



Let's replay the Fraternity Card in Europe

BUILD EUROPEAN SOLIDARITY TODAY (BEST)

Educating for equality in diversity
Educating for solidarity

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Build European Solidarity
Today (BEST)
is an Erasmus+ project



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Editorial

When our friends from la Ligue de l'enseignement Rhône-Alpes invented this operation in the 1990s, they probably had no idea how successful it would be.

They could not guess that fifteen years later, the Confederal Center of la Ligue de l'enseignement would decline it nationally, nor that in 2021 it would be carried out by six European countries.

Of course it has evolved. It has changed its name, photographs have replaced graphics, the pedagogical file has thickened, and the number of children benefiting from it has continued to grow.

But the reasons for its necessity have unfortunately not changed.

Thirty years ago, the initiators of the project wanted to “put forward the positive values of brotherhood as an obstacle to racism”.

Since then, the field has widened to other areas where solidarity and fraternity are a defence against discrimination, suffering and injustice. But in doing so, it has also widened the scope of our dismay at the evolution of the world.

Today, we have some of the most audacious national and European Constitutions to guarantee the most essential rights of the human person. But we know that, in the daily lives of millions of our fellow citizens, these rights are not always translated into reality. We also know that these rights are contested and challenged in some European countries.

The undignified fate of migrants, refugees and asylum seekers in Europe in particular is a worrying sign of the perils that rise up and threaten democracy. The 130 millions of poor people in the European Union, the richest region of the planet, also illustrates the extent of the progress that remains to be made. Hospitality and solidarity are the foundations of democratic societies.

Nothing can be taken for granted and we are convinced that awareness of human rights and their effective implementation must be created and maintained, without discrimination of any kind. For this, the laws that protect must be known and promoted.

But behaviour, representations and the quality of relationships with others are also decisive.

Brotherhood cannot be decreed: it must be lived!

It is the task of education, in all its forms, at school as well as in families or associations.

Let's replay the Fraternity Card, there's no better one.


Michèle Zwang-Graillot
President of la Ligue de l'enseignement

What's the story behind?

ARCI

Associazione Arci 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...

In the last 5 years, Arci has realised 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.

This project is thus perfectly in line with Arci's priorities and represents a great opportunity for further discussion, associative growth and the promotion of associative values.

www.arci.it

CIVES

Cives Foundation is a non-profit organization created by citizens committed to education as a fundamental pillar of democratic societies. Since its origins, Cives has been working on different topics in order to facilitate the teaching task, especially regarding the contents of civic education, and on the other one, as a laboratory of ideas, to produce reflections and critical analysis for the improvement of the educational horizons that arise in the XXIst century societies.

Among its activities, Cives develops teacher trainings in citizenship education, didactic materials, publications, specialized books. It also promotes gatherings with experts, teachers and members of the educational community. Cives actively participates in European projects with the aim of disseminating and sharing knowledge with international NGO's in the educational field and helping to strengthen ties between European organized civil society.

Cives has been participating in BEST! program for three years, previously called Let's replay the Fraternity Card, contributing to spread fraternity as a key element in education and in European societies. The success of the program in Spain shows us, once again, the existence of a wide teaching community committed to civic education opened to introduce innovative pedagogical tools to facilitate the task of accompanying students towards their consolidation of critical, responsible and tolerant citizens. We will continue working for an education capable of achieving it!

www.fundacioncives.org

Center for Peace Studies (CPS)

Centre for Peace Studies (CPS) is a non-profit citizen association working on social change based on the principles of non-violence, peace building and respect of human rights, combining education, research, advocacy and activism. CPS is focusing on policy and activism-based research in the field of human rights, peace building and education. It works on promoting and supporting values of non-violence, justice, respect of human rights and acceptance of differences. CPS operates through three compatible programs: Asylum, Integration and Human Security, Peace Education and Non-violence Affirmation and Combating Inequalities.

The Peace Education program aims to empower individuals of all walks of life for peace-building in their local, national and global communities, by capacitating them for non-violent conflict resolution, promoting dialogue and social change through education. Long-term goals include: advocating for the democratization and modernization of the education system, including civic education; raising civic competencies of the population; empowering active citizenship and citizen activism; violence prevention and the affirmation of human rights. Participating in the Erasmus+ BEST project for the last three years contributes to most of these goals – **it gives us an opportunity to work on sensitive and difficult issues with schools, youth and their local communities, hopefully developing their capacity for change, justice and solidarity!**

www.cms.hr/en

Humanitas (Centre for global learning and cooperation)

Humanitas is a non-governmental organization founded in 2000. Its main mission is to raise awareness on global problems and to encourage social inclusion and responsibility. Its main activities are global education, development cooperation projects and fair trade. The NGO leads global education (GE) and intercultural workshops dealing with human rights, prejudices, stereotypes, hate-speech, discrimination and migration in schools (for teachers and children). On the international level, Humanitas is active in the EPTO (European peer training organization) network, which organizes anti-discrimination trainings. Humanitas is also a national representative in CONCORD HUB 4 working group on global citizenship education and public engagement. Humanitas is one of the founders of Slovene NGO platform SLOGA (www.sloga-platform.org/sloga/en/) and coordinates its Global Education working group.

Humanitas is part of this project, because it sincerely believes in solidarity and cooperation based on informed action. Thus, Humanitas sees an added value in this project and its aim, which is very much connected with its work in schools.

www.podpornistvo.humanitas.si/sl

Ligue de l'enseignement

La Ligue de l'enseignement is a secular movement of popular education founded in 1866. It invites citizens to join together in the fight against inequalities, to debate and to be active in order to build a fairer, freer and more solidary society, allowing the emancipation of all.

La Ligue de l'enseignement is present throughout France with its 103 departmental federations, 22 regional unions, 25,000 affiliated associations and 1,800,000 members. La Ligue de l'enseignement works in the fields of education, artistic and cultural practices, sports activities, holidays and leisure, vocational training, social intervention and solidarity, digital, environmental and sustainable development.

In 2000, la Ligue de l'enseignement Rhône-Alpes initiated an operation entitled "And if we played it fraternal?" and subtitled "Thousands of cards against racism".

In 2005, la Ligue de l'enseignement made it a national operation extended to the whole French territory. In 2010, a new name was adopted: "Jouons la carte de la fraternité" (Let's replay the Fraternity Card). Then, the operation became European for the first time in 2018 and opened up to wider fields than the fight against racism, involving all solidarities necessary for living together.

www.laligue.org

School with Class Foundation

The School with Class Foundation (SWC) is a non-governmental educational foundation, based in Warsaw, Poland. Its purpose is to improve the quality of teacher training and professional development, to equalize educational opportunities of children and youth and strengthen the civic mission of the school. Our programs run nationwide, supporting the development of XXIst century skills and helping young people to become active learners and citizens. SWC enhances student's collaboration, critical thinking, social engagement, and

responsibility for their own learning.

School with Class Foundation joined the project in 2016, taking into account that, more than ever, Polish schools are in need of programs and educational solutions to the problems of growing polarization, lack of tolerance and discrimination present both in schools as well as in our daily lives. The previous editions of the program have proven that it was a right choice as an enormous potential of good will, deep reflection and openness to others lies in students and teachers of Poland.

www.szkolazklasa.org.pl

The operation in a few words

The “Let’s replay the Fraternity Card” activity is based on a simple idea: the message in a bottle. Each year on 21 March, the International Day for the Elimination of Racial Discrimination, children and teens send postcards to people they’ve randomly chosen from their department’s phone directory.

Each of these cards has a photograph and a message of fraternity created during writing workshops. Recipients are invited to reply using a detachable slip that is posted back to the department’s Ligue de l’enseignement, which then forwards them on to the young person who sent the cards.

The photos are chosen to raise awareness about diversity in our society among young people and the postcard recipients. The goal is also to encourage each person

to consider their prejudices and their views on immigration, young people, family, intergenerational relationships and more.

Through this project, thousands of postcards (120,000 in 2018) are sent each year to strangers throughout France. 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 their students

or the youth groups they supervise to consider questions of fraternity, solidarity and education for equality in diversity. Each department’s Ligue de l’enseignement will send free postcards to any organisation that requests them.

This training guide is sent with the postcards to provide support for those leading the activity.

Activity goals

Engage young people in discussions about diversity, discrimination and perceptions.

Show young people how to read an image to help them decode messages carried.

By the images with which they are increasingly bombarded in today’s society.

Develop critical thinking and imagination skills by tackling ideas, opinions and emotions. These are the raw materials of a message that’s written, decorated and addressed.

Put learning into practice by writing a personal note and sending it to a real recipient.

This action is the beginning of engagement and can be the catalyst for true awareness.

Helping participants learn the values of fraternity: equality, solidarity, justice, respect, etc.

Connect with the recipient through a written message

That creates a unique relationship, as well as heightening their interest in the topic discussed.

Encourage the recipient to respond by sharing their opinion in whatever way suits them.

The simple fact that receiving a message creates a reaction is a positive thing!

Step-by-step instructions for playing the card

See how the activity unfolded in a class in Isère (FR). A video by Gremonte:

www.laligue38.org/jouons-la-carte-de-la-fraternite

01 | Look at the photos and talk about what they mean

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. Analysing these stereotypes and preconceptions will help combat attitudes about keeping to one's self and rejecting "the other".

19 | Showing Photos,
60 | Glossary: reading an Image
33 | Sample session: reading Photos Together

02 | Play with words

In this activity, the photo also serves as a writing prompt. So many things provide material for writing, such as how one feels when viewing the photos, discussions with peers, and one's personal story and values. You will need to offer careful guidance during the writing process and when finished creations are shared with the group. A writing workshop stimulates young people's imaginations and inventive abilities while also providing space to create a universal message based on each person's personal viewpoint. Writing prompts are also designed to help participants choose the form in which they want to share their message.

42 | What is a Writing Workshop?

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03 | Search for recipients

Young people choose the recipients using their department's phone directory or online directories. You can search through your department's directory online at mesannuaires.pagesjaunes.fr. It's important not to neglect this step because it allows each participant 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.

Response rate

It's also important to let young people know that their recipient may not respond. 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 they will respond. Their choice doesn't have any bearing on the action's value. You could also emphasise 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 centre section

One important way to help the message make the biggest impact is to pay special attention to the writing quality and the care taken to make the message clear. There should be no limits to the form of the message that is sent. Anything is possible in this area: drawings, calligraphy, decorative letters, calligrams, collages, etc.

05 | Send the cards

In order to protect the confidentiality of minors, group leaders 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 establishment name so replies can be properly routed.

You can number 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 the

card doesn't come open on its journey.

Postage is the sender's responsibility. The écopli rate will be enough. Depending on the situation, the group leader will need to find funding to supply stamps to the young people, or each young person will need to provide a stamp themselves. 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. Your department's Ligue de l'enseignement will forward any responses received to the group leaders as soon as possible.

Make a bigger impact: contact your local press

On 21 March, take the opportunity to raise awareness of 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, to announce when they will be sent and invite the reporter to be on hand that day.

Children and young people can take charge of these preparations to help them learn more about the role of the press and media, as well as how they function.

06 | Receive responses and review 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 their frustrations, questions, etc.

