social background. More awareness campaigns normalizing mental health assistance should be conducted. The fight against the stigmatization and exclusion of people with mental health issues, particularly in small towns, should be intensified.

The term “climate change” refers to change in the longer-term pattern of behaviour of the atmosphere and is recently caused by the human activity, such as burning of fossil fuels for energy, transport, and industry, forest clearance and livestock-keeping. These activities result in the emission of greenhouse gases and consequent increase in global temperatures.

Apparently small increases in average global temperatures can lead to large changes in other aspects of local and global climates – changes in precipitation, winds, clouds, humidity etc., which have large impacts on water supply and availability, on ecosystems, food production, coastal areas and those living there and on health threats².

These impacts will affect the basic needs of life for billions of people and, often, it will be poorer people living in poorer countries who will be the most affected. This raises ethical and justice issues, since these people have made the least contribution to the emission of greenhouse gases and their lack of resources means that they are the least able to combat the impacts of climate change.

However, these changes affect Europe, too. The draft IPCC report – due for release in 2022 – predicts that Europe is destined to become a hot continent. Droughts are expected to get more frequent, more extreme, and longer³.

Southern Europe will be the most affected, making it hard to grow staple crops there. Many farms and rural communities might be abandoned, their traditions lost⁴ and wild land left behind with the risk of fires⁵. Hot air holds more water. Therefore, Europe in general and Northern Europe in particular will experience more extreme rainstorms and floods⁶, with sea level rising and causing extreme and permanent flooding along the coasts⁷.

To overcome these challenges the European Green Deal (EGD)⁸ was developed that aims to make Europe climate neutral by 2050 and reduce the net greenhouse gas emissions by at least 55% by 2030, compared to 1990 levels, according to the legally binding European Climate Law⁹.

Besides, through the EGD, the EU works towards developing the circular economy, housing renovation programs, a pollution-free

1. Mastrotheodoros, S. (2020). The effects of COVID-19 on young people's mental health and psychological well-being. Retrieved July 18, 2021, from pjp-eu.coe.int/documents/42128013/72351197/Effects-COVID-Youth-Mental-Health-Psychological-Well-Being

2. University of London, Centre for Development, Environment and Polity, Study guide: Climate Change and Development

3. Changes in Climate Extremes and their Impacts on the Natural Physical Environment (ipcc.ch)

4. Research for AGRI Committee – The challenge of land abandonment after 2020 and options for mitigating measures (europa.eu)

5. Fire bombs: why is the Mediterranean burning? (climatechangenews.com)

6. Heavy precipitation in Europe – European Environment Agency (europa.eu)

7. Why does Europe need to limit climate change and adapt to its impacts? – European Environment Agency (europa.eu)

8. European Green Deal | European Commission (europa.eu)

9. Council adopts European climate law - Consilium (europa.eu)

environment, the protection of the ecosystems and biodiversity, green agriculture, as well as the promotion of electric vehicles and sustainable alternative fuels in transportation. 35% of the EU's research funding will be set aside for climate-friendly technologies¹.

European youth has also been playing an important role in the fight against climate change. One of youth initiatives is Fridays for Future, a youth-led and organised global climate strike movement that started in 2018 with Greta Thunberg. She and her fellow students decided to strike until the Swedish policies provided a safe pathway well under 2 Degrees Celsius. Their call for action sparked an international awakening, with students and activists united around the globe to put moral pressure on policymakers to take forceful action against global warming. Furthermore, an important study have been conducted by the University of Bath throughout 2020-21 with 16 to 25 year-olds, showing that climate change is causing "eco-anxiety" in children and young people, meaning distress, anger and other negative emotions².

It is therefore essential to support young people in understanding climate change and its consequences as well as in getting out of what they might feel like a paralysis state by identifying ways for them to take action.

Racism

Racism is a type of discrimination that occurs when a person or a group of people feels hatred towards others because of their characteristics.

The European Commission Against Racism and Intolerance (ECRI) has adopted a broad approach to defining 'racial discrimination', which includes the grounds of 'race, colour, language, religion, nationality or national or ethnic origin'.

The impact of racism has been devastating for humanity, justifying human rights violations, such as slavery, colonialism, apartheid, forced sterilizations and the annihilation of peoples. And it is still embedded in current societies and policies, although sometimes we do not notice it.

One of the most common causes of racist attitudes is the fear of differences, due to ignorance or a lack of information. It is difficult to tackle because sometimes it so internalized that it's hard to identify.

Furthermore, according to Article 2 of the Treaty on European Union (TEU), the non-discrimination principle is one of the fundamental values of the Union. The Article 10 of the Treaty on the Functioning of the European Union (TFEU) requires the EU to combat discrimination based on sex, racial or ethnic origin, religion or belief, disability, age or sexual orientation, when defining and implementing its policies and activities. The Racial Equality Directive (2000/43/EC) introduced prohibition of discrimination on the basis of race or ethnicity in the context of employment, but also in

accessing the welfare system and social security, as well as goods and services.

In spite of the protection laws and policies, according to the Fundamental Rights Report 2019 of the EU Agency for Fundamental Rights (FRA), ethnic minorities and migrants continue to face harassment and discrimination, despite longstanding EU laws against racism:

- 1/3 black people experience racial harassment
- 4/10 say nothing would have changed by reporting it
- 4/10 Jews consider emigrating because they do not feel safe as Jews
- Political hate speech and right-wing extremism targeting Muslims and refugees have become mainstream across the EU
- Racist harassment and violence is common in the EU but remains invisible in official statistics
- Discriminatory racial profiling remains a concern: 4/10 black people stopped by the police say it was because of their skin colour

In this situation, there is still a lack of responses. For example, only 15 out of the 28 EU Member States have dedicated action plans and strategies to combat racism and ethnic discrimination; gaps persist in national laws criminalising racism; equality bodies must do more outreach to let minorities know more about the anti-discrimination rules that can help them.

1. Europe ringfences 35% of research budget for clean tech – [EURACTIV.com](https://euractiv.com)

2. <https://www.bbc.com/news/world-58549373>

Gender Equality¹

Gender equality is a key topic in debates and sometimes a political priority in some European states. But where do we stand? What is the situation in each Member State? Overall, the position of women is improving but remains more precarious than that of men.

Whether at work or at home, gender equality has yet to be achieved. While the gaps are more or less significant in the different Member States, reducing them is generally a long process.

The employment rate of women and men in Europe

The gap between the employment rates of women and men is still considerable in many countries.

Even when they have the opportunity to work, women do so much more often than men on a part-time basis, particularly to care for their children. Public policies aimed at ensuring that parenthood does not keep women away from the labour market for long periods of time are therefore decisive, such as those relating to parental leave. A link can thus be observed between the amount of parental leave and the number of men who take it, which contributes to a higher employment rate for women. A European directive was adopted in 2019 on "work-life balance for parents and carers". But contrary to the European Commission's wish for a minimum pay for parental leave equal to sick leave, opposition from half of the member states led to the final text not including a minimum threshold, only an "adequate level" being required.

The pay gap

Gender inequalities are also reflected in wages. In 2018, men earned on average 15.3% more than women in the EU-28, according to Eurostat. While the lowest rate is in Luxembourg (1.4%), the gap rises to 21.8% in Estonia.

Poverty

Poverty, which is partly linked to employment and salary, also affects women to a greater extent: 17.6% were expected to face poverty (less than 60% of median income) in 2019, compared with 16% of men.

Moreover, having a job does not always guarantee a decent standard of living. In the EU, 9.2% of workers were in income poverty in 2019, says Eurostat. However, women are slightly less affected by this indicator than men in the Member States, with rates of 8.9% and 9.5% respectively. In France, the share of working poor is the same for both sexes, at 7.4%.

Access to key positions in the EU

On average, men hold more positions of responsibility than women.

In the EU's national parliaments, only 28.6% of those elected were women in March 2020, according to the Robert Schuman Foundation. On the same date, 39.5% of the members of the European Parliament were women, a share that has been steadily increasing since 1979, the year of the first European elections. Gender equality is a priority for Ursula von der Leyen, President of the European Commission since 2019 and the first woman to head the institution.

However, women are still under-represented in positions related to economic decision-making, a field traditionally considered a "male" one, according to the Robert Schuman Foundation. In March 2020, the European Commission announced

the objective of achieving parity at all its hierarchical levels by the end of 2024, i.e. the end of the mandate of its President.

Violence

Women are far more often victims of physical and sexual violence than men. A study published in 2017 estimated that 45-55% of women in the EU have been victims of sexual harassment since the age of 15, a very worrying number representing 83-102 million European women.

As for physical violence, the number of women who die as a result of being beaten by their spouse is much higher than the number of men who are victims of their spouse. It is important to note that there is a discrepancy between the number of violent incidents and the number of complaints, but also between the number of violent incidents reported to the police and the number of cases brought to court.

Educating young people about gender equality is fundamental to establish a serene school climate conducive to successful learning for all children, to ensure a protective environment, free of sexist behavior and violence and guarantee to all children the freedom of planning for themselves a future free of prejudices and stereotypes.

1. Here is the full article: www.touteleurope.eu/societe/egalite-entre-les-femmes-et-les-hommes-ou-en-est-on-dans-l-union-europeenne/#:~:text=En

Setting the stages

Discrimination in everyday life

Sexism Every Day?

Sexism is a discriminatory attitude related to gender and its related attributes. It can be diminishing words, cat calls, comments on one's physique, insults, threats, etc. "Everyday sexism" describes a behavior or idea that occurs in ordinary situations (ads, professional environment, street harassment, etc.).

"For women who use public transport, 100 percent have been victims of sexist harassment or sexual assault at least once in their life, whether or not they are aware it is related to this phenomenon. Young women are most impacted. In more than 50 percent of cases, the first assault happens before they turn 18."

LEARN MORE

- A non-profit: www.stopharcelementderue.org
- A blog: www.jaddo.fr/2015/03/28/la-faute-aeve, 28 March 2015 post
- Centre Simone de Beauvoir's site: www.centre-simone-de-beauvoir.com and their site on gender representation in visual media: www.genrimages.org
- The Confederation Centre and the GNC worked in partnership with Short Film Agency to create and support a programme of four films on gender equality entitled "EXÆQUO". They were released to the network in March 2017.

Results from consultations conducted by the High Council on Equality between Women and Men, March 2015.

Latest Advances

With the law of 17 August 2015, the labour law gained an article dealing specifically with sexism:

"Art. L.11422-1. - No one should experience sexist treatment, defined as any treatment linked to a person's gender, whose goal or impact is to attack their dignity or create an intimidating, hostile, degrading, humiliating or offensive environment." A door is opening to shine light on this phenomenon that exists in many women's professional lives.

From Homophobia to LGBT-Phobia

LGBT-phobia is discrimination against lesbian, gay, bisexual and transgender people.

