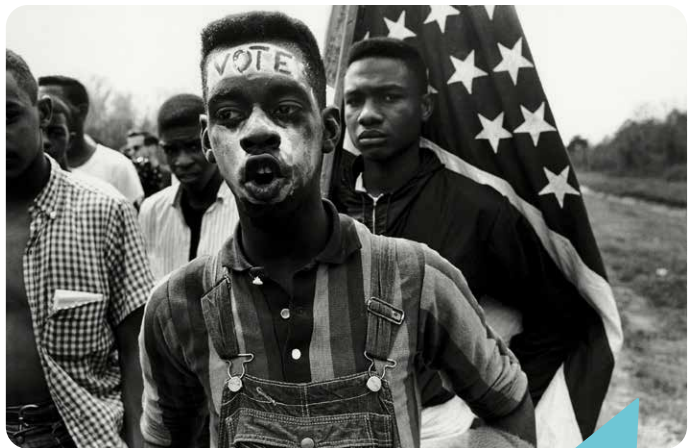


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SAY - Solidarity is About Youth:

THE VOICE OF FRATERNITY

Educating for equality in diversity
Educating for solidarity



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



SAY - Solidarity is about youth
"The voice of fraternity"



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A EUROPEAN
PROJECT,
SOLIDARITY
IS ABOUT
YOUTH: THE
VOICE OF
FRATERNITY

A European project, Solidarity is About Youth: the voice of fraternity

Editorial: SAY (Solidarity is About Youth), the European version of "Let's play the fraternity card"

The Erasmus+ project SAY "Solidarity is about Youth: the voice of fraternity" is implemented in France, Spain, Poland, Croatia, Italy and Slovenia. It was originally designed in 2002 in France by la Ligue de l'enseignement and has since been conducted every year in France as an educational response to tackle the rise of racism and exclusion... The project emphasizes the importance of coexistence of various ideas, religions, races, status groups... through a simple activity for school students which consists in sending messages of solidarity to random people in their communities, resembling the idea of a 'message in a bottle'.

Students are trained in critical thinking and photo analysis prior to writing their messages of solidarity. Recipients of the postcards are invited to share their response to the coordinating organizations - La Ligue de l'enseignement in France, Centre for Peace Studies in Croatia, Fundacion Cives in Spain, ARCI in Italy, Humanitas in Slovenia and School with Class Foundation in Poland.

The project partners

Cives

Cives Foundation is a non-profit organization created by citizens committed to education as a fundamental pillar of democratic societies with the objective of promoting ethical-civic education based on democratic values, Human Rights, respect and solidarity. This is being done through teachers training on education for democratic citizenship and human rights and the promotion of European citizenship through initiatives that aim to bring citizens closer to EU institutions and contribute to the consolidation of a more participatory democracy.

ligaeducacion.org/tag/fundacion-cives

www.facebook.com/Ligaeducacion

Humanitas

Humanitas – Centre for global learning and cooperation is a non-governmental organization founded in 2000 with the mission to raise awareness on global challenges and encourage social inclusion and responsibility. It conducts global education and intercultural workshops dealing with human rights, prejudice, stereotypes, hate speech, discrimination and migration in schools for teachers and children.

www.humanitas.si

www.facebook.com/humanitas.drustvo

School with Class Foundation

Since 2002, School with Class Foundation programs support the development of 21st century competencies and help young people become active and aware citizens. It helps schools to become friendly and open environments that support diversity, work on solving societal issues and in which all relationships are based on mutual trust and respect.

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

Arci

Arci APS is an Italian social promotion organization founded in 1957 and is today present all over the Italian territory, with approximately one million members, 17 regional committees, 115 local committees, and 4,400 recreational and cultural clubs. ARCI's approach combines "Culture" with "Society" to implement inclusive and intercultural social actions addressed to all citizens, being Italians or foreigners, migrants or refugees, with a peculiar attention to those in disadvantaged conditions. In the last 7 years, Arci has realized a significant number of educational activities within schools to reinforce young people's social competences. The guiding thread of these activities involving school students consists in educating the new generations to respect diversity and fight discrimination, by deconstructing stereotypes and breaking the beliefs determined by ignorance and fear.

www.arci.it

www.facebook.com/IscrivitiAllArci

CPS

CPS is a civil society organization that protects human rights and aspires for social change based on the values of democracy, anti-fascism, non-violence, peacebuilding, solidarity and equality, using activism, education, research, advocacy and direct support. CPS' vision is a solidary, open and non-violent society whose institutions enable peace, social security, political and economic equality and the freedom of all people.