To summarise the activity's results, we ask that you send the following information to your department's Ligue de l'enseignement:

- a sample of the best texts sent (two or three per class or group is sufficient),
- any articles that ran in the local press,
- the number of cards posted (for stats and measuring the impact within a department).

The best "Let's replay the Fraternity Card" texts may also be featured at the local and/or national level in paper or electronic publications, exhibits, etc.

The diagram shows the layout of the 'Jouons la carte de la fraternité' card template, divided into two main parts: the back (left) and the front (right).

Back of the card (left):

- ADDRESS of the departmental federation or participating establishment:** Points to the top section where the sender's address is written.
- ADDRESS randomly selected by the participant:** Points to the large blue rectangular area in the center, which is the recipient's address.
- ADDRESS of departmental federation:** Points to the bottom section where the sender's address is written again.

Front of the card (right):

- TEXT created by participant goes here:** Points to the large white rectangular area in the center, where the participant's message is written.
- Make sure only the child's FIRST NAME is listed:** Points to the 'Prénom' field in the bottom section, which is part of the participant's contact information.

The card template includes the title 'Jouons la carte de la fraternité édition européenne' and various logos at the bottom, including the European Union flag and the Ligue de l'enseignement logo.

Play 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 make changes so that society becomes more tolerant.

01 | Review and analyse the visuals

You will review the 8 photos, look at them, examine them more closely, reflect, discuss, ask questions, pay attention to how the photographer worked and what he wanted to express. You will also notice that it's possible to understand the photos in different ways and that there's more than one reading.

02 | Dismantling prejudices

Depending on the themes the photo brings up, we invite you to reflect on your own prejudices.

- Do you know how these thoughts were created in your mind?
- Can you understand why and how other people foster these prejudices?

03 | Write a message

Next, you will receive a postcard with one of the 8 photos. You will only sign with your first name. Based on the instructions given during the writing workshop and what inspires you, write your message on scrap paper and recopy it onto the postcard's centre section.

Feel free to decorate it or add colour to it if you want.

04 | Send the card

You will need to:

- Carefully fold the card into thirds and make sure it doesn't open,
- Write the address you randomly selected from the phone directory. Attach a stamp and send the card!

...then what happens?

You've finished the most important part: sharing your point of view and sending your card like a message in a bottle. Sometimes recipients take time to respond, but that doesn't always happen.

Why do you think this is?

SETTING THE STAGES

01

Setting the stages

Talking about secularism

Milan Press and Ligue de l'enseignement worked together to create **Secularism Charter Explained to Children in school**. This document presents easy-to-understand information on a topic with multiple issues.

1 jour actu

La France est une république laïque

1 La France considère tous ses habitants de la même façon, où qu'ils vivent sur son territoire. Elle respecte ce à quoi ils croient, leurs idées et leurs religions.

2 La France n'impose pas de religion et n'en interdit aucune.

3 En France, les habitants peuvent exprimer librement leurs idées, mais toujours dans le respect de celles des autres et de la Loi.

4 La République française veille à l'application de ses principes dans toutes les écoles.

5 Ce respect permet à toutes celles et ceux qui habitent en France de vivre en paix les uns avec les autres.

La charte de la laïcité à l'école expliquée aux enfants

L'école est laïque

6 L'école te permet de grandir et de te construire, en te protégeant des pressions et de l'influence de ton entourage. À l'école, tu apprends à penser librement et par toi-même.

7 À l'école, tu studies les mêmes matières que tous les élèves de France. Partager les mêmes connaissances est important pour se comprendre et vivre dans le même pays.

8 À l'école, tu as le droit de dire ce que tu penses, à condition de respecter les autres. Les insultes et les mots racistes sont interdits.

9 À l'école, personne n'a le droit de l'insulter et de le faire violence. Personne ne peut être exclu à cause de sa religion, de son sexe ou de la couleur de sa peau.

10 Les adultes qui travaillent dans l'école sont là pour faire respecter les principes de la République. Ils les respectent eux-mêmes, te les enseignent et en parlent à tes parents.

11 À l'école, les adultes n'ont pas le droit d'exprimer leurs opinions religieuses ou politiques aux élèves.

12 Aucun élève ne peut refuser de suivre un enseignement ou une consigne sous prétexte que sa religion ou ses idées politiques le lui interdisent.

13 Aucun élève ne peut refuser de respecter les règles de l'école au nom de sa religion.

14 À l'école, personne n'a le droit de porter des signes mettant en avant sa religion.

15 Tu as tout compris ? Alors à toi de respecter et de faire vivre cette charte dans ton école !

CHARTRE DE LA LAÏCITÉ

Ligue de l'enseignement • MILAN

LEARN MORE

- ~ Olivier, sur le chemin de la laïcité, poster Repères pour éduquer Juniors, Published by UNLIMIT-ED, 2014,
- ~ A tool created by CIDEM and Ligue de l'enseignement Paris, available to order.
- ~ Check out all our thematic resources starting on 57

Setting the stages

What is a discrimination?

Discrimination is an unequal treatment based on a criterion prohibited by law, such as origin, gender, disability, etc., and which occurs in an area governed by law, such as employment (in hiring or in career progress), housing and access to goods and services or education.

Regarding international or European law, the criteria prohibited from discrimination are: age, sex, roots, real or alleged belonging to a particular ethnicity/nationality/race, pregnancy, health status, disability, genetic characteristics, gender identity, sexual orientation, political opinions, and religion. In France the following criteria can be added: family situation, physical appearance, patronym, customs, place of residence, reduced autonomy, vulnerability resulting from comical backgrounds, ability to speak a language other than French, bank domiciliation.

www.humanrights.ch/fr/dossiers-droits-humains/racisme

What is Racism?

When we talk about racism, we are also talking about race, an idea that has been the subject of many debates. There are many meanings that are often incorrectly used or understood. In the strictest sense, racist ideologies are those that separate human beings into different biological races with genetic mental characteristics and that create a hierarchy of these “biological races”. (This was a colonial practice until the Second World War.) In a wider sense, the term racism involves more than just “biological races”. It also includes all ethnic groups considered different from a “white” race “and to which are attributed

collective characteristics implicitly or explicitly evaluated and considered as difficult or impossible to change”. (Johannes Zerger)

In legal terms, there is also no uniform and formal definition of racism. “Racial discrimination” is understood as unequal treatment, a remark or act of violence committed with the intention to belittle a person based on their physical appearance (“race”) or ethnicity, nationality or religion.

www.humanrights.ch/fr/dossiers-droits-humains/racisme/r

Discrimination can take various forms:

Direct Discrimination

Discrimination is direct when it is deliberate and the unequal treatment is based on one or more of the 20 prohibited classes.

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

Indirect Discrimination

Discrimination is indirect when a provision, rule, practice or criterion that appears to be neutral has an unfavourable effect on a group that belongs to a discrimination category.

For example: A landlord refuses to rent housing to a person with a disability, not because of their disability, but because the allowance received for their disability is an unknown part of their income. Since they have not taken into account the allowance, the lessor considers the income/rent ratio insufficient.

Harassment

Harassment can become a discriminatory behaviour when it is related to a discrimination criterion prohibited by law. Harassment consists of attacking a person's dignity and creating an intimidating, hostile, degrading, humiliating or offensive environment.

www.defenseurdesdroits.fr

LEARN MORE

- ~ Pedagogical resources to learn more about law: educadroit.fr/
- ~ Guide to fighting prejudice against migrants:
- ~ boutique.lacimade.org/products/petit-guide-lutter-contre-les-prejuges-sur-les-migrants
- ~ Check out all our thematic resources starting on 57

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 behaviour 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."



- A non-profit: www.stopharcelementderue.org
- A blog: www.jaddo.fr/2015/03/28/la-faute-a-eve, 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 "EX ÆQUO". They were released to the network in March 2017.
- Check out all our thematic resources starting on 57

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
- Check out all our thematic resources starting on 57.

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
- Check out all our thematic resources starting on 57

Setting the stages

Educating for equality in diversity and against prejudice

It's more necessary than ever to mobilise reason against barbarity. It's more essential than ever to educate against all forms of keeping to one's self and rejecting others, against all types of discrimination. The International Day for the Elimination of Racial Discrimination is 53 years old. It's clear that over the past 53 years of engagement haven't been enough to convince people. Truly changing young people's perceptions and reducing attitudes of discrimination and rejection isn't an easy thing to do, 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

All educators know that it isn't enough to use moral discourse to attain such an objective. But it is especially difficult to disentangle ourselves from the moral pressure on Europeans that we are 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 for dialogue to build discussion spaces where prejudices, misunderstandings (about lifestyles, cultures, religions), complaints or claims can be shared. It must be done so these things can be dismantled. Of course, every free expression session must end with a strong reminder about the law — its letter and its spirit.

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 of our republic aren't disembodied principles. They must be alive in educational establishments. If we want to convince the youngest members of society, 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 be sure that we systematically address any racism and discrimination that occurs in primary and secondary schools, that any offence is punished and that we refuse any 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.



- Explore the educational resources portal of Cidem, Civisme et Démocratie – www.cidem.org
- Check out all our thematic resources starting on 57.

YOUR TURN TO PLAY THE FRATERNITY CARD

02



Photo Reference: Photo 1
Photo credit: Fabrizio Troccoli (Italy)



Photo Reference: Photo 2
Photo credit: Elvira Megías Quirós (Spain)



Photo Reference: Photo 3
Photo credit: Lara Varat (Croatia)