"When it is based on sexual orientation or gender identity, discrimination includes any distinction, exclusion, restriction or preference based on sexual orientation or gender identity whose goal or impact is to invalidate or compromise equality before the law, or equal protection before the law or recognition, enjoyment or exercise of human rights and fundamental freedoms under conditions of equality. Discrimination based on sexual orientation and gender identity can be, and commonly is, aggravated by discrimination based on other motives such as gender, race, age, religion, disability, health status and place of residence."

This type of discrimination includes explicit or implicit rejection, exclusion or violence (verbal, written, physical, property damage) against LGBT people or those

assumed to be, especially people whose appearance and behaviour do not correspond with masculine stereotypes for men and feminine stereotypes for women.

www.sos-homophobie.org

LGBT-phobia is based on a gendered representation of social roles, where the sexes cannot deviate from “natural, distinct and complementary” roles that attempt to make women (understood as the weaker sex) inferior to men by justifying their economic, and/or psychic and/or symbolic dependence on men. The visibility of homosexual couples, which undermines the supposed idea of universal and obligatory heterosexual complementarity, elicits strong reactions from LGBT-phobes, especially among heterosexual men for whom it signifies a loss of power or virility.

Although the American Psychiatric Association has no longer considered homosexuality as a mental disorder since 1973, it was not until 17 May 1993 that the World Health Organization made the same change. From then on, the International Day Against Homophobia and Transphobia has been celebrated each year on 17 May.



- An action guide: Jeunes et homos sous le regard des autres, Inpes.
- Demczuk L., Démystifier l’homosexualité, ça commence à l’école, GRIS-Montréal, 2003
- Five short films for teens (11 to 18 years).
- www.inpes.sante.fr/professionnels-education/outils/jeune-et-homo/outil-lutte-homophobie.asp
- SOS Homophobie’s website: www.sos-homophobie.org

Latest Advances

With the law of 18 May 2013 on marriage for everyone, France became the 9th European country and the 14th country in the world to authorise same-sex marriage. Considered homosexuality as a mental disorder since 1973, it was not until 17 May 1993 that the World Health Organization made the same change. From then on, the International Day Against Homophobia and Transphobia has been celebrated each year on 17 May.

Ableism

Discrimination against people with disabilities is now one of the major forms of exclusion. Law 2005-102 of 11 February 2005 defines disability as “any activity limitation or participation restriction in societal life that a person experiences in their environment because of a substantial, lasting or definitive alteration of one or more physical, sensory, mental, cognitive or psychic functions, multiple disabilities or a disabling health disorder”. Discrimination due to disability often occurs in transport, housing and access to recreation, but it is in employment that it occurs most frequently.

www.defenseurdesdroits.fr



- Kerloc’h A., Handicap, silence on discrimine, Published by Recherche Midi, 2005.
- Le scaphandre et le papillon, by Julian Schnabel, 2007.
- Association pour Adultes et Jeunes Handicapés website: www.apajh.org

Setting the stages

Some tips for educating about equality and diversity

It's more necessary than ever to mobilise reason against barbarity. To educate people against all forms of inward-looking attitudes and rejection of others, against all types of discrimination. The International Day for the Elimination of Racial Discrimination is 53 years old but actions conducted since then were not enough to provoke real change. Changing young people's perceptions and attitudes is a difficult long-term process, primarily because it requires us, as educators, to consider our own perceptions and deconstruct them before we can support young people in this process.

Avoiding Moralism

The use of a lecturing attitude is not enough to reach such an objective. But it is especially difficult to disentangle ourselves from the moral pressure related to the "Never Again generation" after Auschwitz. Tolerating bad word choices or allowing students to express things that could be akin to racism or anti-Semitism is a painful exercise for most educators. So, we're tempted to prepare students, to guide them in how they express themselves, to remind them how deplorable racism is. However, it is crucial to ensure an open dialogue and build discussion spaces where prejudices, misunderstandings (about lifestyles, cultures, religions), complaints or claims can be shared. It must be done so they can be dismantled. Of course, every free expression session must end with a strong reminder about the law.

Refusing Victimisation

In this discussion effort, remember that victims and aggressors are not solely victims or aggressors. So, it's important to avoid involuntarily contributing to the game of who's more victimised than another. Discrimination isn't just a matter for victims; the entire society is impacted when these attitudes of rejection develop.

Offering a Societal Alternative in Schools

More positively, fighting against discrimination requires battling for the values of fraternity, equal rights, social justice and democracy. These values aren't disembodied principles. They must be alive in educational establishments. If we want to convince youth that it's crucial for establishments to be places of collective action, places where students learn democracy and responsibility.

Penalising Without Generalising

Finally, we need to ensure we systematically address any racism and discrimination behaviour, punish any offence occurring and refuse any type of generalisation. Bringing together those involved and soliciting everyone's points of view, including parents, will help everyone deal with one of the major challenges in our educational system.

LEARN MORE

- Explore the educational resources portal of Cidem, Civisme et Démocratie

www.cidem.org

YOUR TURN
TO PLAY THE
FRATERNITY
CARD

02



Photo Reference: Photo 1
Photo credit: Edu León (Spain)



Photo Reference: Photo 2
Photo credit: Meyer — Tendance Floue (France)



Photo Reference: Photo 3
Photo credit: Bojan Mirdenović (Croatia)



Photo Reference: Photo 4
Photo credit: Nejc Trampuž (Slovenia)

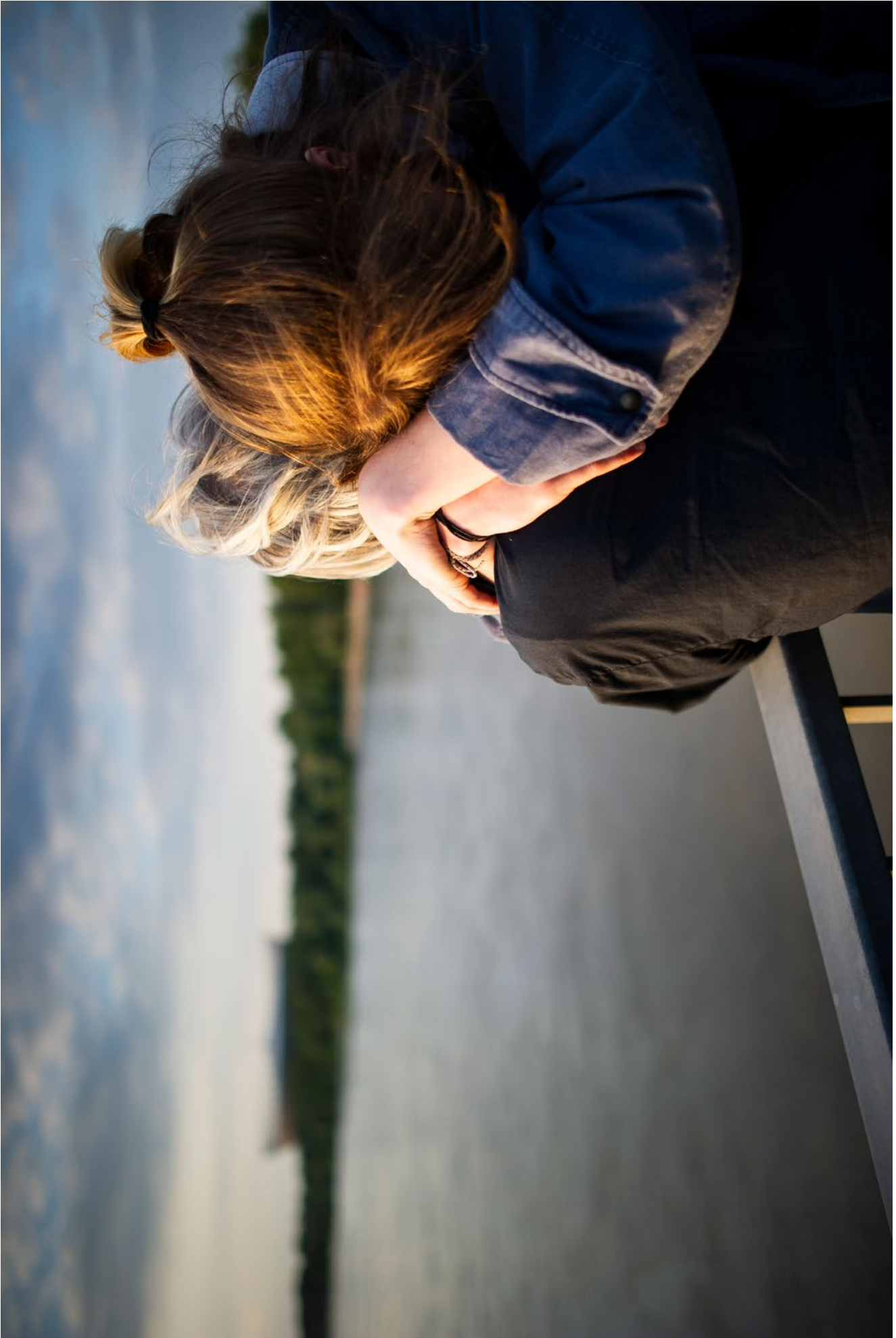


Photo Reference: Photo 5
Photo credit: Piotr Kapiński (Poland)



Photo Reference: Photo 6
Photo credit: Giulio Di Meo (Italy)

Your turn to play the fraternity card

Some element for analysis



Invisible borders, Spain © Edu León.

Edu León

Edu León (Madrid, 1977) is a Spanish photographer who has settled in Latin America for 11 years. His work focuses on social conflicts, human rights activism and migrations. In recent years, he has devoted himself to photographing the exodus of Venezuelans to southern Latin American countries, within the framework of the project “Migrar es tocar tierra” (Migration is touching earth). It was designed as a traveling exhibition, but during the pandemic it became a virtual exhibition. Before that, he developed, together with the photographer Olmo Calvo, a project named “Invisible borders”, that shows the situation at the European borders and the identity checks in Spain. He has also used photography as a tool for social and identity transformation with youth and indigenous communities. He has been published in media such as El País, Univisión Noticias, The Guardian, Time, Newsweek, Vice News y New York Times. He has also collaborated with international organizations such as the Red Cross, International Amnesty, Oxfam.