www.cms.hr facebook.com/CentarzaMirovneStudije

Ligue de l'enseignement

La Ligue de l'enseignement is one of France's largest organizations in non-formal education. Founded in 1866, it aims to guarantee access to education for everyone, regardless of their age, social and ethnic backgrounds. It promotes a secular society, solidarity amongst citizens and active citizenship. The 102 departmental federations of La Ligue de l'enseignement and their 30,000 member organizations provide educative, cultural and social activities as well as leisures and sports.

www.laligue.org

www.facebook.com/laliguedelenseignementnationale

A European project, Solidarity is About Youth: the voice of fraternity

The operation in a few words

Let's play the fraternity card is a project which is based on the "message in a bottle" principle. Each year, on the International Day for the Elimination of Racial Discrimination (21st March), children send postcards to anonymous people, following a common methodology.

The postcards are illustrated with 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 coordinating organizations and then forwarded to the young senders.

The photos, chosen by young Europeans through a poll, are intended to make them and their recipients aware of the diversity of our society, but also to encourage everyone to question their own prejudices and the representations they have about migrations, youth, family, intergenerational relations, climate change, racism, and so on.

Every year, tens of thousands of postcards are sent to unknown recipients. A unique relationship is created, based on exchange and sensitivity.

The success of this operation is based on the commitment of teachers and educators who want to work with students and/or youth groups on issues related to fraternity, solidarity, education for equality in diversity and green transition.

The postcards are free of charge and sent by partner organizations to schools that request them.

They are accompanied by this pedagogical toolkit, which is designed to facilitate the implementation of the operation.

Goals

Engage young people in a reflection on diversity, discrimination, injustice and the representations we make of them.

Raising young people's awareness to image reading to help them decipher the messages conveyed by the ever-increasing number of images in contemporary society.

Develop critical thinking and imagination by confronting ideas, opinions and emotions. They are the base material of a written, constructed and addressed message.

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

This act marks the beginning of a commitment and can trigger genuine awareness, helping to teach the values of fraternity, equality, solidarity, justice, respect, and so on.

To draw the attention of the recipient with a message that, beyond the originality of the relationship it conveys, aims to arouse interest in the subject.

Bring the recipient to respond by giving their opinion in the form they prefer. The very fact that the message received provokes a response is in itself a positive element!

A European project, Solidarity is About Youth: the voice of fraternity

Step-by-step instructions for playing the card

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

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

01 | Look at the photos and talk about their meaning

A shared understanding will be an important starting point for writing. Guide the young people in sharing their perceptions, including those that are based on prejudices. By analyzing these stereotypes and preconceived ideas, we can fight attitudes of withdrawal and rejection of others.

19 | What does reading images mean?

23 | The photos

36 | Typical image-reading session

54 | Glossary

02 | Play with words

In this activity, the photo also serves as a writing trigger. Many factors can nourish writing: one's feelings when looking at the photos, discussions with peers, one's personal story and values... You will need to offer careful guidance during the moment of creation, as well as during the moment of collective reading of the productions. A writing workshop should stimulate young people's imaginations and inventive abilities while also providing a space to create a universal message based on one's personal point of view. Writing exercises are also designed to help participants choose the form in which they want to share their message.

42 | What is a writing workshop?

46 | Three examples of writing workshops

03 | Search for recipients

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

It's important not to neglect this step because it allows participants to picture the person to whom they're writing. They will likely remain anonymous, but everything that can be imagined about them also allows participants to think about the uniqueness of those around us.

One can also imagine other ways of selecting recipients, while preserving the idea of anonymity:

- ~ Deposit the cards in a local shop that accepts to give them to customers who wish to receive them;
- ~ Address the cards to "collectives": local authorities, companies, associations, etc;
- ~ Establish a local partnership with the postal service for free distribution to mailboxes.
- ~ Send cards to European schools participating in the project. You can find all the information you need on the project website: <https://www.fraternity-card.eu/fr/s>

Response rate

It's important to make young people aware of the fact 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 he/she will respond. His/her choice doesn't have any impact on the value of the postcard. You could also

emphasize the collective aspect of the operation: many people will be reached and will gain new awareness even if they cannot or do not respond. Sometimes it takes the recipient several months before they decide whether or not to send a response.

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

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

05 | Send the cards

We encourage you to scan the texts written on the cards before sending them. This will allow you to link any response received with the initial message. When folding the cards, be sure to crease the folds with a hard object and possibly tape the edges so that the card doesn't come open during its journey.

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

In order to take into account the protection of minors, group leaders must check that the young person's signature on the lower part of the card includes only his or her first name. It is also essential to indicate the class and name of the school to which the returns will be sent.