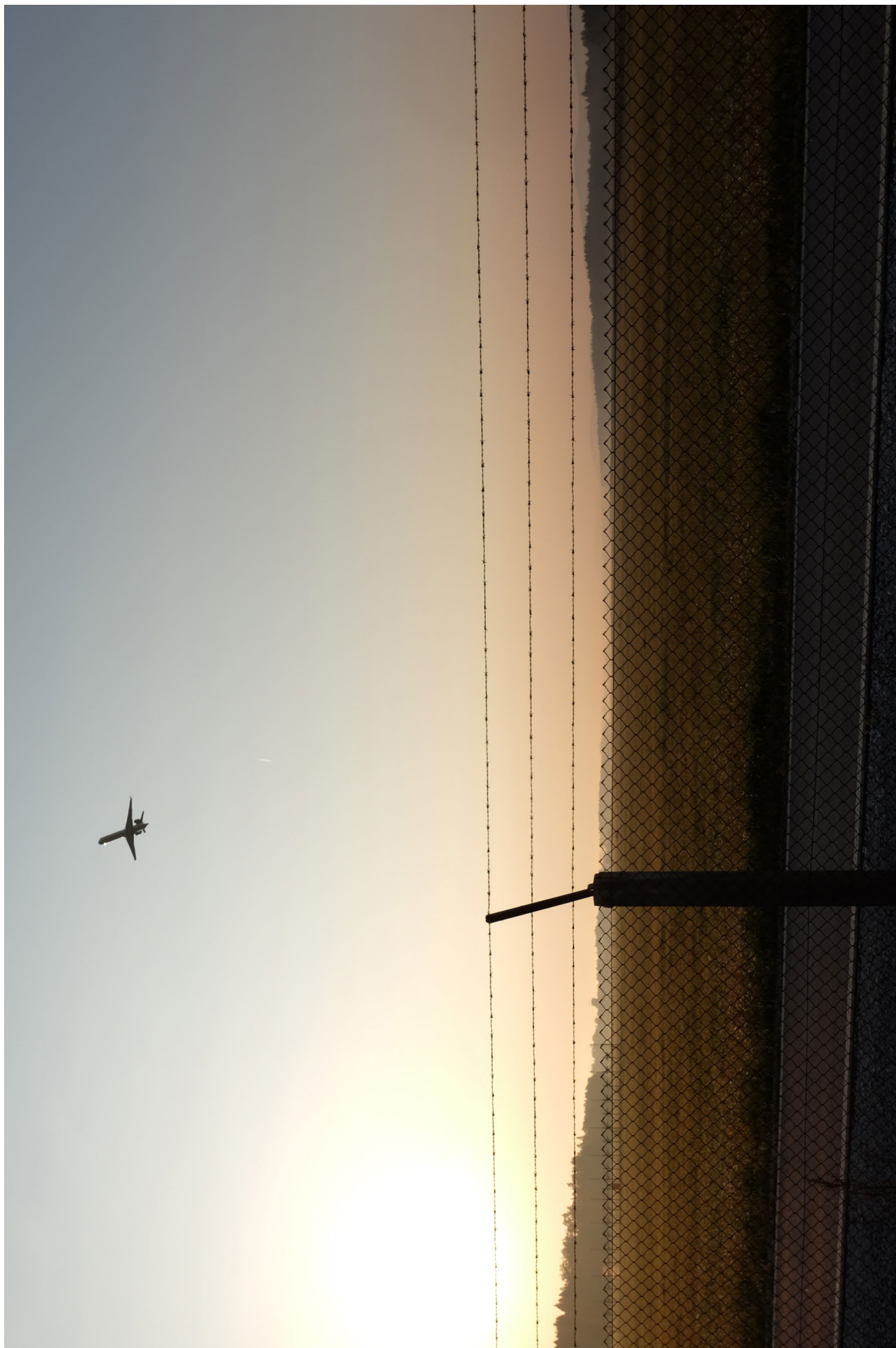


Photo Reference: Photo 4
Photo credit: Danijel Modrej (Slovenia)



Photo Reference: Photo 5

Photo credit: Yohanne Lamoulère — Tendance Floue (France)



Photo Reference: Photo 6
Photo credit: Marta Rybicka (Poland)

Your turn to play the fraternity card

Photograph analysis elements



Environment, Italy © Fabrizio Troccoli.



Fabrizio Troccoli

Fabrizio Troccoli is a freelance photo-journalist. He lives in Perugia (Italy) where he works for a regional online newspaper

Umbria24.it of which he is also

co-founder. He works at national

and European level both as a freelance and as a collaborator of the Canadian national newspaper "The Globe and Mail". Over the years his works were published in relevant national and international newspapers thanks to his collaboration with various photojournalistic agencies such as the Americans Splashnews/Corbis, Photomasi, new Press, La press. After graduating at the Academy of Fine Arts of Perugia, he channeled his passion for the photography, that he studied at the academy, in the field of journalism thanks to collaborations with various editorial projects. News is his main interest. Among his reportages, ([visible here](#)) there is the story of the earthquakes in central Italy and that of Aquila, the tragedy of the Concordia ship on the Giglio island, the murder of Meredith Kercher, etc. Fabrizio Troccoli looks always for stories where there seems to be nothing noteworthy, in the lives of ordinary people. Telling them is his passion, transforming them into images is his mission.

66 DETAILS FROM THE PHOTOGRAPHER

November 2019, during the high-water phenomenon - which tends to become more and more frequent and violent due to the climate change - Venice suffered enormous damage, of all kinds: a monstrous flood, which reached the second highest level ever recorded - 187 centimeters above the average tide, covered about 85% of the city and caused enormous damage

Felt impressions

Activity interrupted
Obligation to leave
Upheaval
Surprise
Emergency
Impotence/Humility
Solitude

Important visual elements

Outside the city
Water covers the lower half of the photo.
In the background, lowered shop curtains
Piled up bar seats
An elderly man, knee-deep in water, pulls his suitcase towards us.
Large colour unit

Possible themes

Environment/Ecology/Climate
Climate change/Climate migration
Natural disasters

Viewpoint questions

Why are the man and his suitcase in the centre of the picture?
How does framing create an omnipresence of water in the photograph?
Observe the choice of composition (arcades, chairs, windows...), the tones: do the man and his suitcase stand in opposition to or merge with the environment?

to some world's artistic treasures such as the Basilica of San Marco. In this photo, a man crosses San Marco square (symbolic place of the city) carrying luggage. He has to manage to get by himself. Behind him, the chairs of the bars are stacked on each other and the shutters are closed on a sunny day. Everything tells about a blocked and unrecognizable city.”



Mental health, Spain © Elvira Megías Quirós.



Elvira Megías Quirós

Born in Madrid in 1976, Elvira Megías began her professional career as a scene photographer in film and television. The difficulties of being able to reconcile being a mother and working on shoots

forced her to leave that field and start a new stage as an independent photojournalist. Since then, she has worked for various national media with whom she has published numerous editorial reports and portraits. Her field of militancy and research focuses on independent media addressing issues of motherhood and forms of upbringing, gender, feminism and gender violence.

Thus, in 2016 she carried out several campaigns for the Madrid City Council: *Madrid necesita feminismos* [Madrid needs feminism] and *Madrid Cultura Abierta* [Madrid Open Culture]. Besides, she is the photographer of the National Centre for the Diffusion of Music in the Madrid Auditorium (2018-2020) and the General Director for Cultural Promotion of the Community of Madrid (2018-2020).

66 DETAILS FROM THE PHOTOGRAPHER

I took this photograph of my daughter during the confinement caused by the COVID-19 outbreak. Millions of children in Spain went to school one day and the day after they were locked in their homes without being able to see their classmates, friends, teachers, grandparents, etc. for months. They were forced to face an invisible danger: the loss of family members, the compulsory lockdown, the uncertainty and anguish, the family stress. This unprecedented global health and socio-economic crisis is significantly affecting the education, mental health and access to basic health services of many children and adolescents. Specialists warn that while the school closure policy objective

Felt impressions

Suffering/Distress/Sadness/Malaise
Isolation/Solitude
Withdrawal/Concealment of discomfort
Confinement
Empty
Violence

Important visual elements

Woman crouching, crouching, from $\frac{3}{4}$ back
A grey and dirty wall
Reflection in a mirror: frame inside the picture frame
Stolen photo?
Neutral interior, no furniture except the mirror
Black and white contrast

Possible themes

Exclusion
Harassment
Withdrawal
Domestic violence/Abuse
Depression
Solitude
Physical or mental suffering
Gender equality

Viewpoint questions

What are the effects of cropping the grip on the mirror?
Why is the character's reflection also cropped?

is to enforce social distance, as well as the confinement, in the long-term, the closure tends to have a negative impact on children's mental health, causing the development of disorders such as depression, anxiety or post-traumatic stress. This image may reflect the expression of a mental disorder, such as depression. It also shows paradoxically the stigma for those who suffer from it, generally translated in the form of silence, incomprehension, impotence and loneliness. Once my little girl asked me: "Mommy, what is a mental disorder?" . I answered, "this is linked with our mind and it is a dark well to look into and get lost in, like that cave you've made for yourself."



Love and Rage, Croatia © Lara Varat.



Lara Varat

She was born in 1995 and spent her childhood in Kutina, where she finished her primary and secondary school. Although she has always been interested in art, during that period of her life, she did

not find a suitable medium for creative expression. She believes the reason behind this was living in a small community and the opportunities it provided.

After finishing high school, moving and changing her environment, she began to discover the cultural aspects of the City of Zagreb. In this process, photography became very close to her. From the beginning, the thematics of her photographs were closely related to routine and everyday life, with an emphasis on the people. Over time, these themes expanded from her personal and private circle, to public and sociologically themes that are close to her.

Since 2019, she has been studying at the Academy of Dramatic Art, University of Zagreb, at the Department of Recording and Photography.

“ DETAILS FROM THE PHOTOGRAPHER

On March 8th 2020, the fifth Night March for Women's Day was held in the City of Zagreb. The March aimed at highlighting the current position of women in society and demanded unfulfilled rights. It also served as a reminder of the historical struggle for the equality of women. In short, the participants were invited to an organized walk through Croatia's capital "for the battles that have been fought and will be fought in the future."

This photo was taken during the March and shows some of the members of the 'Women to Women collective'* that connects women for whom Zagreb is a permanent or temporary home (eg. Erasmus exchange students) and those who were forced

Felt impressions

Friendship/Joy/Smile/Mischief
Benevolence
Solidarity/Complicity/Union/Strength
Conviction/Pride/Courage/Challenge/Tension
Hospitality
Freedom
Questioning

Important visual elements

Faces of African and European women
Smiles
Looks towards the camera for a woman; towards an out-of-frame character for another.
In the foreground, 2 dark triangles formed by 2 back silhouettes facing the women
2 red scarves

Possible themes

Diversity
Gender equality/Women's rights/Feminist struggle
Solidarity
Intercultural friendships
Right of assembly and demonstration
Mobilisation/Conviction/Courage of commitment
Secularism/Religions
Migration

Viewpoint questions

Why associate the long focal length with a tight frame, how do we then perceive the women?

In what way do the blurred people in the foreground contribute to enhancing women's looks?

from their homes and had to look for them elsewhere (asylum seekers). The members carried a banner with the sign saying "They can't kill us all - love & rage" which radiates tenderness and joy, but also sends a firm, uncompromising message. Just like the banner, the women who carried it were warm and happy, but also determined and prudent. The moment captured in the photo explains their struggle - a struggle that is important in society, daring and humane.”

* ziviattelje.dk/projects-education/no-borders-program/women-to-women/



Migrations, Slovenia © Danijel Modrej.



Danijel Modrej

Danijel Modrej (Ljubljana, 1983) works as a freelance scenographer and designer based in Ljubljana, Slovenia.

After graduating from the Faculty of Architecture, he began working in the field of theater and film. He has collaborated with many renowned directors of his generation and has been awarded several times for his work. He also feels at ease in the field of graphic design and illustration. His works have been part of several joint exhibitions at home as well as abroad.

In recent years, he has shifted from institutional theater to street theater, where he was primarily interested in contact with people. With the theater group, he has toured at many acclaimed festivals across Europe.

He also started working with the non-profit organization Humanitas. Their collaboration is part of a long-running project "Through the Refugee's Eyes" that is still ongoing.

Felt impressions

Separation
Desire to escape
Confinement
Immobilisme
Deliverance/Release/Opening
Travel/Moving
Limit/Prohibition
Oppression/Loneliness

Important visual elements

In the foreground: wire mesh and barbed wire that closes off the space.
Sky occupying 2/3 of the image and glowing on the horizon
Plain landscape and forests, soothing, behind barbed wire.
Dark foreground
Aircraft in take-off situation
Absence of human presence

Possible themes

Migration/Borders/Displacement
Retention
Geopolitical relations
Means of transport

Viewpoint questions

How do the upper and lower parts of the photograph conflict?
How can we explain the domination of the foreground (grid) over the background (plane)?