“ PRECISIONS FROM THE PHOTOGRAPHER

In Madrid and in all major European cities, large operations popularly known as roundups to hunt undocumented migrants are conducted. Police patrols are located inside the subway, the bus interchanges or telephone booths, to search undocumented immigrants. The PSOE (Spanish Socialist Workers' Party) government, which paradoxically regularised more than 700,000 people, also initiated macro-raids in Spain. In fact, police patrols identified citizens according to their racial and phenotypic character in order to send irregular migrants in detention, or possibly deport them. During Alfredo Pérez Rubalcaba's time at the head of the Interior Ministry, the police were ordered to achieve a quota of regular arrests to comply with EU guidelines. This

Impressions

Tension
Injustice
Anger
Trap
Secret photo

Important visual elements

Characters framed by the 2 red and white barriers in the foreground (see lexicon)

4 black people showing identity papers to white policemen

Opposition of the colours of the T-shirts with the black of the uniforms

A policeman searches a bag

Photo taken through a construction site gate

Possible themes

Racism
Identity control
Immigration
Undocumented workers
Immigrant workers' rights

Point of view issues

Why does the framing show the barriers? (see glossary)

encouraged the police to carry out identifications based on people's features, which were completely discriminatory. It was the time of the filling of the CIES (Aliens Internment Centre) and of the deportation flights, called “of shame”. The Lavapiés neighbourhood in Madrid is one of the city areas that suffers most from these “invisible borders”, and the harassment of people according to their racial character. In this photo, a group of sub-Saharan is controlled by the police. The increasing police controls are discriminating and violating people's fundamental rights. This photo illustrates the fact that migrants not only have to cross official borders, they also face imaginary lines through which they can be stopped anywhere at any time by the police. ”



Futsal tournament, France © Meyer — Tendance Floue.



Meyer

Born in 1969 in Villeneuve-les-Avignon, Meyer has been a member of Tendance Floue since 1996. He uses photography as a tool for dialogue with the world of images. He cultivates the conviction

that the photographic act is not made to observe the world, but to build it.

Three trips to the occupied territories of Palestine gave rise to a series of silent and torn images illustrating the habit of forgetting. It won the Paris Match Special Jury Prize in 2002.

From 2003 onwards, Meyer began a project which subject is the act of seeing. For five years, he followed the path of the Cinéma Numérique Ambulant in West Africa and photographed the improbable encounter between African cinema and its audience.

He produced *Mon frère lumière*, portraits of spectators. Awarded a 3rd World Press Arts and Entertainment Prize in 2006, this work was exhibited at the Rencontres d'Arles in 2007 in Raymond Depardon's programme. And above all, it says what is essential to Meyer: the magic in photography as in the cinema, is what is accomplished between the gaze and the image.

Then he began to practice photomontage.

He produced the *Portraits décalés* in Mali as part of the Rencontres de Bamako in 2015 and 2017.

In each image, the gap between the character and the background, a landscape sometimes taken thousands of kilometers from Bamako, produces its own poetry. Photography offers the possibility of disseminating a popular imagination.

In parallel to his personal photographic research, Meyer has been leading the main actions of the Tendance Floue collective for more than 25 years.

Impressions

Good mood
Pride
Determination
Unity
Joy
Humour

Important visual elements

3 girls and 2 boys in sportswear

The girls have a team shirt

They are holding each other by the shoulders

The one in the middle is smiling

Contrast of the bright colour (orange of the sports shirts worn by the girls)

The girls have a conquering attitude, the boys are more passive (one of them is holding a phone)

Possible themes

Teamwork
Gender equality
Gender equality in sport
Gender stereotypes

Point of view issues

What is the importance of people's views?

How important is the choice of the moment for the shot? (see glossary)

66 PRECISIONS FROM THE PHOTOGRAPHER

This photo was taken in La Courneuve, in Seine-Saint-Denis, a town in the Paris suburbs which the photographer Meyer knows well. He regularly works there on commission for the town's newspaper, for social and cultural subjects. This photograph was taken in this context. On that day, the newspaper had asked him to cover the final of a women's futsal (or indoor football) tournament. The tournament was held at the Béatrice-Hess

sports centre, a remote gym in La Courneuve. The atmosphere was good-natured and fair, as is often the case at these types of neighbourhood tournaments. We are at the end of the match, the winning team (in orange) is savouring its victory through winning gestures and postures. Some of the boys among the spectators came down to the field to congratulate the girls and take pictures of them with their mobile phones. ”



No title, Croatia © Bojan Mrđenović.



Bojan Mrđenović

He (b. 1987) has graduated in Art History and Information Science from Faculty of Humanities and Social Sciences in Zagreb in 2012.

He graduated in Cinematography from the Academy of Dramatic Art in 2015. Today he is employed as a photography teacher at the department of Cinematography at the same Academy. He is working as a cinematographer and as a photographer. His artistic practice is related to political topics, human needs and social rights.

Impressions

Hope
Belief
Union
Freedom

Important visual elements

Child's back, arms raised towards a huge rainbow flag spread above him
Legs of a crowd in the background (see lexicon)
Grey tarmac counterbalanced by the lightness of the flag

Possible themes

Discrimination linked to sexual orientation
Fight for equal rights / recognition
Freedom
Resistance
Union / Mobilisation
Self-esteem

Point of view issues

Why is the boy centred in the picture?

Why is it important that the background, in the middle of the picture, is very sharp? (see glossary)

PRECISIONS FROM THE PHOTOGRAPHER

The photo was taken at the Zagreb Pride March, which takes place in Zagreb every year since 2002. The march is organized by the Zagreb Pride, a queer-feminist and anti-fascist organization which is committed to the achievement of an active society of solidarity and equality, free from gender sexual norms and other kinds of oppression. These kinds of public events remind us how political rules and social commons have a huge impact on the development of our individuality. Not all children have this kind of privilege like this boy,

to be protected under the flag which stands for equality and freedom. At the other side of the street, anti-Pride demonstration was organized under threatening flags and signs. Standing united in the public space, in solidarity against discrimination, has an empowering impact on the people, and the Pride March has made an incredible positive impact in the public sphere regarding the rights of LGBTIQ individuals and the community. ”



The last Valentine's Day, Slovenia © Nejc Trampuž.



Nejc Trampuž

Nejc Trampuž (1993) is a young intermedia artist and photographer. He studied photography at the Academy of Fine Arts and Design in Ljubljana (ALUO), where he graduated with

honours and finished his master's with a special ALUO award. During his master's studies he focused on using photography for social, technological and environmentally engaged criticism, expressed through interactive installations that explore the boundaries of the photographic medium, transcend it and move into other media and approaches (video, sound, projection, light, collage, etc.). Trampuž is also an active member of the Youth for Climate Justice movement, where he works on the preparation of direct actions and media content. Since 2009, he has participated in many solo and group exhibitions both in Slovenia and abroad (+MSUM, MAO, OFF_festival Bratislava, Layer House + TAM-TAM, Simulaker, Cirkulacija2, Animateka, Photogether in the Czech Republic, Ljubljana City Hall...). He was also a member of expert juries (Animateka, Brumen x Plaktivat) and the main Slovenian media (Delo, Mladina, Koridor, Dnevnik, RTV SLO, Radio Študent etc.) wrote about him and published his photographs from activist actions.

PRECISIONS FROM THE PHOTOGRAPHER

In February 2020, Slovenia adopted the National Energy and Climate Plan (NEPN). However, whereas most countries have committed to reducing greenhouse gas emissions by 55% by 2030, Slovenia only committed to reduce of 36% its greenhouse gas emissions. This was a great disappointment for the members of the environmental activist movement Youth for Climate Justice, as we are aware that climate change is one of the main challenges and dangers awaiting us in the future. We carried out a non-violent direct action, thanks to photograph. We printed the photo on a large "greeting card" for Valentine's

Impressions

Anxiety
Feeling of suffocation/pressure
Disaster
Pollution / toxicity
Nothing
Love

Important visual elements

Backlight (see glossary)
Very dark sky, with a bright area in the centre
A light shines against the sky.
A man and a woman face each other
Faces hidden by gas masks
American shot (see glossary)
The figures are wearing clothes looking like military uniforms
Behind them, a plain dark background from which smoke is emanating

Possible themes

Climate change/emergency / Ecology
Humanity in peril
6th mass extinction
Living together
Resistance

Point of view issues

Why did the photographer choose to take the photo against the light? (see glossary)
What would the same photo look like from the other side of the characters?
What elements contribute to the anxiety-inducing atmosphere of the photo?

Day, while a few dozen of us, equipped with gas masks, walked in the Ministry of Infrastructure. We brought this "greeting card" to the Minister Alenka Bratušek while reading "love" poetry. In this way we symbolically expressed our disappointment on our "romance" with the Minister and the inappropriate attitude of decision-makers towards the climate issue. As the Minister did not agree to receive us, the greeting card was given to the head of the Ministry's public relations. The campaign received quite a bit of support in the Slovenian media.👏



Milo is no longer here with us, Poland © Piotr Łapiński.

Piotr Łapiński



Piotr Łapiński was born in Gdansk and has lived and worked in Warsaw for the past 14 years. In 2018 he graduated with honors from the ZPAF (Association of Polish Art Photographers)

School of Photography. He works for the Italian photographic press agency NUR PHOTO which partners include Agence France-Press and other international press agencies. His work gives photojournalists and reporters from all over the world access to images showing life in Poland. He specializes in “street” topics- protests, demonstrations, marches etc. He chooses topics related to the fight of minorities for their rights and for visibility in public spaces. His published photographs most often focus on the fight for LGBT rights and, recently, demonstrations organized by Belarusians living in Poland to protest against the dictatorship in Belarus.

Impressions

Distress
Friendship
Support / Mutual aid
Soothing / Confidence
Mourning

Important visual elements

One young woman embracing another person
She hugs the other person, her face hidden against her/his neck
You can't see their faces, only their hair
They are on a bridge/walkway, the railing of which can be seen
Grey water (river landscape?) in ½ frame (see lexicon)
The light comes from the left

Possible themes

Intolerance, lack of the acceptance, LGBTQ+ rights
Despair
Psychological distress
Youth suicide
Solidarity / Trust in others

Point of view issues

What effect does the decentering of the two characters in the frame have? (see glossary)
Why choose a shot with side lighting?

66 PRECISIONS FROM THE PHOTOGRAPHER

The photograph was taken on the 24th of May 2019 on the Łazienkowski Bridge in the center of Warsaw. Two weeks earlier, in precisely the same spot, Milo Mazurkiewicz committed suicide by jumping into the Vistula River. Milo was a transgender (nonbinary) activist fighting for LGBTQ rights. In one of her final Facebook posts she wrote: “(...) I can't take any more psychologists, doctors, therapists who treat me as if I made it all up. Who pay more attention to what I look like than to

what I feel. (...) Who tell me that I should stop being (trying to be) myself. Sometimes it gives me the strength to keep fighting. Sometimes it makes me want to end my life here and now. Sometimes it just makes me want to cry.” The described image was captured two weeks after her tragic death. Milo's friends met on the bridge to celebrate her memory, share their grief, and protest against hate speech towards non-heteronormative people being used in the public discourse. ”



Brigate Alimentari Partigiane, Italy © Giulio Di Meo.