Make a bigger impact: contact your local press

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

It is helpful to send a press release to your local paper's reporter during the week before the postcards will be sent, 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. This will enable them to learn more about the role of the press and media, as well as how they work.

06 | Receive responses and keep track of the results:

The European partners engaged in this project will forward the answers received to the group leaders as soon as possible. An observation on the low rate of return can be a subject for civic debates in class. It's important that each participant is able to express his/her frustrations, questions, etc.

In order to be able to monitor the project's results, we kindly ask you to send the following information to coordinating organization in your country:

- A sample of the best texts sent (two or three per class or group is sufficient),
- Any article published in the local press,
- The number of postcards you have posted (for statistical purposes and measuring the impact within a location).

07 | Forward responses to the appropriate groups

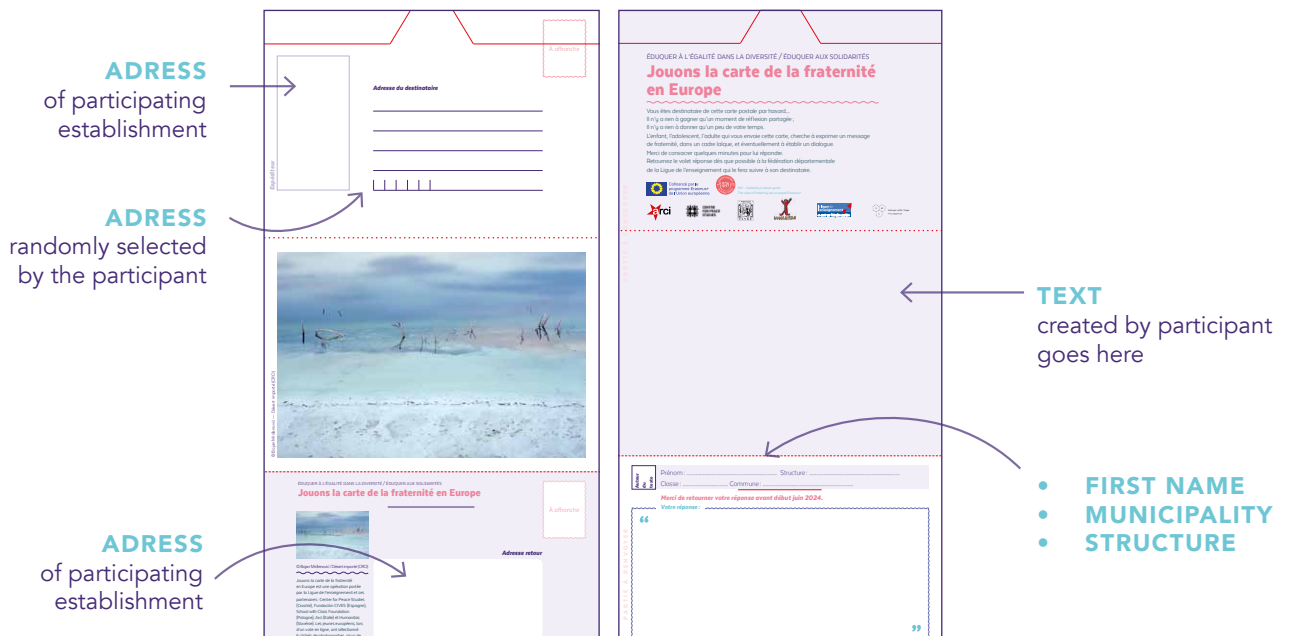
Of course, the returned cards should be forwarded to the groups that wrote the original messages. Special care should be taken, however, to set aside the few letters that might be aggressive, either toward the children and their messages or toward the adults who supervised them. These messages may be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

08 | Assessment and productions' promotion

Beyond the need to keep a record of the productions for yourselves, as schools and organizations, one can use the whole process of analysis, writing as well as the productions, to design a multitude of promotional object:

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

You can also take a look at what has been produced in other partner countries: <https://www.fraternity-card.eu>



A European project, Solidarity is About Youth: the voice of fraternity

Six topics at the heart of the 2024 edition

In order to foster Youth participation in the project, the topics for the 2024 edition have been selected through an online voting for young people. In each partner country, young people aged from 12 to 25 were invited to choose the topics that are important to them. In total, over 1,200 votes were cast. The six topics chosen for this year's edition are: fight against discrimination, mental health and well-being, climate change, fight against racism, gender equality, and wars and global conflicts.

01 | Discrimination

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

Under international and European law, the 25 criteria for discrimination are: age, sex, origin, belonging or non-belonging, real or supposed, to an ethnic group, nation or so-called race, pregnancy, state of health, disability, genetic characteristics, sexual orientation, gender identity, political opinions, trade-union activities, philosophical opinions, beliefs or affiliation or non-affiliation, real or supposed, to a particular religion.