66 DETAILS FROM THE PHOTOGRAPHER

At the time, I was working as a set designer on the theatrical experiential play "Through the Refugee's Eyes". We chose an old bomb shelter in the city center as a space for the performance. On the wall of one of the rooms, I imagined a photograph of barbed wire set up at the state border. When I was looking for a suitable photo in the area, I remembered that the airport was fenced with such a fence. In the morning, I went to the location and drove along

the airport fence and took photos. The sun was slowly rising and thinning the mists that stretched across the meadows. I remember driving down a dusty road, listening to Velvet Underground, and there was my camera in the passenger seat. I felt immensely free, to do something I like and something I enjoy. I thought to myself that I am too rarely grateful for that. ”



Discriminations, France © Yohanne Lamoulère - Tendance Floue.

Yohanne Lamoulère - Tendance Floue



Yohanne Lamoulère was born in 1980, not far from the Mediterranean sea. She obtained her baccalaureate in the Comoros and prepared a degree in art history

in Montpellier. Then, she graduated from the Ecole Nationale Supérieure de la Photographie in Arles in 2004, and finally settled in Marseille.

Yohanne has never had the fiber of the mercenary portraitist, whose framing would obediently erase the disgraced character to better include the “son of” promised to a bright future. She prefers the company of people. Not because she would have made a thick concept of it, but because that’s where she lives. She puts something of her own into her images, without ever falling into navel-gazing, that bottomless subjectivity which makes the world more opaque than it really is.

66 DETAILS FROM THE PHOTOGRAPHER

This photo was taken at Maison Blanche, a neighborhood in Marseille’s 14th arrondissement. Yohanne Lamoulère knows very well this place. She often photographs it as part of her long term work on Marseille’s working-class neighborhoods. Maison Blanche is a very underprivileged neighborhood, many condominiums are dilapidated and unhealthy. Living conditions are difficult there and several dramas have occurred in recent years (death of a 6-year-old girl in 2018 following a fall from the 12th floor of a building whose railings were no longer up to standard, fire in a condominium in 2019, etc.).

Felt impressions

Confinement/Oppression/Suffocation/Discomfort
Domination/Saturation
Inequality
Vertigo “inverted”.
Precariousness
Hoping to escape

Important visual elements

Plane widened by a wide angle lens
Low depth of field
Deep diving
Bars of buildings forming a wall
2 black children in foreground, heads upside down
Small triangle of sky (white) in the direction of vision
Deserted balconies (no humans) but with coloured stains

Possible themes

Childhood and immigration
Urban living conditions in the neighbourhoods
Precariousness
Discrimination based on origin or social background
Youth expectations
Migration
Class struggle
Interculturality, integration

Viewpoint questions

How are the looks of the two children (without seeing them) highlighted in the shot?

Why is the angle of the buildings at the centre of the photograph?

What effects does this construction of the vanishing lines produce?

A residents’ association (the Maison Blanche collective) has been created to put pressure on politicians, help the most disadvantaged and offer cultural and sports activities in the neighbourhood. This photo was taken eight days after the catastrophe of the collapses of the buildings in the rue d’Aubagne. All eyes turn to the Maison Blanche neighbourhood, which could also be affected by a similar drama if the buildings are left in their current state of decay. The photo was commissioned for the daily newspaper Libération.”



Intergenerational solidarity, Poland © Marta Rybicka.



Marta Rybicka

Marta Rybicka is a documentary photographer. Double laureate of GRAND PRESS PHOTO 2019, GPP 2017 finalist, she works as a freelancer. She began her career documenting the devastating effects

of an earthquake in Haiti and a flood in Poland. She has photographed everyday life and working conditions in India and Sudan. Currently, she is working on a long-term project focused on closeness and intimacy when faced with various challenges—war, illness or modern habits. She documents the everyday lives of Chechen refugees in Poland, as part of the Children from Brześć Station Project, and the lives of Poles living in the Pridnestrovian Moldavian Republic. Together with the “Pismo” magazine and “To działa” social organizations, she helps create an annual series of reports titled “Common Good”. She was a finalist of the Ministry of Culture and National Heritage Contest for Creative Scholarships and Scholarships in the Field of Propagating Culture. She runs photography workshops for children.

www.martarybicka.pl

66 DETAILS FROM THE PHOTOGRAPHER

Larysa lives in Cherkasy in the Ukraine.

It was once the City of the Apricot Blossoms. There were no chemical plants then. Many holidaymakers from all over the USSR would come visit. The delighted tourists were attracted by the sandy Dnieper beaches, the acres of pine forests, luscious fruits and vegetables grown on the fertile chernozem. Now it is the City of the Orphaned Mothers who try to survive by finding solace in religion, books, counting down, patriotism. Stories from one neighborhood, filled with the deaths of the young and the lonely lives of the old. Cherkasy – the City of the Rotting Apricots, where many people worked in the poisonous nitrogen plants, has experienced war.

Felt impressions

Isolation

Desire to learn/Curiosity/Openness/Discovery

Breakthrough/Digital divide/Adaptability

Offset/Contrast

Important visual elements

Interior of a flat

Window in 2nd plane

In the foreground, a curtain hides the left third of the picture.

On the right, an old woman sitting in front of a computer screen

Books and notebooks on the table

Non-sharp and rather dark colours

Light from the computer

Possible themes

Digital divide or adaptation

Intergenerational solidarity

Old age

Loneliness/Isolation

Evolution

Lifelong learning

Cultural life of older people

New communication and information technologies and social ties

Viewpoint questions

Observe the “frames in the frame” (computer and window): how do they respond to each other?

Why is the character placed at the bottom and at the end of the frame, for the benefit of which elements?

What sensations does this choice produce?

Poverty is everywhere. The older generation only reminisces about a time when the Soviet Union knew how to make them happy.

A few times a week, Larysa calls her older sister, who lives in Saint Petersburg, on Skype. Jehovah’s Witnesses read the Bible every day, alone or with their family, studying chosen passages.

Larysa is 80 years old, retired, and has not left her home in a year, due to illness. She often wears her woolen beret, warm socks and a vest, which protects her kidneys. When asked what she likes to eat, she says: a lot and everything, except for dark chocolate. Every morning, when we ate breakfast together, Larysa prepared the lard she uses to fry everything: potatoes, eggs or zucchini. ”

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 session supplied by Yves Bon on 33), 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 types of items:

- ~ factual information about the image
- ~ (presented below the photograph),
- ~ suggestions for elements to analyse developed by the training guide
- ~ authors (to the right of the photo).
- ~ We invite you to explore for yourself the polysemy of these photos without limiting yourself to the analysis examples listed here.

Putting theory into practice

Sample session: reading photos together with young people and children

Activity Goals

The goals of this activity, followed by collective reading, are to enable the child or teen to follow these four successive steps:

- ~ **Express** what they feel when viewing the photographic image (perception/first connotation).
- ~ **Create** a complete description of the photo (denotation).
- ~ **Relate** their feelings to the signifiers used (interpretation/second level of connotation).
- ~ **Compare** their interpretation to that of others (exploring polysemy).

A workshop on reading an image allows the child or teen to:

- ~ **Maintain a deeper**, more linear and set form of intelligence and memory when looking at images.
- ~ **Learn to manage** impulsive reactions when faced with certain visual stimuli.

Skills Practiced

- ~ **Express one's self** clearly using appropriate language when speaking.
- ~ **Observe and describe** to analyse information.
- ~ **Discuss, question, defend** a viewpoint.
- ~ **Demonstrate** critical thinking when reviewing and processing information.

A few suggestions

Displaying photos

We recommend putting the photographs on the board one after the other, printed on A3 paper (or project them on a screen). Projecting an image works better

for “guided” reading than working with a document on paper. Using a projector also allows the group leader to establish a separate time to observe the visual stimulation and a time to reflect on it.

Printing the eight photos on both sides of A3 sheets also makes it possible to post several of them at once, if you want lead a comparative reading or look for similar thematic elements in different photos.

Sample Session 1 (primary school)

We chose to illustrate this session with the photo taken by Yohanne Lamoulère (Agence Tendance Floue). For younger children, we advise you begin with a manipulation phase so they can better understand the image.

Instructions

Educator or leader gives successive instructions. Group members follow the instructions and record their observations before moving on to the various agreement and discussion steps presented above.



01 | Observe an image (cropped photo)

- ~ **Show this reframed image** to the group for 10 seconds without any instructions beyond being attentive and quiet.
- ~ **Ask the children** to think about what impression this photo made on them or what they were thinking about when they saw it, but without saying anything out loud (even to their neighbour).
- ~ **During this time, distribute a copy of the photo** (if possible in A3 size) to the children just as it was shown, maintaining the white space around it.



02 | Imagining what's off-camera

- ~ **Ask the children to** draw everything they imagine in the white areas around this photo, showing them how certain elements are cut by the image border and that they can start their drawing on the borders of the part of the photo that's printed.
- ~ **During this time**, go around to each child and make note of the interpretations or impressions they felt when they first saw the photo (on the back of the sheet, for example).

03 | Discussion

- ~ **Display** the completed drawings on the board. Compare. Highlight the similarities and differences.
- ~ **Read** aloud the interpretations each child gave.

04 | Building an interpretation

- ~ **Allow each child to support** the meaning they shared by asking them to cite one or more elements seen in the photo as well as those they added themselves in the drawing using a phrase such as "I felt this because of that particular element".

For example:

"I thought there was no one left, that they were all at work or at school."

"I felt a little sad because it was deserted, and there were no colours."

"I thought they were all partying in the courtyard."

"I thought that was life, because we could see all the people's things."

Now it's time for the group to discuss and bring together the photo's various messages.

- ~ **(Possibly) note the polysemy** that may appear when the photo is observed and emphasise that if we don't all have an identical interpretation, it is because we focused on one point rather than another (those who first noticed that the man is resting/those who noticed the man's difficult living conditions through his expression).
- ~ **Explain** that every shot sets a field of view that is shown to the viewer and an off-camera area that isn't shown (but that each person imagines for themselves).

05 | The photo in its original framing

- ~ **Show the photo** as it was taken and show what actually existed in this shot and what (possibly) could have been imagined by the children, in the "off-camera" of the cropped photo.
- ~ **Identify details** that could give indications of what was not entirely seen (all the elements of life on the balconies) and that could help to imagine the "out of focus".
- ~ **Locate the place and the date** of the shot. Make hypotheses about the history of its realization.



06 | Reading what the photographer says about this image

Elements provided by the photographer p.29 of the toolkit allow you to compare how the photo was perceived and experienced with the information that the photographer has given on how it was taken and her intentions.

Sample Session 2

(easy year of primary school, secondary school)

We offer several examples related to the photo taken by Yohanne Lamoulère (Agence Tendance Floue) for each step. Each box presents some of the many potential responses.



01 | Express feelings

- **Show the image** to the group for 10 -15 seconds, without any instructions beyond being attentive and quiet.
- **Ask the young people to write down:**
 “One thing that stood out to them in the photograph”;
 “What impression it gives or what they felt when they looked at it”.
 Putting things in writing is an important step: in the following phase, it will help young people to avoid copying what others have already said.