Giulio Di Meo

Giulio Di Meo was born in Capua in 1976. He is an Italian photographer who has been working for almost twenty years in the field of reporting and education. He is

a freelance photographer who carries out his projects independently. He organizes meetings and workshops of reportage and street photography, in Italy and abroad, as well as workshops for children, adolescents, immigrants and disabled people to promote photography as a tool for expression and integration. He is the President of the association Witness Journal and the photo editor of the homonymous magazine of photojournalism WJ. He collaborates with several associations and NGOs, especially with Arci APS and his NGO Arcs Culture Solidali, with which since 2007 he has been organizing social photography workshops in different realities of the South of the world (Argentina, Bolivia, Brazil, Cameroon, Colombia, Cuba, Guatemala, Saharawi, Senegal).

Impressions

Sadness
Injustice
Isolation
Anger
Solidarity

Important visual elements

High arcades lining a deserted street

Night; 9:30 pm

The homeless man sitting cross-legged addresses the young volunteers, with an arm gesture

A supermarket trolley is beside him

One of them has crouched down to his level

The two volunteers are masked

The verticality of the architecture (pillars, arches) meets the horizontality of the scene between the three men, accentuated by the wall on the left

Depth of field created by the succession of pillars

Black and white photo

Possible themes

Solidarity
Living together
Widening inequalities
Prejudice
Right to housing and food

Point of view issues

What does the framing, and the use of a wide angle lens, add to this scene? (see glossary)

What about the use of black and white?

66 PRECISIONS FROM THE PHOTOGRAPHER

The photo is part of a large project which illustrates the social response to the pandemic and the health emergency in Bologna: a series of solidarity actions put in place by the partisan food relays of Bologna. This picture was taken during a demonstration of solidarity organized by Bolognese associations which, given the health emergency and the urgent need to support people in situation of homelessness, have created a

crowdfunding campaign, "Staffette Alimentari Partigiane", to buy food and basic sanitary necessities for homeless people and distribute them through the use of bicycles. Each package included a book. The photo portrays and encloses the emblem of solidarity towards those affected by social inequalities, aggravated by the isolation caused by the pandemic. ”

PUTTING

THEORY

INTO

PRACTICE

03

Putting theory into practice

What does reading images mean?

Reading an image is an essential step in the “Let’s replay the Fraternity Card” activity because the information drawn from this reading and the learning that follows is what provides the basis for the written expression.

Supporting participants in reading images consists of guiding them and drawing their attention to a photograph while leaving space for interpretation and imagination to be freely expressed. Before participants enter the phase of image comprehension and interpretation development, it’s important to spend time observing and describing the photo.

There is no false or wrong understanding of a shot.

Instead, it’s better to encourage each one to support their feelings by referring to significant visual elements. Proceeding in stages (see sample sessions 1 and 2 on 40-42), gives participants the opportunity to become aware of how their opinion about the photo develops.

Resources for leading a session

We are pleased to provide several resources and tools for leading a productive reading session.

The following pages contain two sample sessions for different target groups (primary school and high school students) on how to lead an image reading workshop.

Putting theory into practice

Sample session 1: for primary school level students

By Michel Poivert

About

Michel Poivert is Professor of Art History at the University of Paris I Panthéon Sorbonne, where he founded the Chair of History of Photography. He's a critic and curator, and chairs the International College of Photography of Greater Paris. His publications include *La photographie contemporaine* (Flammarion, 2018), *Gilles Caron, le conflit intérieur* (Photosynthèse, 2012), *Brève histoire de la photographie, essai* (Hazan, 2015), *Les Peintres photographes* (ed. Mazenod, 2017) and *50 ans de photographie française de 1970 à nos jours* (Textuel, 2019). He has notably organized the exhibitions "L'Événement, les images comme acteur de l'histoire", at the Jeu de Paume in Paris, (2007), "Gilles Caron Paris 1968" (Hôtel de Ville, Paris, 2018).

We have chosen to illustrate a collective reading session of photography from the French photo of Meyer (Agence Tendence Floue).

With the youngest children, we advise to first go through a manipulation phase so that they can better appropriate the image.

01 | Observing a photo

- **Silent observation**
- **Reflect** on the impression felt, insisting on the expression of the faces and gestures, without speaking out loud (or to the person next to you).
- **Distribution** of an A3 sheet of paper with the photograph in its initial frame with the white space corresponding to the missing part of the photograph.



02 | Imagine the off-camera

- **Have the students draw** what they can imagine in the white part of the sheet, pointing out that one scene is cut in half and that it can be completed to explain the attitudes of the characters. Ask students to choose a single color for their drawing.
- **During this time**, ask the students to note the impressions they felt when they discovered the photo (and note them on the back of the sheet).
- **Ask the students** to write a dialogue between the two characters (in the form of bubbles like a comic book) or between the two girls and with the characters off-camera and propose a new exchange when the image is discovered in its entirety.

03 | Sharing

- **Display** the drawings on the board and underline the similarities and differences.
- **Read** aloud the interpretations given by each child on the expressions of the characters and the nature of the event taken in the picture (what is happening).

04 | Building an interpretation

- **Allow each person** to argue the meaning they have put forward by asking them to cite one or more elements that can be seen in the photo as well as those that they themselves have added to the drawing and their choice of color, by constructing a sentence such as "I thought this because of this particular element, I used this color for this reason".

For example:

"I thought there were two teams facing each other and the opponents were wearing different colored jerseys."

"I felt aggression as if the girl wanted to fight an enemy."

"I felt joy as if the orange team had won a game."

"I thought the girls were posing in front of the cameras and the public for a picture."

This is the debate time within the group, the time for collective confrontation of the various perceptions.

- **Note (possibly)** the polysemy that may have appeared during the observation of the photo and highlight the fact that if we did not all give an identical interpretation, it is because we favored one element or expression over another (those who perceived the defiant attitude of the character on the right or the laughter of the sportswoman on the left, those who were sensitive to the color orange).
- **Explain** that every shot determines a "field" that is shown to the viewer and an "off-camera" that is not shown (but that everyone represents in their own way).
- **Explain** that the expression of a face or a gesture can have several meanings and sometimes an opposite meaning (joy/sadness) if we do not perceive the whole context of the scene.
- **Explain** that a dominant color in a view can be "warmer" or "colder" and cause a different emotion (joy/sadness). Here the orange color of the shirts is a "warm" color that is more cheerful.

- **Explain** that the "contrast" in a photograph comes from the difference between two colors (orange and black) and simplifies the image by delimiting zones as in a drawing, and makes the photo very visible, even from a distance.

05 | Photography in its initial framework

- **Show** the photograph as it was taken and note what really existed in this shot and what (possibly) was imagined by the children in the "off-camera" of the cropped photo.
- **Review** the opposing expressions of the players, which could allow one to imagine that they were posing, and guess the scene where the boys come to photograph them.
- **Ask the children:** What can this image "tell us" about the relationship between girls and boys?
- **Locate the place** and date of the photograph. Hypothesize about the history of its making.



06 | Read what the photographer says about the image

The presentation of the photo will allow us to confront the way the photograph was perceived and how it made the students feel according to the information that its author gives about the conditions of the shooting and his intentions.

Putting theory into practice

Sample session 2: for high school students

For each step, here are some examples related to the Slovenian photo of Nejc Trampuz called “The last Valentine’s Day”. Each box presents possible but not exhaustive answers.



01 | Express feelings

- **Show the image** to the group for 10 to 15 seconds, without any specific instructions other than to be attentive and silent.
- **Ask the students to write down :**
 “One thing they remembered about the photograph”;
 “The impression it gives off or the feeling they had when they saw it”.
 This writing step is important. It will allow, in the following phase, to avoid the effect of mimicry with what someone else would have said previously.

Here are some examples of responses (non-exhaustive list):

- It is as if the people were caught in a fire with smoke that has invaded everything.
- It looks like a couple saying goodbye on a train platform, as if the man was going to war.
- The gas masks are reminiscent of a health catastrophe.
- It looks like a movie scene where the characters are posing.

02 | Sharing

On the board, classify the answers in two columns, one for feelings and one for descriptions.

Accept all answers, without commenting them. Do not engage in any debate in this first step.

In the example table below, we have entered the descriptive elements at the level of the corresponding feeling (for example, “a couple who can no longer kiss” in the Feeling column and “gas masks” in the Description column).

Feelings	Description
The people were caught in a fire	A smoke that invaded everything
A couple saying goodbye at the station	They hold on to each other into the steam of the train, the man has a military jacket
A health catastrophe	The gas masks
It looks like a scene from a movie	The characters take the pose

03 | Describe the photography

Visual elements

- In the foreground : the characters
- In the 2nd plan : the smoke

Lines and masses

- Centered composition, the figures create a vertical and form a pyramid.
- The light source behind the figures creates a backlight that draws the silhouettes.

Depth

Shallow depth of field, the figures stand out against the smoke and the perspective closes, we can't see "far" but at the same time the smoke materializes the space and gives a feeling of immensity and emptiness.

Show the photograph again.

- **Check** to see if the elements describing the photograph (those that the students had noted) are all present in the photograph. Make corrections in the table if necessary, by removing from the list what is not in the photograph (it can happen!).
- **Complete the Description column**, adding the elements that were not mentioned.
- **The students may be asked to distinguish**, through color codes:
 - Visual elements (bodies, masks, smoke).
 - Light, backlight and darkness, night effect.
 - The masses and the centered composition.
 - The organization in the frame: a single foreground on an indistinct background that surrounds the couple; simplicity and symmetry.
 - The depth of field worked as very short (no elements in depth like a background) but in fact very evocative of an empty space occupied by smoke.
 - The staging effect of the position of the characters who "pose" in front of the lens.
 - The contrast between the intimate scene and the masks.
 - The general effect of "impressionistic" smoke as a vapor that envelops the space.

Seeing from a distance / Getting closer

- **Ask** the students if all the elements can be described by observing from a distance.
- **Note** in the Description column the elements that require getting closer to the photo. (For example, the hand positions of the characters)

04 | Building the interpretation

- **Ask to each student to justify** and argue the meaning he or she has given (noted in the Feelings column of the table) by citing one or more elements that can be identified in the photograph.
- **Encourage the students to relate** the elements in the "Feelings column" to those in the "Description column" by creating a sentence such as "I felt this way because of this particular element". Link them by arrows between the two columns.

For example:

"I thought the couple was breaking up because the smoke evokes a train platform."

"I felt anguish, the gas masks prevent the characters from kissing."

"I thought it was a movie scene because the atmosphere was unreal and unbreathable like in a disaster movie."

"I thought it was a romantic scene but inhuman and strange as if everyone was sick."

One can also, at this stage, ask for "an imaginary development around the photo, from elements that speak to us".

Examples of "imaginary developments"

- Suggest finding a title for the photograph (which has to remain unknown until the end) as if the image was going to be used as a poster for a movie or the cover of a novel. Compare the titles to the one given by the photographer and note the imagination suggested by the image.
- Suggest that they describe/draw the "after image" in order to understand the narrative function of the photograph and the interpretation part of the reading of an image. What it suggested to the young people through their words and drawings is then compared to the Feelings column of the chart.