Discrimination can take different forms. One may speak of direct and indirect discrimination.

Direct Discrimination

According to FRA¹, direct discrimination happens to be when:

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

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

Indirect Discrimination

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

The elements of indirect discrimination are as follows:

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

Multiple and intersectional discrimination

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

Discrimination in the European Union

A Eurobarometer research was published on discrimination in May 2019². It was done in 28 member states and targeted almost 28 000 citizens.

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

Social inequalities

This form of discrimination refers to unfair treatment or bias against individuals or groups because of their social status, background or position in society. It can occur in a variety of areas, such as access to education, healthcare, housing, any social good or service, but also to freedom of expression or assembly, and the right to vote. It concerns unequal access to socially valued resources.

It can take many forms, including unequal access to opportunities, biased treatment in institutions and stereotypes based on societal norms or expectations. This type of discrimination reinforces and perpetuates existing social hierarchies, making it difficult for marginalized groups to overcome barriers and achieve equal status in society.

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

Discrimination based on gender identity, gender or sexual orientation

Gender discrimination includes discrimination against women in relation to men (also known as sexism or sexual discrimination), and against transgender or transsexual people whose gender identity is incompatible or not culturally associated with their assigned gender. This form of discrimination can have significant psychological, emotional and social consequences, contributing to social inequalities and hindering personal and professional development. Efforts to combat this discrimination involve the defense of equal rights, inclusive policies, education to combat stereotypes and the creation of safe spaces for individuals, whatever their gender identity or sexual orientation.

02 | Mental Health

Mental health is an integral part of health¹. It is thus a priority for the European Commission who supports actions and projects aimed at improving the mental health of citizens in the European Union and around the world.

Mental health is an important part of our overall health. It involves feeling good about oneself, being able to manage stress and contribute positively to community life. There are many resources and people ready to listen and help to overcome mental difficulties and regain emotional well-being.

Mental health does not develop or worsen on its own, but is influenced by factors such as our lifestyle, our work and what's happening in the world.

Within the European Union, the EU Youth Strategy 2019-2027 dedicated its 5th objective to mental health and well-being²: "improving mental well-being and ending the stigmatization of mental health problems, in order to promote the social inclusion of all young people".

Its aim is to improve mental well-being and combat the misguided view that individuals may have of mental health problems, trying to ensure that all young people feel included in society.

1. https://health.ec.europa.eu/non-communicable-diseases/mental-health_fr#situation-de-la-sant%C3%A9-mentale-en-europe
2. https://ec.europa.eu/health/ph_determinants/life_style/mental/docs/consensus_youth_en.pdf

03 | Climate change

The term "climate change" refers to change in the longer-term pattern of behavior of the atmosphere. The scientific community acknowledges that climate change is caused by greenhouse gas emissions linked to human activities, such as burning of fossil fuels for energy, transport, and industry, deforestation and intensive livestock farming.

One of the manifestations of climate change is the increase in average global temperatures. This can lead to large changes in other aspects of local and global climates — changes in precipitation, winds, clouds, humidity etc., which have large impacts on water supply and availability, on ecosystems, food production, coastal areas and those living there and their health¹.

These impacts will affect the basic needs of life of billions of people and even more, of the poorest people. This raises ethical and justice issues, since these people have made the least contribution to the emission of greenhouse gas and their lack of resources means that they are the least able to fight the impacts of climate change.

While the IPCC report, published in 2022, provided worrying forecasts for Europe (rising temperatures and the frequency and intensity of extreme temperatures, increased winter precipitation in Northern

Europe, rising relative sea levels in all European regions except the Baltic Sea, increased frequency of coastal flooding, etc.), the European Union has adopted a Green Pact for Europe. The aim of this pact is to make Europe climate-neutral² by 2050, and to reduce net greenhouse gas emissions by at least 55% by 2030 compared with 1990 levels, in line with the legally-binding European Climate Law.

In addition, through the Green Pact for Europe, the European Union is striving to develop the circular economy, housing renovation programs, a pollution-free environment, the protection of ecosystems and biodiversity, green agriculture, and the promotion of electric vehicles and sustainable alternative fuels for transports.

European youth have also played an important role in the fight against climate change. As an example, since 2018, young people have come together in the Fridays for Future movement, a global strike movement for the climate. In 2018, Greta Thunberg and her supporters decided to strike until Swedish politicians proposed a safe roadmap aiming for a threshold well below two degrees Celsius. Their call to action sparked an international momentum, with students and activists uniting around the world to put moral pressure on policymakers to take action commensurate with the stakes involved in climate change.