Here are some possible elements of answers (non-exhaustive list):

- These children call one of their friends.
- There is noise on the floors, that’s why they are watching.
- It’s as if they were locked in the courtyard.
- It looks like bars or barriers.
- **Discussion**
 - On the board, list the responses in two columns: one for Feelings and the other for Description.
 - Accept all responses without commentary; do not discuss them during this first step.
 - In the sample table below, the descriptive elements are listed next to the feelings that go along with them (for example, “There is noise on the floors, that’s why they look at them.” in the Feelings column, and “The balconies are deserted.” in the Description column).
 - At first, record them in the order they are said and you will connect them later, as explained in the third step.

Feelings

- These kids call one of their friends.
- There is noise on the floors, that’s why they look at them.
- It’s as if they were locked up in the courtyard.
- They want to get away.

Description

- It’s like bars or barriers.
- The balconies are deserted.
- We can see some items such as a bicycle and drying clothes.
- We only see a tiny piece of sky.

02 | Describe the photo

Visual elements (including written elements)

- In the foreground, two children from the back, heads upside down.
- In the background, two bars of buildings form an angle.

Lines and shapes

- The use of a “wide-angle” focal length accentuates the effect of the building’s bars.
- The deep dive accentuates the domination effect of buildings on humans.

Depth

The use of a “wide angle” focal length and the absence of sky reinforces the enclosing effect.

Show the photo again

- **Verify** whether the elements describing the photo (those the young people listed) are all present in it.
- **Make any necessary corrections** to the table, erasing from the list anything that doesn’t appear in the photo (this does happen!).
- **The young people could be asked to distinguish**, by means of colour codes:
 - The visual elements (faces, a gesture...).
 - The lights, the contrasts.
 - Lines and shapes.
 - The organisation in the frame (up/down, right/left...).
 - The depth of field (for example in the Slovenian photo p.22), the great depth of field reinforces the impression of loneliness of those behind the barbed wire.
 - Sharpness and blur (for example in the Croatian photo p.21) some faces are blurred to further isolate the 2 women in the centre of the picture.

View from a distance/get closer

- ~ Ask the young people if all elements in the photo can be described when observed from a distance.
- ~ In the Description column, list any elements that can only be seen when the viewer gets closer. (For example in this case, the objects that are on the balconies.)

Identify additional elements

- ~ For some photos, it may be useful to look for:
- ~ Images within the image: painting, photo, etc.

03 | Building an interpretation

- ~ **Ask each young person to justify**, support the meaning they shared (listed in the Feelings column on the board) by citing one or more elements seen in the photo.
- ~ **Prompt group to connect**, term by term, the elements in the Feelings column of the table with those in the Description column using a phrase such as "I felt this because of that particular element".
- ~ **Connect them** with arrows between the columns.

For example:

"I thought there was no one left, that they were all at work or at school."

"I felt a little sad because it was deserted, and there were no colours."

"I thought they were all partying in the courtyard."

"I thought that was life, because we saw all the people's belongings."

At this point, you could also ask the young people to "imagine a story based on elements in the photo that speak to you".

Now it's time for the group to discuss and bring together the various "reactions" to the photo.

- ~ Possibly note the polysemy that may appear when the photo they observed for the first time (those who first notice the deserted balconies/those who especially noticed the 2 children).
- ~ Highlight that we didn't all have the same interpretation because in our immediate memory of the photo, we focused on one element more than another.
- ~ Note also, if it's true for certain photos, that an element is so strong that it leads to a unanimous interpretation. This is the univocal message that advertisers want most often to place in the foreground of the work they create.
- ~ Locate the shot in the time and place it was taken. Generate hypotheses on how it was created.

04 | Sample exercise: changing the frame

- ~ **Cover part of the scene** to frame the same scene differently or only show one detail. (For example, compare the actual frame with frame 1 presented in the document sheet for primary school above.)
- ~ **You can then ask** the young people: which framing lends itself to one interpretation over another? (Frame 1 focuses on buildings; Frame 2 highlights the relationship of children to their environment).

Explain that every shot sets a field of view that is shown to the viewer and an off-camera area that isn't shown (but that each person will imagine for themselves).



Framing 1



Framing 2

05 | Reading what the photographer says about this image

The document sheet p.29, allows you to compare how the photo was perceived and experienced with the information that the photographer has given on how it was taken and her intentions

These sample sessions were created by Yves Bon from la Ligue de l'enseignement Rhône-Alpes.

Putting theory into practice

Sample session adapted for younger people

With younger children, we recommend that they first go through a phase of manipulation so that they can get to grips with the image better. We have chosen to illustrate this session using the photograph taken by Fabrizio Troccoli (see page 25 of the toolkit).

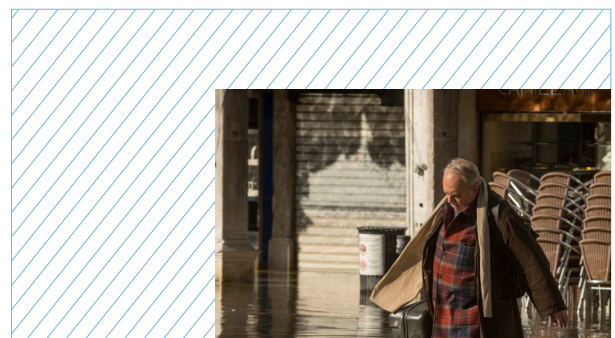
01 | Observing an image (cropped photograph)

- Show this cropped image to the group for 10 seconds, without any particular instruction other than to be attentive and silent.
- Ask the children to think about “what this picture looks like or what they thought of it when they saw it”, but without communicating this aloud (or to their neighbour).
- In the meantime, give each child a sheet of paper (if possible, A3 size) with the reproduction of the photograph as seen, respecting the white space around it, that corresponds to the initial framing.



02 | Imagining the off-screen

- Draw everything you can imagine in the white parts of the sheet around this photograph, noting that some elements are cut by the frame of the picture and that you can start the drawing from the edges of the part of the photograph that is printed.
- During this time, pass by each child and note the interpretation or impressions that were felt when the photograph was discovered (on the back of the sheet for example).



03 | Pooling

- ~ Show finished drawings on the board.
- ~ Compare.
- ~ Highlight similarities and differences.
- ~ Read aloud the interpretations that have been given by each child.

04 | Building an interpretation

Allow each child to argue the meaning they have put forward by asking them to quote one or more elements that can be seen in the photo as well as those that they themselves have added to their drawing, by constructing a standard sentence: "I thought this because of this particular element".

For example:

- ~ "I thought it was windy because the coat was flying a bit".
- ~ "I thought the man was carrying the pile of chairs that you can see behind it because it is a little tilted".

To note (possibly) the polysemy that may have appeared during the observation of the photo and to show that if we have not all given an identical interpretation it is because we have favored one element over another.

- ~ Explain that every shot determines a "field" that is shown to the spectator and an "off-camera" which is not shown (but that each one represents himself in his own way).
- ~ Look for details that could give an indication of what was not fully visible (e.g. reflections under piles of chairs, the difficulty of walking that can be read on the man's face) and which could be used to represent the "off-screen and that could be used to represent the "off-screen".
We can also, at this stage, ask for an imaginary development around the photo, based on elements that speak to us.
This will enable us to tackle one of the themes presented in the dossier.
- ~ Give the title of the photograph.

05 | The photograph in its original frame

- ~ To show the photograph as it was taken and to see what really existed in this shot and what (possibly) the children could have imagined, in the "out of focus" of the cropped photo.
- ~ Look for details that could give an indication of what was not fully visible (e.g. reflections under piles of chairs, the difficulty of walking that can be read on the man's face) and which could be used to represent the "off-screen and that could be used to represent the "off-screen".
- ~ We can also, at this stage, ask for an imaginary development around the photo, based on elements that speak to us.

This will enable us to tackle one of the themes presented in the file.

Give the title of the photograph.

06 | Read what the photographer says about this picture

The file sheet will enable us to compare the way the photograph was perceived and felt with the information its author gives about the conditions in which it was taken 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.**
(See Reading photos together on 33)
 - 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. Emphasise 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 analysing the first results

- ~ A group presentation is made as soon as the cameras are returned, projecting the photos taken.
- ~ Analyse, 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 analysed.
- ~ Give advice for the next photos.
The work can be individually structured, with sub-themes chosen to more deeply explore the ideas.

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. Analyse, 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.

05 | Choosing for public presentation

An adult group leader makes the final selection, taking into account the opinions expressed by the young people.

A subsequent session is dedicated to explaining the artistic choices made.

Presenting the Completed Work

Host an exhibition showing with an external audience to explore the emotions of other young people and adults.

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

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

"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

1. "Female - Male"

2. "Equality, it is not a rocket science!"

Putting theory into practice

What is a writing workshop?

La Ligue de l'enseignement promotes artistic education based on artistic and cultural practices designed to give people independence throughout their lives. Reading and writing practices are based on a crucial issue: access to the symbols that control society.

Writing workshops provide spaces for amateurs and professionals to connect, based on the principle of exchanges between an individual and a group, the personal view of each person and the universal nature of a cultural approach.

Writing workshops allow people to:

- ~ access an imaginary space through an action that activates writers' emotions and creative capacity;
- ~ connection to literature through literary works and authors;
- ~ experience a creative process with all its attendant risk-taking and enjoyment;
- ~ and build a relationship with literature through the pleasure of reading and writing.

A Cultural Project

A project is organised around:

- ~ participating in cultural experiences that frame and support participants (learning about works, visiting
- ~ locations with books, exploring all of the careers and cultural systems related to books);
- ~ and putting the artistic pursuit into practice in actual writing workshops.

A writing workshop includes all players in the book supply chain in a given area: authors (writers, illustrators, etc.), book makers, editors, bookstores and those who assist people in discovering books (librarians, teachers, educators, coordinators, etc.).

One of these individuals is in charge and serves as project leader.

The educator, coordinator or librarian manages the educational and cultural process. They are the project coordinator.

The author manages the creative process experience. They are the workshop coordinator throughout some or all of the project.

These partners agree on:

- ~ how much time will be spent on the cultural experience and in actual workshops;
- ~ what the literary project will be that brings together writers and an author to ensure it is developed;
- ~ what creative writing idea and format will be used as the workshop's outcome;
- ~ and how training and information about the experience will be shared.

Artistic Practice in a Workshop

In a writing workshop that includes group sharing, each writer is invited to produce text, share it with readers and make changes to it. No matter what the workshop's objective is, the writer is encouraged to put into practice their own freedom to write. Whether it's individual or collective writing, the group works on the principle of solidarity, through writing that is always intended for an audience and reading that is always shared.

01 | A First Draft, or How to Start Writing

All of the right conditions need to be in place for this entry into the world of fiction:

- ~ a location: a place for the workshop and for creation;
- ~ a workshop coordinator (writer, illustrator, author);
- ~ and opportunities to write.

These opportunities:

- ~ are suggested by the author (writing prompts, format or topic guidelines, etc.);
- ~ ensue from the situation created (workshop's physical set-up, availability of books and readings, etc.);
- ~ are sought out (visiting an exposition, getting in touch with nature, etc.);

- and result from experiences with other artistic fields (photos, objects, paintings, videos, etc.).