This is debate time within the group, the time for the collective confrontation of various perceptions:

- Note any polysemy that may have appeared during the first observation of the photograph (those who feel the scene is realistic/ those who perceive a staged situation).
- Highlight that if we did not all give an identical interpretation, it is because we privileged, in our immediate memory of the photograph, one element rather than another.

- Notice also, that an element is so strong (here the gas masks) that it leads to an unanimous interpretation (the danger here). This effect of "univocal message" is often sought by advertisers for their creations.
- Make mention of the description of the photograph. Have the students make hypotheses about the history of its creation.

05 | Exercice example: comparison with a famous photo

By showing Robert Doisneau's "Le Baiser de l'Hotel de Ville" (1950) and the photo together, we can look for similarities and differences based on a comparable scene and distinguish between immediacy and staging.



We can then ask the young people, "What favors one interpretation or another?"

- Doisneau's photo is "natural" and shows the environment; photo 2 is artificial, with no environment at all, the imagination can create a context.
- Doisneau's natural aspect of his photo makes the character human while the masks worn by the characters dehumanize them.

The role of the title in a photograph: "The Kiss at City Hall" is descriptive and designates the scene and the place / "The Last Valentine's Day Party", is allusive and triggers the imagination; the photographed scene becomes an allegory (here the last lovers' party is an end of the world)

06 | Read what the photographer says about this image

The presentation of the photo will allow us to confront the way the photograph was perceived and how it made the students felt according to the information that its author gives about the conditions of the shooting and his intentions.

Putting theory into practice

Sample session : leading a photography workshop

Sample outline for a photography workshop with children and young people: each box presents some of the many potential responses.

01 | Images and reading images

- Present photos from various photographers.
- Reading the images: what I see, what I feel. (What does reading images mean? on 39)
 - You can suggest focusing on the human elements in the photos presented.
 - The young people learn about the theme that they will be exploring and how they will present their work (photo exhibition, project on large screen, etc.).

02 | Using the camera

- Explain how to use the camera and the basic rules of framing and composition. Emphasize the sensitive nature of approaching a subject. At the end of the session, give each young person a camera that they will keep for a week to take 20 shots by themselves on a chosen theme (for example: living together).

First series of shots

Depending on the number of available cameras, this can take several weeks. To avoid a decline in interest, try to limit time to one month.

This means you'll need at least one camera for four young people.

03 | Presenting and analyzing the first results

- A group presentation is made as soon as the cameras are returned, projecting the photos taken.
- Analyze, in particular, the choice of time and space.
- Each person is invited to review their classmates' work and express their feelings about what they see.

Second Image Reading Session

We advise you lead a second image reading session after the first series of shots are taken by the young people in order to better connect the theory to their practice.

- Focus on the elements that can be better controlled when taking a shot (lighting, contrast, lines and shapes, strong points, positioning within the frame, etc.).
- Explain that all of these elements (chosen or sometimes involuntary) are determining factors in how the photo is read and analyzed.
- Give advice for the next photos. The work can be individually structured, with subthemes chosen to more deeply explore the idea

04 | Building one's own image

Second series of shots

Each young person gets a camera for another eight days in order to take 20 new photos.

By the end of the workshop, they will have taken 40 photos each.

Image Reading and First Selection

- A group presentation is made as soon as the cameras are returned, projecting the photos taken. Analyze, in particular, the choice of time and space.
- Each person is invited to review their classmates' work and express their feelings about what they see.
- Highlight the images that elicit the strongest emotions. Each student learns about their classmates' perspective. The class discusses their different feelings.
- Debate which photos should be part of the first group selection.

Putting theory into practice

Tools and initiatives

Ligue de l'enseignement's Toolbox

portail.discrim.fr

This site presents discrimination issues in a clear and organised way to provide a reading grid that fits the subject and situation. In particular, it seeks to clarify discrimination and the forms it takes, help readers understand how it forms and help fight negative perceptions, prejudices and stereotypes. It brings together historic, legal and theoretic elements, as well as documents and educational games for educators as well as children and young people, from preschool to secondary school.

“Féminin - Masculin”¹, 100 movies to fight against stereotypes



These films, selected by la Ligue de l'enseignement de la Drôme, deal with the relationships between girls and boys. They are intended for students, their parents and educators, as well as anyone interested in imparting a culture of equality and promoting non-sexist behaviours. This work was supported by the Ardèche and Drôme departments.

“Programme EX ÆQUO”



La Ligue de l'enseignement, in collaboration with the Short Film Agency, produced this programme composed of 4 movies entitled “EX ÆQUO”. It deals with stereotypes and the relations between women and men. Released on 6 September 2017, a pedagogical toolkit was also provided to better understand the programme. It includes a wide range of movies' analysis and information on the subject. It is available on:

www.petit-fichier.fr/2017/09/06/exaequo-dossier

“L'Égalité, c'est pas sorcier!”²



A shock exposure to end sexism
(for ages 14 and older)

When women finally obtained the same rights as men 35 years ago

through their fight for equality, their lives changed. However, while laws were no longer sexist, the way they are applied still creates deep inequalities. Working to end sexist inequality is to work for a more just society for women and men.

www.legalite.org

Education à la paix

La Ligue de l'enseignement de la Drôme's website, inspired by la Ligue de l'enseignement de Franche-Comté's site.

www.educationalapaix.fr

1. “Female - Male”

2. “Equality, it is not a rocket science!”

Putting theory into practice

What is a writing workshop: writing... Like an adventure

By **Pauline Guillerm**

About

Pauline Guillerm is an author and comedian. She feeds her writing projects with field surveys to capture the sensitive in reality. She is particularly interested in youth issues, links with territories and singular trajectories. Pauline Guillerm is regularly welcomed in artist residency and is thus supported by writing grants. In addition, with different companies, she brings her texts or those of others on the theater stage to explore, as a group, the "possibilities" of reading aloud. She completes her writing work and acting by accompanying groups from various backgrounds in literary and theatrical creation. In terms of training, she has a Master's degree in literary creation, a professional license to supervise theatrical practices, and has taken acting courses and writing workshops.

More precisely concerning writing workshops and pedagogy, she first trained to lead theater workshops with Bernard Grosjean (at the University of Paris III), a theater workshop pedagogue, and then with Aleph-Écriture by following a two-year training course in writing workshop animation. Since 2009, she has been leading writing workshops for audiences that are mostly far from artistic practice. These projects take various formats depending on the groups, the organizing teams, and the duration. She has therefore also developed a way of conceiving projects and adapting them to the objectives of the structures. She always considers the workshops in the light of the outcome of the texts, whether it be the printing of a booklet, the design of fanzines, or public readings.

Introduction

According to projects, the ways in which writing workshops are implemented vary but the pedagogy remains the same and is based on the participants' experience, engaging them in exploring different creative domains; through a serene and benevolent framework, and by a precise posture of the person leading the workshop.

The writing workshop as I approach it in this document favors creation and acts on the relations within the group; the different values of the collective are thus at work and in this, the writing workshop appears to be an ideal device to explore, through individual and collective writing, the question of fraternity.

It is still necessary to be clear about what a writing workshop is and what the very act of writing implies in order to think about one's position when conducting a workshop, particularly within the specific framework of the BEST / Let's replay the fraternity card.

Let's replay the fraternity card: the writing workshop adventure

Participating in the writing workshop within the framework of this project is first and foremost an adventure. It is a creative, collective, singular and literary experience. It is a way of exploring the world and one's relationship to it. It is a time and a space dedicated to this discovery. It's about writing a text/message to be addressed to an anonymous reader based on the selected photos.

Conducting a writing workshop is just as much an adventure; that of structuring, building confidence and guiding the group and each member of the collective towards creation. From the six photos of the BEST project, the adventure will end with messages of solidarity sent to anonymous readers.

It is essential to offer a benevolent and rhythmic framework in which the workshop will take place so that each participant can evolve serenely in this common space.

01 | A creative adventure

Entering the adventure with words: writing means aligning words on the page

First of all, it is important to consider that creative writing is in no way related to academic writing. In fact, the adventure of the writing workshop leads to the unexpected, word after word... far from the rules of grammar and spelling! There will always be time to rework it at another work moment.

Educational keys :

- Start from the word; the word as a preliminary material for the text.
- Gather material to create, never start from nothing.
- Involve chance; encourage surprise.
- Approach creative writing through pleasure.
- Conceive the external supports as playgrounds.
- Approach the stages of writing in their complementarity, each one allowing the following one, enlightening the continuation.
- Consider each student as an explorer, who, by embarking on the adventure of words, does not know what he or she will discover but will come out of it grown.
- Share the written texts as a possible first version of a supervised, time-limited experience.

Conducting the investigation: writing is about trusting the words that will bring out a text

The writing workshop adventure offers a space in which the meaning, the sound, the rhythm of words can be savored. Behind each word are other words: an associated word, an opposite word, a complementary word, a rhyming word... These words will give a first direction, a point of view, a temporality, a place: a beginning.

Educational keys :

- Advance in the writing word by word; each word calls for a new word.
- Position the members of the group as investigators; look for other words in the words.
- Write on the side of the game with the sound of the words.
- Suggest writing starters, story beginnings, text beginnings.
- Let the story organize itself through the words that follow, the words that build the narrative.
- Bring out the poetry in a text.

Starting from a photo, from a theme: writing is to give an opportunity to see and to feel

The adventure of the writing workshop, which proposes to start from a photo that is part of a theme, allows us to take a step aside, to enter into resonance, to catch a detail, to extract an element, to complete the image, to put it in motion...

Educational keys :

- Use the photo as a writing trigger.
- Use the photo as a story starter.
- Use the photo as a revelation of meaning.
- Use the photo as a poetic workbench.
- Use the photo as a container for words.
- Give the opportunity to see, with the words, the evoked images.
- Give the opportunity to feel, with the words, the emotions, the sensations.

Go on this journey again: writing means reading your text to the group and then rewriting it

The adventure of the writing workshop offers a space to read the texts written by the participants. It is thus a question of going on the journey again but this time leaving aside the departure material. The texts are very different according to each one, they are singular and that is what is beautiful. It is at the end of this reading that a new journey can be envisaged: that of rewriting and it is always the person who wrote the text who decides what to do next.

Educational keys :

- Encourage reading without making it compulsory.
- Explain that the text is to be listened to in its singularity and autonomy; one will not look for links with the author but rather what the text provokes in itself.
- Thank the person who wrote it, salute the writing and the experience it has given.
- Take care of the texts; pay attention to the clumsiness of vocabulary when talking about a text.
- Speak about the text: Did we like listening? What did we like? Always orient the return on the side of what is beautiful, interesting, enriching.
- To approach the reworking of the texts with a view to publication. It is mainly a matter of setting objectives: typing the text, making changes, correcting spelling, formatting it.