Each writer is personally engaged in this individual work. They produce without hesitation. They explore themselves through the collective creation process. They verify and debate. They learn to recreate and generate progressively more complex material. Comments given after the pieces are read (from the workshop coordinator or other participants) aren't judgements on the words or quality. Instead, they are references to literature and comparisons of one text to another so that each person can understand the many possible responses to the same writing situation.

02 | Rewriting, or How to Continue

The goal of the workshop's first step is to encourage participants, showing them it's possible to write and make a way through the writing practice. Then, to go even further, the workshop coordinator will suggest new guidelines to lead participants to destabilise their first draft. It's through this perpetual movement of stability and instability that each person will progress down the path, taking their writing to the next level.

Corrective actions:

- learning how to be concise, made after the text development step;
- observing authors' texts and the links they consciously or unconsciously make;
- discovering areas to work on related to the first written draft's potential (creating one's own rewriting rules using numbers, colours, etc.).

03 | Finalising, or How to Stop

A text can always be reworked

A writer must learn to work towards deadlines for when text must be given to an editor.

In the workshop, it's important to admit that at a certain point, the workshop's collective and individual experience must come to an end.

This limit is often imposed by the author's availability and budgetary constraints, as well as the original intent: a writing workshop is not a writer's school. It's an experience in literary creation. This is where the question about how to stop comes in. It's important to mark the end of the path.

How to finalise written texts

There must be a way to remember and value this exceptional experience.

And the way these texts will be used must be negotiated by group decision.

Options include reading for others in small groups, a public reading event, individual self-publishing, printing for public reading spaces or book events, etc.



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Putting theory into practice

Leading a collective writing workshop

This proposal is the result of a writing workshop led by the author **Pauline Guillermin¹**, during a training course implemented by **la Ligue de l'enseignement**. For a better understanding of what a writing workshop can or cannot be, please refer to the table which was produced collectively during this training course (at the end of this part).

Duration of the workshop

2h to 4h according to the age of the participants

Necessary materials

- ~ Sheets of paper and pencils
- ~ Printed or video-projected images of the operation

Privileged public

Starting at 8 years old

First sequence (60 to 120 min)

Step 1

- ~ Draw up **a list of words** related to the operation (living together, cohesion, respect, tolerance and diversity, etc.).
- ~ **Choose** a word **individually**.
- ~ **Share your word with two** other people (you'll get one too).
- ~ **Choose individually a word related** to the one you have been given.
- ~ **Write a short sentence including the three words** (yours, the one you were given, the one you added).

Step 2

- ~ **Form groups** of three or four people.
- ~ **Read** the sentences, **list the qualities** of each one, identify **common points** and differences.
- ~ **Identify the "quality" of each one** (this involves identifying the singularity of each text, qualifying what refers to the author and how everyone understands him or her).
- ~ By **mutual agreement**, correct and **rewrite the sentences** to make them more appealing to you.

The reading of the sentences can then be done in a larger group and, if you want, the sentences can be exchanged between groups and the operation can be repeated.

Second sequence (60 to 120 min)

Step 1

- ~ **Choose** an individual **picture** (this requires paper prints of the photos, on the back of which you can write).
- ~ **Choose three evocative words** associated with this picture and **write them** on the back of the picture.
- ~ **Give the image to your right-hand neighbour**.
- ~ When you receive a new picture from your neighbour on the left, **choose three evocative words again and write them** on the back of the picture.
- ~ **Give the image to your right-hand neighbour again, and re-write three words** on the new image you have received.
- ~ From the **nine words at your disposal**, write a **text that resonates** with the image, using as many of these nine words as possible. To help you, you can use a "catchphrase" that you have taken at random or almost at random from a book of some kind.

Step 2

- ~ Work in **groups of two or three** people.
- ~ **Read each of your texts**.
- ~ **Identify the "quality" of each text** (this involves identifying the singularity of each text, qualifying what refers to the author and how each person understands him or her).
- ~ Repeat the same operation but **in a larger group** this time.

At the end of these two workshops, you will have a set of numerous and diversified texts which are as many possibilities of messages to write on the cards of the operation before sending them to a recipient.

As all of the texts have undergone changes in the additions of the transformations that come from other people, each of these texts can be considered as a collective text belonging to no one in particular. This is why everyone will be able to choose the text of his or her choice (even if he or she has not contributed to close the parenthesis, to copy it onto one of the postcards).

1. www.paulineguillermin.fr/a-propos

What is and what isn't a writing workshop

It is/ should be	It isn't/ shouldn't be
Building confidence	Expecting a specific, precise result
Give free rein to expression, imagination	Leave participants on their own
Create a framework that "guides" the writing process.	Improvisation: upstream work required
To guarantee good conditions of concentration	Striving for perfection
Valuing any contribution (no judgment), not only in writing but also in the questions, opinions... of each person.	Facilitate a therapy workshop
To pose constraints that become guidelines	Judging
Allow participants to express themselves freely	Closing in on oneself
Organize yourself in terms of materials (space, sheets, ...)	
Setting a frame of benevolence	
A lot of preparation work	
Being a facilitator	
Exchange	
Being an educator	
Asking questions	
Having a voice	
Managing your time	
Reflect	
Imagine	
To be caring	
Adapting	
To say Thank You	
Complicated	Humiliating, embarrassing, shameful
Playful	Impossible
Plaisant	Unpleasant
Interactive	Too long/too short
Progressive	
Open to all	
Listening	A competition
A mediation tool	A waste of time
Sharing	A one man show (do not put yourself forward)
Silence (work)	A source of stress
Taking a risk	A bad moment
	A moment of judgment
	A school moment

Putting theory into practice

Leading a writing activity with youth

There are a myriad of ways to support children and young people through writing practice. Contact your department's Ligue de l'enseignement who can provide additional advice or organise training in how to host writing workshops using the "Let's replay the Fraternity Card" framework.

You will also find a guide on 42 entitled What is a writing workshop?.

This was created by a national Ligue de l'enseignement group working on this topic.

01 | A Set Framework

"Trust each other and consider lack of knowledge, awkwardness and shame as unexpected resources. Imagination is the most shared thing in the world. It never diminishes or uses terms of disability: blockages are imaginary knots. One must also forget the will-based attitude. Writing is first and foremost working with and on weakness. It is crucial to give full credit to participants, no matter who they are, and to grant them fraternity (the more difficult the situations faced, the greater the need for empathy). Encouragement, support and approval must always be given to the youngest children's work, which they should complete as a simple act of discovery. Never make value judgements, give negative criticism or act with moralising impatience towards the youngest writers."

Hubert Haddad, Extract from *Six Principes Majeurs en Prélude*, Principe V, in *Le nouveau magasin d'écriture*, Ed Zulma, 2006.

Within the "Let's replay the Fraternity Card" framework, writing is done within a framework that defines it:

- ~ **Writing has a context:** it is an activity that must be include discussions on the questions at hand before writing begins.
- ~ **Writing has a characteristic:** it is tied to a photograph that informs and supports the text that it helped inspire.
- ~ **Writing has an audience:** the text has an imaginary reader, which is one of the most important criteria that prompts someone to create a piece of writing.

- ~ Young writers must have a choice: without the ability to make choices, a true personal investment is impossible. *Options could include choosing the photo they want to write about, choose the writing format, etc.*
- ~ **Writing must be creative:** it should be separate from scholastic work and thus should not be graded.
- ~ **Writing can always be changed:** the first draft is rarely the best.
- ~ However, at a certain point, the writer must decide when to stop.
- ~ **Collective readings of draft or completed texts helps personal writing evolve:** It is important to strictly frame these readings. When comments are given, people must be carefully protected. This is also an opportunity to educate participants about debating and evaluating with a critical eye.

02 | Writing and Photography

The "Let's replay the Fraternity Card" framework contains writing activities based on a photograph. This photo can be a simple tool for giving a writing prompt. Photographic language is familiar to many people. A photo easily speaks to us. By activating their imagination, it helps each participant find their words. It can be described. It makes explicit suggestions. In parallel, it evokes feelings and awakens memories.

It invites us to consider the implicit, what is off-camera. Jumping-off points for stories, imaginations and writing can be created for each selected photo:

- ~ describe this image to someone who hasn't seen it,
- ~ imagine what brought the person in the photo here,
- ~ imagine what the person in the photo experiences the day after this shot is taken,
- ~ imagine what is going on outside the photo's frame,
- ~ describe the faces of people in the photo,

- ~ create a title for this photo,
- ~ describe an image, focusing mainly on its colours,
- ~ imagine a conversation between the person in the photo and someone outside the frame,
- ~ imagine a conversation between the person and the photographer,
- ~ imagine what things look like from the point of view of an object in the image,
- ~ and imagine what the person in the photo dreams about.

03 | Play With Words

To free the imagination and inspire writers to use creative license, it's useful to lead one or more word play sessions.

Writing to elicit emotion is challenging because it needs to lean towards a creative process that will ideally take into account a style, a format and an emotional intensity to express.

To help stimulate writing, to avoid starting from nothing, it's often easier to set constraints in advance that require text to have a specific form, allowing writers to play with how to express themselves within that frame.

04 | Writing Haiku Poems

Writing haiku poems is a very enriching exercise to transition **into literary writing**.

It stimulates the imagination and writing at the same time.

The next page contains a sample workshop outline for leading children to write poems.



- ~ Over a hundred forms for use as writing prompts: oulipo.net/contraintes
- ~ A few writing prompts designed to produce long texts: zulma.fr/jeux-litteraires.html
- ~ A catalogue of the most recent writing prompts: professeurphifix.net/expression/sommaire_expression.html
- ~ A few writing prompts with rules, writing samples and references: a.camenisch.free.fr/pe2/ecriture/ateliers.html
- ~ Haddad H., *Le nouveau magasin d'écriture*, Éd. Zulma, 2006. This work offers a variety of plans and many unique combinations, as well as a vast range of tests and authors, to connect writing and reading through the same creative and freeing perspective.
- ~ Frenkiel P., *90 jeux d'écriture - Faire écrire un groupe*, Éd. Chronique Sociale, 2005.
- ~ Check out all our thematic resources starting on 57.

Putting theory into practice

Haiku example

Haiku is a rigid poetic form from Japan, with a strong symbolic component. It is an extremely short poem that expresses the evanescence of life.

About the Background

In the framework of the writing prompts we're focused on here, the goal is to aim for the spirit of haiku, which is an extremely subtle literary form in its prosody as well as its sensitive progression.

- We ask children to think about a time when they felt true emotion. For the theme we are discussing, this emotion should also be linked in some way to the fraternity theme and the photo the text will accompany.
- Once this emotion is identified, it's time to write. A haiku is never written in one draft. It's written, re-written, refined, filled with a wide range of emotion (sadness, joy, anger, etc.). Often, a haiku bears witness to a perspective on life without suggesting effects, without excess.

About the Form

For purists, a haiku:

- contains 17 syllables in three short verses of five, seven and five syllables (one can keep to this "long, short, long" rhythm while still taking some liberties with the number of syllables),
- avoids rhyming,
- often starts with a wide-angle view and ends with a close-up: the haiku's key is often in the last verse with ever increasing emotion,
- always contains a word (the kigo) that references nature or a keyword about one of the four seasons,
- relies on the five senses,
- has a very simple and clear style: no explanations,
- few or no articles or adverbs,
- is written in the present tense,
- each of the three lines starts with a capital letter, and avoids punctuation.