02 | A human adventure

A collective adventure

The writing workshop adventure will depend on the collective dynamics that make it possible to engage in writing. Indeed, to be confident enough to write and read in front of others requires that the group builds on collective values around the well-being together.

Educational keys :

- ~ Propose to live an experience to explore the creative part; one's own and that of others.
- ~ Lay the foundation of benevolence: towards others, towards oneself.
- ~ Limit the writing time to allow for progress in a common time; the texts, depending on the participants, will be more or less long (it is not the number of words that determines the quality of a text).

A unique adventure

The adventure of the writing workshop also offers the opportunity to live an individual experience, promoting self-discovery, a fragile and sincere experience, supervised.

Educational keys :

- ~ Take into account each text and each student in his or her uniqueness.
- ~ Do as each person understands the proposal; there is no "off-topic".
- ~ Encourage the students; there is never an obligation to write.
- ~ Pay attention to each person and offer help (write with, answer a question, support...).

A pedagogical adventure

The writing workshop adventure requires the person accompanying the journey to :

- ~ Be interested and involved.
- ~ Be aware of the group dynamics and the rhythm of the session.
- ~ Pay attention to each and everyone; there are no right or wrong answers, there is no off-topic, there is no good or bad text.
- ~ Experiment: prepare the workshop, try out the proposals yourself.

Putting theory into practice

Three writing workshop proposals

Beforehand:

Each workshop can last up to two hours, depending on the time available, and will result in a first version of the message/text to be sent to a BEST/Let's replay the fraternity card reader.

Each workshop does not necessarily include the time for rewriting and finalizing the text. The fourth proposal is devoted to this; it is up to each participant to decide whether this time should be organized at the end of the session or during an additional time.

Each workshop is built in several writing stages, which allows the project to evolve progressively and to pace the creation.

Each workshop is proposed and adapted for groups of 8-10 years old and for groups of 12-14 years old.

Each workshop can be adapted, transformed, and implemented according to the leading animator and the group participating in the workshop.

Each workshop will use a different creative writing skill while following the same movement: from word to image / image to text.

Each workshop requires material. Some of these materials are proposed in the document's annexes and are by no means exhaustive. They are overviews and suggestions and can be adapted to the participants' age categories.

These three workshops can be conducted separately or as part of a three-session cycle.

Workshop 01 | Towards history – from the page to the image space and the narrative space

Material to prepare:

- A word box (words cut out of newspapers associated with the word "fraternity" - you can cut them out of the attached sheet) / Ressources & tools
- Overviews of the texts "word boards" / Ressources & tools
- The incipits / Ressources & tools
- The six photos
- Paper and pens
- Colored squares (small colored paper cut-outs)
- Tubes of glue
- Tape

Introduction :

- Going around the table (names, expectations, fears)
- Introducing the project: the workshop, the theme, the photos, the text to address
- General framework of writing
- Opening an exchange : what does fraternity evoke for you ?

Step 1: the page space / 15 minutes

Writing :

- Take a blank page and small colored squares.
- Take three small papers from the word box (see Resources&tools)
- Compose a sentence using at least these three words; each additional word to make up the sentence will be written on a small colored square (see Ressources&tools).
- Arrange and paste the sentence in the space on the page.
- Writing time: 5 minutes.

Sharing:

- Fix each page on the wall
- Take the time to look at all the pages and before reading them; from your seat, say what you see. Discuss the different colors, the pages read in one direction or another, the sentences of different lengths, the size of the words, the organization of the sentences on the page etc...
- Read them out loud; each person reads his or her sentence. Give a quick personal feedback on each sentence (a thank you, an encouragement, something appreciated).
- Return to the group: Investing in the page means first of all filling it with words, choosing their place in the space of the page. Each one has its own singularity, beyond the meaning of the sentence.

Step 2: the photo space / 15 minutes

Writing:

- Look at the six photos.
- Each participant chooses one and takes the time to look at it.
- Write on a piece of all two words associated with the photo (object, sensation, action, landscape or decoration elements) .
- Pass your sheet of paper and photo to your neighbor on the right.
- Write two words on the sheet that you associate with the photo.
- Pass your sheet of paper to your neighbor on the right.
- Write two words on the sheet of paper that you associate with the photo.
- Pass your paper to your neighbor on the right.

- Write two words on the sheet that you associate with the photo.
- Each person takes his or her sheet of paper and photo. On each sheet of paper is a list of eight words (maximum). Put the list aside.
- Time to write the list : 5 minutes.

Step 3: the narrative space / 30 minutes

Writing:

- Draw an Incipit (see Ressources & tools).
- Write a text based on the chosen photograph.
- Using as many of the words on the list as possible.
- And by starting the text with the incipit.
- Writing time: 15 minutes.

Sharing:

- Read them out loud. Give a quick personal feedback on each sentence (a thank you, an encouragement, something appreciated).
- Return to the group: The used incipit induces a small shift, and thus a certain depth, with the photo, and introduces fiction, invention. We hear points of view, characters, places, stories. The words allow us to see and feel the image.

Step 4: Rewriting and finalising message-text / 30 minutes (or more)

- Organize the following time to rewrite and format the texts that will be sent as a message to anonymous readers.
- Write on the medium to be addressed.

Conclusion:

- Sharing time: everyone can express how he/she experienced this workshop
- Is there anything more to say or add about fraternity?

Workshop 02 | Towards poetry – from the flavor of words to the relief of the image to the poetry

Material to prepare:

- The six photos
- A table
- Sheets of papers and pens
- Cutten extracts from Screaming from earth by Raymond Guy Leblanc (Ressources&tools)

Introduction :

- Going around the table (names, expectations, fears)
- Introducing the project: the workshop, the theme, the photos, the text to address
- General framework of writing
- Opening an exchange : what does fraternity evoke for you ?

Step 1: the flavor of words / 15 minutes

Writing :

- Writing « Fraternity » on a sheet of paper.
- As a group and orally, quickly, as examples, each person says words that :
 - begin like the word "fraternity"
 - that end like this word (that rhyme with this word)
 - individually, write a list of words on a sheet of paper (you can write down words that have already been said) that:
 - > begin like the word "Brotherhood"
 - > end like this word (rhyme)
- Writing time: 5 minutes.

Sharing:

- Each student reads a word from their list, writes it on the board and so on, until they reach the end of the list.
- Return to the group: underline the variety, the fantasy, the fun, the taste of the words... sometimes far from the meaning of the word " Fraternity "!

Step 2: image relief / 15 minutes

Writing:

- Each person chooses a lot of photos.
- On a sheet of paper, write a word that you associate with the photo.
- Pass the sheet of paper and the photo to the person next to you on the right.
- On the sheet of paper, complete the list with the word associated with the photo.
- Continue until everyone has seen all the photos.
- Writing time: 5 minutes

Sharing:

- Each participant chooses a photo and gathers around the photo and the associated list.
- Each group discovers and reads the list of words associated with the chosen photo.

Step 3: poetry (sound) / 30 minutes**Writing:**

- Have volunteers chose from a lot some extracts from *Screamings from Earth* by Raymond Guy Leblanc (Ressources & Tools) and read them aloud.
- Individually, write a text based on the chosen photograph:
 - using as many of the words from the word list written on the board as possible.
 - and using as many words as possible from the list of words written on the sheet.
- Let yourself be carried away by fantasy and poetry, without looking for meaning but rather playing with words and the rhythm of sentences.
- Writing time: 15 minutes

Sharing:

- Reading of the texts and personal feedback on each text (a thank you, an encouragement, something appreciated).
- Return to the group: The sound of the words, their fantasy, and at the same time the words associated with the image bring flavor to the texts which are poetic and sound.

Step 4: Rewriting and finalising message-text / 30 minutes (or more)

- Organize the following time to rewrite and format the texts that will be sent as a message to anonymous readers.
- Write on the medium to be addressed.

Conclusion:

- Sharing time: everyone can express how he/she experienced this workshop
- Is there anything more to say or add about fraternity?

Workshop 03 | Towards the story of a character – from the point of view of the word to the point of view of the image; from the point of view of the image to the point of view of the character

Material to prepare:

- The six photos
- Sheets of papers and pens
- The beginnings (Ressources&Tools)

Introduction :

- Going around the table (names, expectations, fears)
- Introducing the project: the workshop, the theme, the photos, the text to address
- General framework of writing
- Opening an exchange : what does fraternity evoke for you ?

Step 1: the point of view of the word / 15 minutes

Writing :

- Write on a sheet of paper a list of words that you associate with the word "Fraternity".
- Choose one and underline it.
- Pass the paper to your neighbor on the right.
- Find one or two words associated with the underlined word and write them on the paper.
- Pass the paper to your right-hand neighbor.
- Find one or two words associated with the underlined word and write them on the paper.
- Pass the paper to your right-hand neighbor.
- Find one or two words associated with the underlined word and write them on the sheet.
- Each person gets his or her sheet of paper back. On each sheet of paper, you will find your underlined word and a maximum of six words.
- Write a text (one or more sentences) with the maximum number of words from the list provided by your neighbors. The title of the text will be the underlined word
- **Writing time: 5 minutes.**

Sharing:

- Reading of the texts and personal feedback on each text (a thank you, an encouragement, something appreciated).
- Return to the group: To invest the page is to fill it with words. Each one has its own singularity, its own rhythm, its own poetry.

Step 2: the point of view of the image

/ 15 minutes

Writing:

- Look at the six pictures.
- Each participant chooses one. Take the time to look at the picture.
- Describe on a sheet of paper the people in the photo and add the photographer.
- Write the location(s) in the photo on the sheet of paper.
- Write on the paper the time of the photo.
- Write on the sheet of paper a title that could be given to the photo.
- Put the list aside.
- Writing time: 5 minutes

Step 3: the point of view of the character

/ 30 minutes

Writing:

- Choose from your list the character you want to give a voice to.
- Choose from a lot a "beginning" (Ressources&Tools).
- Write a text based on the chosen photograph :
 - that gives voice to the chosen character
 - that starts with the "beginning"
 - that uses the list set aside (the other characters, the place, the time, the title)
- Writing time: 15 minutes

Sharing:

- Reading of the texts and personal feedback on each text (a thank you, an encouragement, an appreciated element).
- Return to the group: We notice how giving a voice to a character makes the photo come alive, tells a story, makes us hear what is happening outside the photo itself

Step 4: Rewriting and finalising message-text / 30 minutes (or more)

- Find one or two words associated with the underlined word and write it on the paper.

Conclusion:

- Sharing time: everyone can express how he/she experienced this workshop
- Is there anything more to say or add about fraternity?

Putting theory into practice

Ressources & tools

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Vincent Message, *Écrivain cherche matériau, dans Devenirs du roman*, Editions Inculte, Paris, 2014

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Un florilège d'incipit tirés de nombreuses pièces de théâtre jeunesse

List of incipit

To all the full moons

In my head

Me, I have already

Yes, that's true

I was with

To protect your heart

We continued walking

From the air

The sun rises by the sea

Did we choose

One time

After a rain shower

We met

Let's talk about time

I was for the first time

We took all sorts of paths

When it was hot

In my city

I want to be like you

I need to tell him/her

Joseph looked at him/her

My country is a country

I noticed her/his

This morning

I just saw

Word box



Overview of a word board

The voice of our heart like a landscape

Several colors for our planet earth

With poetry a wonderful future awaits us

Screamings from earth from Raymond Guy-Leblanc

SEASONS

subtle wings from a drunk gull

CLOCK

slow and nervous
my static and moving arms
like a monotonous tictac
my life between the old man and the child

SUN

the repeated winks to prevent me from
sleeping in broad daylight

SEPTEMBER

leaves iced from joy

MOON

landscape in which I dreamed of being and
surpass myself

UNIVERSE

I sign myself with fire Tomorrow the earth
will take the sky back

List of beginnings

There is this moment in which...

Facing...

It sounded like...

It was like...

Did you know...

I would like to tell you...

I see you...

We always had...

He told me...

I couldn't...

If you had seen...

If it was up to me...

I always wanted...

We were together...

This morning, we...

In the middle of all this...

You are going to laugh...

It was so...

It was as if I...

Putting theory into practice

An example of poetic and graphic writing: Paroliberismo

Paroliberismo is a literary style introduced by Futurism. The principles and rules of this literary technique were identified and written down by Marinetti in the "Technical Manifesto of Futurist Literature" of 11 May 1912.

It is a very specific poetic writing. In fact, it refers to a word or piece of text in which the design and layout of the letters creates a visual image related to the meaning of the words themselves. There is no syntactic-grammatical link between words since they are not organized into sentences and paragraphs. Dotting, accents and apostrophes are abolished.

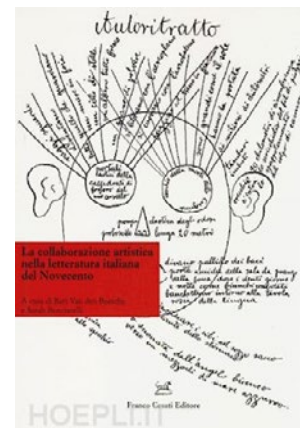
According to Marinetti, Futurist art reflected the dynamism of the new civilization and the speed of its evolution. For this reason, words could not be placed in a logical order. They had to illustrate a movement or compose the design of the concept it expressed. For example, the word balloon was written in the shape of the balloon itself.

In addition, many poets also wrote onomatopoeic sounds: they made the sound understood by writing the characters of the same word in different sizes.

Why this literary style?

This literary style can fascinate students because it offers a great freedom to express oneself and one's thoughts as well as to write very creative and original texts, using different types of writing and artistic styles (e.g. cutting out letters from newspaper articles).

Thanks to its flexible functioning and the lack of rules, this literary style can enable students to create a very unique and personal piece.



PROMOTING

AND

EVALUATING

THE

OPERATION

04

Promoting and evaluating the operation

Initiatives and testimonies

Lejla Skalnik, teacher at primary school, Pakrac (Croatia)

As an English language teacher but also as head teacher, I decided this year to take the BEST activities further with my eighth graders (13-14 YOA). I believed that they were ready to incorporate familiar content into stories about photos, using the method of storytelling. I wanted them to come up with background stories and try to put themselves in someone else's shoes without restricting their imagination!

Each group of 4 to 5 students told stories from a personal perspective about the floods, a lonely grandmother learning a foreign language because her family moved to Germany, an 8th grader brought to the brink of depression by pandemic isolation...

For example, the ecology topic was presented in the form of a TV news report by a presenter, two reporters who were broadcasting live and a commentator in the studio who spoke about climate change and how it led to the floods. The groups eventually exchanged photos and chose one of the following tasks: to briefly retell the content based on recollection, to change the ending, or to refine the stories.

Toma Cetti, teacher at secondary school, Brindisi (Italy)

We attended the event organized by Poland, online, and I must admit it was a great surprise. It was very well organized. We talked about what was important and the difficulties we encountered. I explained that we worked online, used whatsapp, etc. The kids as well explained and participated in their groups. I met with a teacher from Slovenia. We talked a lot in English and that was exciting.

Elissa Tawitian, teacher at primary school, Vrhnika (Slovenia)

In the school year 2020/21, our school participated in the project for the first time. Me and my colleague delivered photo analysis and writing workshops for 20 children of 13-14 years of age. We talked about climate change, poverty, social justice, and discrimination. The students agreed that nobody feels comfortable in a world where such problems exist and that they want to bring positive changes to their community.

Therefore, we decided not only to write messages of solidarity, but also to implement a community action. The campaign "One pancake a day drives selfishness away!" was designed and implemented entirely by the students. We wanted to co-create a community, in which we are friendly and show respect for each other. We prepared pancakes for everybody to spread the message of solidarity. Students liked expressing freely their ideas and opinions and get involved in the community action. The project helped them not to feel isolated during the Covid-19 by engaging in something beneficial for them and others.

Ilona Starosta, **teacher at the School of** **Communication, Poznan** **(Poland)**

Fifteen–sixteen and seventeen-year-olds discussing the challenges of the modern world. All this intellectual fervor supervised by three teachers of English and Ethics. However, numbers prove to be insufficient to describe the discussions which took place. The literal and metaphorical analysis of photographic images, the discovery of hitherto unknown areas of reality and human experience. The constant questions: what are you thinking? What are you feeling? Why? On top of this came the challenge of working online. Often, we were unable to see each other's faces, reading emotions was challenging. On the other hand, you could obscure your reaction by turning off your camera. Then came the time to edit the texts intended for the postcards. For this we used a shared online document. Then printing, attaching the texts to the postcards and sending them out. We overcame pandemic restrictions by using technology and putting faith in cooperation. It is an excellent lesson for the future for our students who, we hope, will change the world.

Bárbara Collado Martín, **teacher at secondary** **school, Torrijos (Spain)**

I found it to be a very interesting project to work on important issues with adolescents through different tools, which teach them to read photographs and at the same time express themselves, tools that they do not know how to use and issues that surround them, that affect them directly but they do not stop debate on. It opens a door to an interesting debate. I think it is a great project that allows us to work on many things from the didactic guide. The photography and writing workshops with the photographer were very good and helped me a lot to prepare the workshops with the students. In my case, the writing workshop was done in conjunction with the language department.

Anne-Claire Doublet, **project manager in the** **fields of writing, books** **and reading at La ligue** **de l'enseignement** **du Loiret (France)**

We implement the BEST project in schools as well as in social centers and libraries. We therefore work with a large public: children/adolescents, family public, French learners, volunteers... We organize the action in two steps: first of all, a two-hour workshop during which the participants discuss each photo and confront their ideas on what it "says". And a second workshop during which the participants start writing their message after having "warmed up" with writing games. Contrary to what one might think, it is the writing phase that is generally the most appreciated. On one hand, the participants feel active by producing a concrete result. On the other hand, they realize that writing is not as difficult as they feared, that it can be fun and playful, and that they have more inspiration than they thought. This (re)gave them confidence in their ability to express themselves in writing.

2022 evaluation sheet Let's replay the Fraternity Card

Organisation and address

Supervisor's name

Class or group level

tel email

Number of cards successfully sent?

Number of responses received?

Number of undistributed cards? (recipient doesn't live at address indicated)

How many sessions did you spend on this project with your class/group?

Including image reading sessions

Including message writing sessions

How often?

Did you conduct a writing workshop? **yes** **no**

If yes, did you invite in an outside presenter?

	Very Satisfied	Satisfied	Dissatisfied
Training guide			
Writing instructions			

Did you use this project as an opportunity to partner with other structures (local governments, NGOs, etc.)? **yes** **no**

Was there any press coverage? **yes** **no**

Did you use the sample press release? **yes** **no**

Do you have any comments on the visuals (difficulties with reading, interpreting, etc.)?

.....

.....

Do you think this action fits with education on equality in diversity? **yes** **no**

What do you think about the responses received?

.....

.....

What was the students' general reaction?

.....

.....

How long have you (or your organisation) been participating in this project?

.....

.....

If this project takes place again next year, will you participate? **yes** **no**

Would you be interested in hosting writing/image reading workshops about this project for your group of

young people? **yes** **no**

If yes, do you have potential funding sources?

Is your organisation part of a Réussite Éducative or CUCS programme? **yes** **no**

ADDITIONAL RESOURCES

05

Additional resources

Glossary

Equality and diversity

Acculturation

This is all of the phenomena that result in continual and direct contact between groups of individuals from different cultures that leads to changes in the initial cultural models of one or both groups.

Anti-Semitism

This term appeared in Germany at the end of the 19th century to characterise hostility towards Jewish people in racial and pseudo-scientific terms, where they had previously been perceived in religious and cultural terms (anti-Judaism). More generally, this term designates particular hostility towards a group of people correctly or incorrectly considered Jewish.

Assimilation

Assimilation is an extreme case of acculturation. It occurs when one group's culture completely disappears, assimilating and internalising the culture of another group with which it is in contact.

Communitarianism

This neologism appeared in the 1980s, in reference to the demands of certain "minorities" in North America (Native Americans, African Americans, French Quebecers). Used pejoratively, the term communitarianism designates a form of ethnocentrism or sociocentrism that places a higher value on the community (ethnic, religious, cultural, social, political, mystical, sports, etc.) than the individual. The community tends to have inward-looking attitudes. This "identity", "culture" or "community" attitude also attempts to control the opinions and behaviours of the community members who have an obligation to fit in.

Community

Generally, community designates a social group composed of people who share the same characteristics, lifestyle, culture, language, interests, etc. They work together and also have a shared sense of belonging to this group.

Examples: Chinese community in a large city, artists' community, virtual online communities, etc.

An intentional community is a group of people who decide to live together and follow the same rules.

Examples: a hippy community, a monastic community, etc.

Cultural Diversity

Cultural diversity is the recognition that various cultures exist.

UNESCO's 2001 universal declaration on cultural diversity is considered a normalising instrument that, for the first time, recognises cultural diversity as the "common heritage of humanity" and considers that protecting it is a concrete and ethical imperative inseparable from respecting human dignity.

For certain sociologists, this concept serves to describe the existence of various cultures within a society and inside a nation-state.

Differentialism

This is an ideology that favours separation, discrimination, exclusion or viewing an individual or group as inferior based on a real or supposed difference.

Differentialism appears as a reaction to universalism (everyone is equal in the eyes of the law).

Since scientific discoveries have undermined the existence of races, racism is then based on cultural categories. It is particularly based on the idea that cultural heterogeneity threatens the survival of certain cultures.

Discrimination

This is differentiated treatment of a person or group of people.

Discrimination includes practices that prevent equal access — to roles, status, places — based on socially-constructed characteristics.