Examples

All small groups
Hérons in the sky
Autumn dusk

Ryokan (Japanese poet, 1758-1831)

The wind
Hesitating
Draws air cigarette

Paul Éluard (1895-1952)

Example Haiku Written by Children for This Activity

- | | |
|--------------------|--|
| student in CM2 | Winter morning
Two chickadees fight
Over butter |
| Issa, Valence | Sewing balls
And never playing
Life of child slaves |
| student in CM2 | Beauty in basket
Black the next day
Was informed |
| Tiphaine, 13 years | Human being's colour
Cannot decide
About true friendship |
| Eddie Garnier | Pregnant woman
Searches for money in snow
A city bus waits |
| Sasaki Toshimitou | Hiroshima in autumn
Suddenly a sunset
Colour of blood |
| Aïcha | Winter man sweats
Carries a too-heavy bag
Work for North Africans |
| T.B. | On her dirty apron
Schoolgirl wipes the hand
That Camara squeezed |
| Aude | Give yourself to world
Fragile peace
Wrapped in silk sheets |
| Manon | Happy one like Boris
Who made laugh
Children from other countries |

Putting theory into practice

Sample session: writing workshops

Writing Workshop Objectives

By taking a gamble on the fact that we can all be creative we're playing the fraternity card.

During the same workshop, include the two main goals of popular education: citizenship education, and artistic education and cultural experience on the other. Thus, it's both a literary action and citizen engagement because it involves creating a poetic work for an unknown person, echoing photography which is itself a symbol of our society's diversity. This workshop allows participants to explore their own prejudices and views on immigration, young people, family, disability, inter-generational relationships, etc.

The following workshops fit squarely into the general goals of the project: reflecting on racism, discrimination, views of others, etc. They help participants discover the pleasure and the power of writing and touching a recipient with their message.

Playing the fraternity card means being aware that we cannot exist without others, that it's the giant web connecting each of us that creates the ability to live together, that we weave all of the strands together each day through gestures, actions, conversations, things we write, how we look at each other...

Workshop 1

Materials

- ~ multiple poems, incipits (opening lines of text),
- ~ tape or glue,
- ~ A4 paper, paper strips.

Outline

Observe

The six photos show part of the world's diversity. Observe and write a word that comes to mind for each of them on a strip of paper. (Each person will have six words.)

Get Inspired

We always see through the lenses of what we already know, what we have experienced, and with the help of what older generations have given us, with the culture we

were given. Poets have written about fraternity, peace, hope, revolution, pain and so much more. They will help us forge our own view of this diversity.

- ~ You will copy expressions and little poetic phrases that you'll put on the photo of your choice.
- ~ To do that, you will take a piece of blank paper that you will tear into little pieces as you go between the texts and the photos.
- ~ You will stop when each photo has five fragments.

Make Associations

- ~ Choose a photo and find the word that you wrote about it on your strip of paper.
- ~ In the middle of a piece of paper, tape or glue the edges of the five fragments.
- ~ Using word association, think of a word that links your word and each of the fragments.
- ~ For each of the five words you found, think of two more using word association, then three more by exploring the word's characteristics.

For example: The characteristics of the word "diversity" can make us to think of: diverse, universe, verse, curse, purse, terse, nurse, urn, burn, turn, etc.

Write a First Draft

- ~ Now you are on the verge of a text. All you have to do is create a text from all of these materials (expressions and words). Using as much of the material you've gathered as possible, adding as little as possible besides connecting words, write a first draft related to your central word, but without naming it.
- ~ You will have 10 minutes. (This is the amount of time announced, but facilitator can allow more time if needed since what's important is that each person write.)

Text should not be longer than one side of an A4 sheet (but you can use an A5 or A6). Find an incipit that will start your text...

Display

Put up the texts. You will read the texts with friendly eyes that look for a connection, an exchange. To do this, use the words on your strip and your collection of poems.

Read a text and attach one of your seven words left on your paper strip.

And, on another sheet, copy an expression that speaks to you, that you enjoy, that seems to fit with your text.

Follow this same process until you have placed all of your words and copied the same number of little phrases.

Note: once a text has seven words, no one can add any more to it.

Expand

- ~ Take down your text and words that go with it.
- ~ From among the words attached to it, choose the one that seems to least fit with your text.
- ~ Create two lists of three words each using word association for one list and the word's meaning for the other (see step 5).

Think About Audience

- ~ Think about someone close to you (parent, friend, etc.) or a public person you would like to send or dedicate your text to.
- ~ Rewrite your text, incorporating the new material (words and expressions you took). Add, remove, move around, transform... Remember your text is dedicated to the person you chose (who should not be named).

Send

- ~ Copy your text onto the card, paying attention to legibility, presentation, spelling, etc.
- ~ Send it... first to the participants.
- ~ Then to an unknown recipient.

Listen

- ~ Listen to your text. Each one will randomly draw someone else's text and prepare to read it with the goal of making them enjoy it.

Analyse

- ~ Analyse the concrete activities, such as the workshop film; what you learned, understood, worked on during this writing workshop; what you felt and when you felt it, etc.

Workshop 2 variation: the fraternity wall

Materials

- ~ numerous poems,
- ~ tape or glue,
- ~ A4 paper,

- ~ paper strips,
- ~ incipits (opening lines of text),
- ~ project's visuals and cards (a few more than the number of participants).

Outline

Construct

Put up the six visuals with two blank sheets of paper below.

Each sheet should be folded in four (which makes 48 boxes, the "bricks" of the wall).

Using word association, fill in each of the sheets with the following guideline: each of the bricks must have at least one word in it. Read the other words as you go along so you don't add the same word more than once.

Make It Your Own

- ~ Read, look at, choose... one of the nine photos (take the corresponding visual) and write on the lower sheet a word that is still missing, one that's important to you and that still isn't listed.
- ~ Write it on the palm of your hand as a way to make it your own (it's part of you, it's your inner space, your commitment, your dream, your revolt...).

Draw an Outline

- ~ Trace your hand onto a new sheet of paper.
- ~ At the end of each finger (on the fingernail), use word association to create and write words connected to the word physically written on your palm.
- ~ Then, extend each of them in a cascade inside the finger (write at least three words in addition to the one at your fingertip). Leave enough space between each word so there is room to write something between them.
- ~ Be careful not to show anyone the word written on your own palm.

Work on the Central Word

...the one written on your palm, this time focused on the word's characteristics. Look for related words based on the word's characteristics: the letters, syllables and sounds.

For example: From the word "hand", I can come up with: band, sand, grand, ground, round, pound, count, etc.

List around 10 words.

Lend a hand

We don't write by ourselves in an ivory tower...

- ~ We need others (peers who are going through the same workshop adventure with us and writers who have come before us), their viewpoints, culture and the literature they're making. So, we are going to

lend a hand.

- ~ Pass your hand to the person to your left who will write (offer) a word in the fingers created either using word association (the meaning game), or using the word's characteristics (the sound game).

Share culture

We don't write by ourselves in an ivory tower...

- ~ Hand out literary texts. (For example, texts from different authors in various styles. Plan for about 40 for a group of 20.) Pass them around to all group members.
- ~ Each person is invited to find five expressions from five different texts (a group of words, no longer than a line) that speak to them, that make them think of their word (the one written on the hand) and on the photo.
- ~ Write these found verses on five paper strips,
- ~ Each person will choose three of the five poetic expressions that fit well with the words written at the ends of fingers and attach them to the corresponding fingers.
- ~ The two others will be gifted: one to the person on the left, the other to the person on the right.
- ~ When you receive these gifts, attach them at the ends of the two remaining fingers.

Share the Wall

- ~ Cut the 6 x 8 wall bricks (48) and divide them among participants.
- ~ Creating expressions: Each person, drawing inspiration from the world of literature, is invited to create five poetic expressions using the words found on the paper hand.

Note: do not use the word written on your own palm.

Assemble

- ~ Now you are on the verge of a text. All you have to do is create a text from all of these materials (expressions and words), weaving each of these strands of life together. Using as much of the material you've gathered, as many of these accumulated reserves as possible, adding as little as possible besides connecting words, write a first draft related to your central word, but without naming it.
- ~ Draw an incipit (opening lines of text) that will start your text.
- ~ You will have 10 minutes. (This is the amount of time announced, but facilitator can allow more time if needed since what's important is that each person write.) Text should not be longer than one side of an A4 sheet (but you can use an A5 or A6).

Live Fraternity

What sometimes gets in the way of fraternity is that we only see part of another person (their appearance), one facet of who they are. And often, we don't make the effort to work with them to learn more about them. We're going to make that effort now.

Each person should cover part of their text. Then pass around the half-hidden text. The others will write in the blank space, completing lines, verses, etc.

Rewrite

- ~ Take back your paper and review the new material, which will likely be a surprising departure from your original text.
- ~ After choosing a potential recipient (think about someone you're close to, such as a parent or friend, or choose a public person you would like to send/dedicate your text to), you will use the new material to write a new poem-message, a text in the first and second person within the form of the card.
- ~ To rewrite, you'll add, remove, move around, replace and transform.

Copy on the Card

...paying attention to legibility, presentation, spelling, etc.

Send...

- ~ First to participants (group reading),
- ~ Then to an unknown recipient.

Analyse

- ~ Discuss the concrete activities, such as the workshop film; what you learned, understood, worked on during this writing workshop; what you felt and when you felt it, etc.
- ~ How Will We Preserve Our Writing?
- ~ Decide together if you want to make a collection, newsletter, exhibition, event, etc.

These workshops were designed and offered by Yves Béal, writer, trainer, writing workshop facilitator - Collectif Les Passeurs/Collectif d'Artistes Un Euro ne Fait pas le Printemps Secteur Écriture du GFEN/Revue Soleils & Cendre

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PROMOTING

AND

EVALUATING

THE

OPERATION

04

Promoting and evaluating the operation

Initiatives

Building bridges between Fraternity cards and other projects to promote active citizenship (Italy)

For years Arci has been promoting various projects addressed to young people, with the aim of building active citizenship and a strong awareness of rights and duties. We believe that democracy is also strengthened through self-organization of citizens, dissemination of knowledge and development of critical thinking.

In particular, there are three projects ongoing and which will continue for at least the next three years, which represent the ideal context for the dissemination of the BEST project:

- **“I campi della legalità – estate in campo”.** This project has been implemented since 2004. It allows hundreds of girls and boys every year to carry out a volunteer cultural experience in the goods confiscated from the mafia. The camps take place during the summer period and involve about 500 young people every year. The activities of each camp open with a briefing during which we plan to provide all participants information and materials related to the BEST project.
- **“I viaggi di memoria – Auschwitz, Srebrenica, Marcinelle”.** It has been carried out for about six years by Arci and Deina and allows each year between 1000 and 1800 young people to face the History of the twentieth century (genocides...) and to understand the relevance and importance of this historical period and the terrible mistakes that accompanied it. The trip is preceded by preparatory activities during which we plan to provide all participants with information and materials related to the BEST project.

Learning to “play the fraternity card”: an experience with teachers in initial training at Universidad de Jaen (Spain)

In order to extend the operation to another audience, it was decided in the last edition of the project “Let’s replay the Fraternity Card in Europe” that a group of students of the Faculty of Education of Universidad de Jaen would participate in the project.