Ethnicity

This is the sense of sharing common ancestry, whether it is with language, customs, physical similarities or lived history. This notion is very important in the social and political landscape. It relates to a shared sociocultural heritage, which differentiates it from the concept of race, which is sharing biological and morphological characteristics linked to common ancestors.

Ethnicity, then, is anything that feeds a sense of identity, belonging and the resulting expressions.

Foreigner

A person who has a different nationality from that of the person considering them. According to the High Council on Integration, and thus from the point of view of a person in a territory, a foreigner is a person on French territory who does not have French nationality, whether they have (exclusively) one or more other nationalities or have no nationality (stateless).

Gender

While sex is a biological factor related to differences between males and females, gender is a sociocultural and political norm that defines what composes masculinity and femininity, especially in social roles and gender expressions (habits, attitudes, etc.). Gender carries the idea of social power dynamics between the categories it establishes (between men and women),

and within these same categories (for example, between a so-called virile man and a so-called effeminate man, or between a woman who stays at home and a business woman).

Heterophobia

Albert Memmi¹ defines heterophobia as “the refusal of another based on any kind of difference”. The “hetero-” prefix means “other” in Greek. According to him, heterophobia is the main feeling on which racism is based. Not to be confused with the second definition of the term, related to heterosexuality, where heterophobia is the counterpart to homophobia and is defined as hostility towards heterosexuals

Homophobia

Homophobia designates all expressions (speech, practices, violence, etc.) of rejection or differentiation against homosexual individuals, groups or practices, or those perceived as such.

Identity

In psychology, this notion is defined as a cognitive and emotional process through which the subject understands and perceives themselves. This entry makes it possible to avoid definitively setting a being's identity for them and to connect this notion with the principle of individual emancipation. In a more collective approach, and to avoid the trap of national identity, we can refer to a cultural or social identity as one that brings together everything that is shared with other group members, such as values, norms and rules that the person shares with their community or society.

Institutional Racism

The expression “institutional racism” refers to all informal unequal processes that appear within an institution and tend to discriminate, exclude or stigmatise individuals who belong to a racialised group.

Institutional racism denotes the majority's relatively conscious resistance to the principle of democratisation.

Integration

The term integration designates a complex process that gives individuals a “sense of identifying with a society and its values”. According to Patrick Weil², integration designates a “continual process of internalising shared rules and values [that], in a national context, socialise citizens who belong to different geographic regions, social classes, cultures or religions”. Today, certain researchers decry the use of this concept.

Intercultural

Meeting of cultures. More than a bridge between cultures, it is a mix of different cultural relationships, a new space of interactions.

Islamophobia

The term islamophobia is used by the National Advisory Commission on Human Rights (CNCDH) to designate a fear and/or rejection of Islam that leads to separating from, stigmatising or rejecting Muslims.

Judeophobia

These are anti-Jewish attitudes and behaviours based on an amalgamation of Jews, Israelis and Zionists. This is a new form of anti-Semitism that appeared after the Holocaust. It can take three forms:

- denying or distorting the Holocaust,
- “anti-Zionism” that considers all Jews responsible for the State of Israel's politics or that holds the State of Israel responsible for political ills not caused by its actions,
- a comparison between the crimes “endured” and the crimes “committed” by the (or some) Jewish people.

Migrant

A person who leaves their country of origin to live long-term in a country in which they do not have citizenship. While the term “immigrant” emphasises the receiving country's point of view and the “emigrant” focuses on the country of origin, the term “migrant” takes into account the entire migration process.

Minorities

Minorities are produced by social relationships: they are groups who are treated differently, stigmatised or rejected in a given society.

Prejudice

In its initial meaning, the term “prejudice” designates a preconceived opinion that is used to categorise, and sometimes reject, individuals. By extension, the term also designates the process of abusive generalisation.

When the group targeted by this/these prejudice(s) is racialised, we call it racial prejudice.

1. French-Tunisian writer and essayist, *Racism*, Gallimard 1994.

2. French historian and politist scientist, *The Republic and its diversity*, Seuil, 2005..

Racism

While “race” has been used on a regular basis since the 18th century, the term “racism”, employed before the First World War, has become more widely used since the 1920s and 30s. It appeared in Larousse in 1932. It designates practices (segregation, discrimination, violence, etc.), perceptions (stereotypes, prejudices, etc.), and speech that tend to “characterise a group of people by natural attributes that are themselves associated with intellectual and moral characteristics that apply to each individual in the group”.

This characterisation is then used to discriminate, exclude or deem inferior.

The definition proposed by French sociologist Albert Memmi during various debates has elicited lots of interest: “Racism is a generalised definition and valuation of differences, whether real or imagined, to the advantage of the accuser and the detriment of their victim, in order to justify an attack or a privilege”. Classic racism is based on the idea of races as biologically distinct and profoundly unequal (physically and intellectually).

Scapegoat (theory)

Referring to an atonement rite, the scapegoat theory holds that certain groups deal with their violence by blaming others for the violence, designating an interior or exterior enemy. The group focuses all their violence on this target enemy. This phenomenon is never completely conscious (most group members are convinced that the enemy shows negative characteristics that must be addressed with violence).

Sexism

Defined by Americans in the 1960s who drew inspiration from the term “racism”, this concept then spread on the international level.

It relates to highlighting the link between masculine and racial dominations: in both cases, people rely on visible physical differences (skin colour, sexual organs, etc.) to explain and legitimise discrimination, devaluation and consideration of the other as inferior.

According to Marie-Josèphe Dhavernas and Liliane Kandel, sexism is a specific system “compared with other systems of discrimination and domination” because it infiltrates “the vast majority of ideological and cultural productions of our societies”. It produces “an ambivalent double image with two equally-developed facets of the oppressed group (basically summarised in the Madonna/whore dichotomy)” upon which it is based.

Xenophobia

From the Greek xenos, meaning stranger. This is a feeling of fear or a rejection of strangers and, by extension, groups perceived as different.



- **Cidem: Prévenir les préjugés et combattre toutes les formes de discrimination,**
- **(Preventing prejudice and fighting all forms of discrimination)**
- **SOS Homophobie: sos-homophobie.org/definitions-homophobie-lesbophobie-gayphobie-biphobie-transphobie**

Reading an image

American shot

The American shot is a way of framing a character or a group of characters at mid-thigh, both in film and in photography. It is sometimes called a three-quarter shot, especially in photography.

Background

Elements of an image that are perceived to be furthest from the viewer's eye.

Backlight

A shooting condition in which a large light source is facing the lens. Generally difficult to manage, backlighting can nevertheless produce interesting results.

Bleed edge

An image that covers a page to the edge, with no margin.

Contrast

The contrast of an image (or part of an image) is the difference between dark and light areas.

Depth of field

The part of the field that is sharp in the third dimension and contributes to the impression of volume.

Field

The portion of space taken into account by the camera or perceptible in the image. It is limited by the frame.

Foreground

The part of the field between the camera operator and the main subject of the image.

Frame

The edges of the image that mark the limits of the represented space or field. The frame separates the field from the off-field.

Framing

The operation that determines the visual field recorded by the camera. A framing can be more or less wide or tight.

Low-angle

The angle of view resulting from lowering the point of view in relation to the subject.

Out-of-focus

An invisible space, usually contiguous to the field of view, and imagined by the viewer.

Wide-angle

A wide-angle lens is a lens with a short focal length and therefore a short distance. It can be used for several purposes, but is mainly used for panoramas because it allows a wide framing. Shooting with a wide-angle lens will tend to push the different planes that make up the picture further apart.

Additional resources

Thematic Sitography

About Racism and intolerance

- ~ www.coe.int/en/web/european-commission-against-racism-and-intolerance
- ~ www.enar-eu.org/About-us

About Hate speech

- ~ www.nohatespeechmovement.org
- ~ www.counternarratives.org

About Human Rights

- ~ www.amnesty.org/en/who-we-are
- ~ www.aedh.eu/en
- ~ euromedrights.org
- ~ www.fidh.org

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Boyne J., *The terrible thing that happened to Barnaby Brocket*, 2012

Jaramillo R., *Wonder*, 2012

Angie Thomas, *The Hate U Give*, 2017

Yoon N., *Everything, Everything*, 2015

History of migrations, MHI's Abdelmayek Sayad media library:

www.histoire-immigration.fr/ressources/ressources-pedagogiques/des-ressources-pour-enseigner-l-histoire-de-limmigration

Thematic bibliography

Ortiz D., *ABC of racist*, Europe, 2017

North-South Centre (NSC) of the Council of Europe, *Global Education Guidelines*, 2019 (pdf)

Council of Europe, *Living with Controversy. Teaching Controversial Issues Through Education for Democratic Citizenship and Human Rights*, 2015

Additional resources

Thematic filmography

About immigration, racism and intolerance

What you gonna do when the world's on fire?

by Roberto Minervini (2019, Italy, 123 minutes)

What You Gonna Do When The World's On Fire is the story of a black community in the southern United States in the summer of 2017. Series of brutal murders of black men occur and create shock waves across the country. This film symbolizes a meditation on the state of race relations in America. It is also an intimate portrait of the lives of those who struggle for justice, dignity and survival.

This is England

by Shane Meadows (2006, Great Britain, 102 min.)

This Is England is a 2006 British drama film written and directed by Shane Meadows. The story focuses on young skinheads in England in 1983. The movie illustrates how their subculture, which has its roots in the West Indian culture of the 1960s, was adopted by the extreme right (especially white nationalists and white supremacists) leading to divisions within the skinhead scene.

Human Flow

by Ai Weiwei (2017, Germany, 140 min.)

Human Flow is a 2017 German documentary film co-produced and directed by Ai Weiwei about the current global refugee crisis. The spectator explores more than 20 countries to understand both the scale and personal impact of this massive human migration.

Credits

HAVE TAKEN PART IN THE OPERATION AND THE DESIGN OF TOOLKIT

- **Fatima Akkacha**
Ligue de l'enseignement
- **Pauline Begrand**
Ligue de l'enseignement de Savoie
- **Yves Bon**
Ligue de l'enseignement de Rhône-Alpes
- **Charles Conte**
Ligue de l'enseignement
- **Anne-Claire Doublet**
Ligue de l'enseignement du Loiret
- **Anne Deyris**
Ligue de l'enseignement des Pyrénées Atlantiques
- **Marie Ducellier**
Ligue de l'enseignement (PhD contract)
- **Aurélie Gaudin**
Ligue de l'enseignement
- **Michel Poivert**
Art history professor at University Paris I Panthéon Sorbonne
- **Pauline Guillerm**
Author
- **Élise Gosselin**
Ligue de l'enseignement
- **Sarah Klinger**
Ligue de l'enseignement des Deux-Sèvres
- **Nicolas Lang**
Ligue de l'enseignement du Val-de-Marne
- **Jean-Noël Matray**
Ligue de l'enseignement
- **Philippe Moscarola**
Ligue de l'enseignement Rhône-Alpes

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