The activity was introduced as part of the subject “Didactics of Social Sciences II: historical education and citizenship. A gender perspective”. A total of 370 students of the 3rd year of the Primary Education Degree participated in the workshops. The aim was to connect the proposal with the subject’s curriculum in which socially relevant problems, the culture of coexistence and the eradication of hate speech were key contents.

For the development of the practice, the class was divided into groups of 5-7 people who randomly received 5 of the 8 postcards. Initially, each group had to observe the images, discuss what they thought they represented and collect their responses in a document that, later, would be used to expose in front of the others. The facilitator of the activity wrote down the problems that the students believed to be represented in the postcards. At the end of the activity, she revealed the initial message of the photographs and compared it with what had been perceived by the students. Then, they made a collective reflection on it. As a final point, the groups filled out the postcards and sent them to random addresses throughout Spain.

The activity allowed these teachers in initial training to see how socially relevant problems can be tackled in primary school, generating empathy, social awareness and critical capacity. It provided them valuable tools to use in the future.

Students reaching important stakeholders with solidarity messages (Croatia)

In “Let’s replay Fraternity Card in Europe” edition 2019 we had an interesting thing that happened – we received a reply to student cards and messages of solidarity from non-other than the current Croatian president, Ms. Grabar-Kitarovic. In her reply she stated that it was impressive to see so many students working on topics of Human Rights in Croatia and sending messages to her office, which presented her an opportunity to read the perspective of youth on relevant issues.

This showed us how much our students have amazing, subversive ideas and through bending the rules of the operation a little bit (stating they need to send messages to unknown people in their local communities), they managed to get the attention of decision makers! In our opinion there is great potential in these small acts of subversion that show us also the activist component of the methodology! This is especially important in our context because in Croatia, civic education has not been introduced in the formal school system as an independent subject and the space and opportunity which are given to our students to develop their civic competencies are thus questionable.

Students and parents in solidarity about solidarity (Poland)

A teacher¹ working in primary schools in two small towns in the Subcarpathian region decided to broaden the group of people participating in her workshops and invited her students’ parents to join as well. During the preparation of the the meeting, she talked with her class about discrimination, tolerance and problems related to stereotypes and prejudices. It was important to her that it should be the students who would tell their parents about fraternity cards and the needs that it meets. About six people (mostly mothers) came to the workshop. The meeting began with S. Soyka’s song “Tolerance”. Then, the classroom transformed into a photo gallery, with the children and adults wandering around the exhibit, writing down their observations and reflections. The teacher remembers:

“Parents and their children looked at the photographs, discussed them, interacted verbally with them, which was very motivating”. The teacher remembers: parents and their children looked at the photographs, discussed them, interacted verbally with them, which was very motivating. After that, a deeper discussion about the photographs and a writing workshop took place in smaller, four-person teams. Parents supported students in correctly editing the texts on the postcards and the children could show off their foreign language skills. The resulting postcards were not written only in Polish, but also in English, French, German and Russian. When summing up the meeting, one of the mothers admitted that she would never have guessed that her daughter could be so clear-headed, noticing the problems faced by refugees, people who are discriminated against. The teacher said: the parents really liked that we discussed issues related to other religions and cultures. They have their own experiences, or they remember the stories of their own grandparents who talked about Ukrainian bandits, the UIA bands, which terrorized the village. Here, we are close to the Ukrainian culture, we have one of the oldest Orthodox churches in Poland nearby in Ulucz, people come here for beautiful Orthodox masses and the parents of our students really want us to teach their children tolerance and respect for otherness”.

Initiative of la Ligue de l’enseignement Côte-d’or: reaching the general public (France)

On the occasion of the “Let’s replay the Fraternity Card” project, the Equality-Diversity/Fight against Discrimination department of la Ligue de l’enseignement Côte-d’Or was keen to try to reach out to the general public. It was therefore decided to build a partnership with an entity that is regularly in contact with this public: the choice of the groupe La Poste was deemed relevant. Partnerships between La Poste and the Côte-d’Or Second Chance School already existed. The contact with the Regional Development Delegate in charge of social commitment was thus facilitated.

1. Program supervisor at the Primary Schools in Niewiastka and Dydnia: Zofia Wojnowska

After a meeting, it was decided that two animations would be carried out in post offices in the city of Dijon. Specifically, the facilitators set up in these places with the postcards, went to meet the people and briefly explained the meaning of the operation in order to encourage them to participate. In these conditions, the addressees that were written on the cards were chosen by the facilitators.

The interests of the two structures were certainly different, but very complementary. For la Ligue de l'enseignement, it was a question of reaching the general public, and not only the public in schools. This also made it possible to promote la Ligue de l'enseignement movement in the department. For La Poste, beyond a legitimate communication operation, it was an opportunity to bring its social commitment to life.

Even if the first experience has been limited to two post offices, its very positive results led to a decision to make it permanent.

Better still, it will be amplified:

- ~ by increasing the number of post offices involved in the operation,
- ~ by choosing rural and not only urban territories,
- ~ by involving the "Maisons de Service Au Public" ("houses of public service"), one of the major objectives of which is to facilitate access to people's rights.

Connecting BEST to other projects and activities (Slovenia)

Humanitas has been working on global education and active citizenship for more than 15 years. It has several on-going project and activities that offer opportunity for the dissemination and extension of BEST project:

- ~ **Club of Global Education Teachers:** we organise regular meetings and trainings for more than 50 teachers and pedagogical workers from across Slovenia. The main purpose of the club is to promote global education methods and promote critical thinking among formal and non-formal educators, to provide support in implementing these methods in schools or non-formal context and exchange of ideas and practices. Material prepared within BEST will be useful also for educators that are part of the club.
- ~ **CulPeer4Change:** Humanitas is involved in this European project as a partner, together with organizations from 8 different countries, aims to raise awareness

among young people about the importance of sustainable development goals in the field of climate change, children's rights and migration and to introduce innovative concepts and educational models into formal and non-formal education. The solidarity cards could be useful for this project as a way to sensitize young people about globalization and solidarity.

- ~ **PeerAct - Upscaling peer-to-peer anti-bias education for promoting common values:** The main purpose of this EU-funded project is to equip young people with social competences to promote the fundamental social values of non-discrimination, tolerance, solidarity and equality among young people across Europe. Within the project, we will train young people to conduct workshops on the topics of acceptance of diversity, anti-discrimination, tolerance and equality. They will participate in a three-stage international training, which will take place according to the recognized method "A World of Difference" of the European Peer Training Organization (EPTO). Material prepared within BEST can be also useful tool for further reading and training of the participants.

2021 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			
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 homosexuality, where heterophobia is the counterpart to homophobia and is defined as hostility towards homosexuals

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.

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

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

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

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-les-bophobie-gayphobie-biphobie-transphobie
- **Check out all our thematic resources starting on 57.**

Reading an image

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.

Analogy

The resemblance between an object in the real world and its representation in the image.

Angle of view

Angle from which the viewer sees the subject(s) in the scene or image.

A subject can be photographed from the front, back, side, and three-quarter left or right.

Background

Elements in an image perceived as further away from viewer's eye.

Back light

A condition in a shot when a strong light source is facing the camera. While generally difficult to manage, a back-lit shot can still give interesting results.

Borderless

An image that covers a full page to the edge, without borders.

Composition

Art of placing the various elements that compose an image in the frame. Composition prioritises and guides the view. See also Leading lines.

Contrast

Contrast in an image (or part of an image) is the difference between areas of shadow and light.

Convergence point

This is where the object lines in a scene converge. There can be up to three convergence points.

Converging lines

Used to represent perspective, these are lines that meet at the convergence point.

Depth of field

Area of the field that is clear in the third dimension and that helps give the impression of volume.

Field

Portion of space recognised by the camera or seen in the image. It is limited by the frame.

Flat tint

Colour uniformly spread over a surface.

Focal point

Area where a composition's leading lines meet.

Focus

Area of the subject that is made clear by adjusting the focus of the lens.

Foreground

Part of field of view located between the viewer and the image's main subject.

Form

Visual, non-iconic sign: geometric figure, grapheme, point, etc.

Frame

Edges of the image that mark the boundaries of the space represented or the field of view. The frame separates what is in the field of view from what is off-camera.

Framing

Operation that determines the visual field captured by the camera. Framing can be wide or close-up.

See Scene and Scale

Golden ratio

In an asymmetric pictorial composition, this is what has been considered by the ancients as the ideal harmonious ratio between the larger of two parts and the smallest. Its value is $(1+\sqrt{5})/2$. It can be defined as the relationship between two parts such that the smallest is to the largest as the largest is to the sum of the two.

Grain

Visual appearance of silver crystals that make up the photo. High-speed film is naturally more granular than slow film. The more the negative is enlarged, the more visible the grain becomes in neutral areas of the shot. This is also called film granularity.

Image noise

Random appearance of colour artefacts in digital photos. Most noticeable in shadow areas where the signal to noise ratio is low. Noise can also appear in uniform areas like blue sky. It results in extraneous pixels and loss of clarity in details.

Leading lines

Visible lines that structure an image's composition.

Low angle

A viewing angle where the viewer is looking up at the subject.

Medium

Material on which image is appears.

Off-camera

Invisible space, generally contiguous to the field of view, and imagined by the viewer.

Over exposure

An image is over-exposed if it receives too much light and appears to be both very pale and faded. The term "burned" is also used.

Perspective

Art of representing objects on a flat surface such that this representation gives the impression of a natural vision.

Texture

The surface quality of an image related to its material and that refers to a tactile perception of the image.

Under exposure

An image is under-exposed if it did not have enough light, to a point that it has little or no depth and its colours are very dark or have little contrast.

Wide angle

A wide-angle lens has a short focal length. It has several uses, but is most often used for panoramas because it provides a wide frame. Photos taken with a wide-angle lens have a tendency to make the various planes that make up the photo seem further away.

Zoom

Optical movement that appears to bring the subject closer to (zoom in) or further from (zoom out) the viewer.



~ **Parlons photo:**
parlonsphoto.com/le-lexique.html

~ **Pose partage:**
posepartage.fr/apprendre/lexique-photographie/

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

Additional resources

Youth bibliography

Albertalli B., *Simon vs. the Homo Sapiens Agenda*, 2015

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

Additional resources

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

Project manager in education
Ligue de l'enseignement

~ Yves Béal

Writer and trainer

~ Pauline Begrand

Ligue de l'enseignement
de Savoie

~ Yves Bon

Ligue de l'enseignement
de Rhône-Alpes

~ Charles Conte

Project manager "laïcité"
Ligue de l'enseignement

~ Anne Deyris

Ligue de l'enseignement
des Pyrénées Atlantiques

~ Marie Ducellier

Visual education
Ligue de l'enseignement
(PhD contract)

~ Éric Favey

Ligue de l'enseignement
de l'Isère

~ Aurélie Gaudin

Head of European,
international solidarity
and migrations department,
Ligue de l'enseignement

~ Élise Gosselin

Project manager
in writing and reading
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

Head of culture department
Ligue de l'enseignement

~ Philippe Moscarola

Ligue de l'enseignement
Rhône-Alpes

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