Also, a major study was carried out by the University of Bath between 2020 and 2021 among young people aged 16 to 25, showing that climate change causes "eco-anxiety" among children and young people, resulting in distress, anger and other negative emotions. It is therefore essential to help young people understand climate change and its consequences, and to break out of what they may feel to be a state of paralysis by identifying means of action within their reach.

-
1. The Intergovernmental Panel on Climate Change (IPCC) is an intergovernmental body responsible for assessing the extent, causes and consequences of ongoing climate change.
 2. Climate neutrality means that all greenhouse gases generated by products, services or processes are offset by climate protection measures. <https://www.myclimate.org/fr-ch/sinformer/faq/faq-detail/que-signifie-climatiquement-neutre/>

04 | Fight against racism

Racism is at the heart of numerous debates. It has several meanings, which are often misused or misunderstood. Strictly speaking, racism refers to ideologies that classify human beings into different biological races with genetic mental characteristics, and that establish a hierarchy of these "biological races" (colonial practices up to the Second World War). In a broader sense, the term racism refers not only to "biological races", but also to all ethnic groups considered to be different. "[...] to which are attributed collective characteristics evaluated implicitly or explicitly and considered difficult or impossible to modify." (Johannes Zerger)

The legal field does not provide a homogeneous and formal definition of racism either, but we can define it as a type of discrimination that occurs when a person or a group of people feel hatred towards others because of their ethnic, racial, social and other characteristics.

The European Commission Against Racism and Intolerance (ECRI) has adopted a broad approach to defining "racial discrimination" which includes the grounds of 'race, color, language, religion, nationality or national or ethnic origin' The concept of "racial discrimination" is then understood as a difference in treatment based on a ground such as race, color, language, religion, nationality or national or ethnic origin, which lacks objective and reasonable justification. www.humanrights.ch/fr/dossiers-droits-humains/racisme/r

The impact of racism has been devastating for humanity, justifying human rights violations, such as slavery, colonialism, apartheid, forced sterilizations and the annihilation of

peoples. And it is still embedded in current societies and policies, although sometimes we do not notice it.

One of the most common causes of racist attitudes is the fear of differences, due to ignorance or a lack of information. It can be a complex issue to tackle, as these attitudes are sometimes highly internalized.

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

Despite protective laws and policies, according to the Fundamental Rights Report and the 2023 Being Black in the EU survey by the European Union Agency for Fundamental Rights (FRA), ethnic minorities and migrants continue to face harassment and discrimination within the Union, despite long-standing European anti-racism laws:

- ~ Almost half of people of African descent surveyed experienced racial discrimination, an increase from 39% in 2016 to 45% in 2022.
- ~ 30% of respondents said they had experienced racist harassment.
- ~ Discrimination remains unseen: only 9% of victims report incidents.
- ~ Political hate speech and rightwing extremism targeting Muslims and refugees have become mainstream across the EU.

~ 38% of Jewish respondents are considering emigrating because they do not feel safe as Jews.

~ Discriminatory racial profiling remains a matter of concern: 58% of respondents said that their last police stop in the year preceding the survey was the result of racial profiling.

~ There is still no comparable and regular data on equality and non-discrimination. This limits the monitoring of the application of EU legal frameworks in this area.

~ By the end of 2022, only half of the Member States had an action plan against racism or comprehensive measures in place.

05 | Gender Equality

Equality between women and men is a key topic of debate and a political priority in most European countries. But where do we stand? What is the situation in each Member State?

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

The employment rate of women and men in Europe

Women remain under-represented in the labour market. In 2021, 67.7% of women were employed, compared with 78.5% of men¹.

Even though more women are participating in the labour market, the burden of private responsibilities - unpaid work - still falls largely on women. The increase in women's working hours does not generally lead to a more balanced sharing of domestic work between women and men. As a result, if we combine the time spent on unpaid work (daily domestic tasks, including caring), women work more overall.

Women are becoming increasingly well qualified, with more women than men graduating from university in Europe. However, because of their family responsibilities, many women do not feel as free in their choice of employment or do not have the same job opportunities as men. For the same reason, women are more likely than men to work part-time.

Gender segregation in the labour market

The unequal concentration of women and men in different sectors of the labour market is a persistent problem in the European Union. 3 out of 10 women work in education, health and social work (8% of men), traditionally low-paid sectors. In contrast, almost a third of men work in science, technology, engineering and mathematics (7% of women), which are better paid sectors...

A pay gap between women and men

In most countries, the gender pay gap has decreased over the last ten years, but there are considerable differences between European countries. The gender pay gap ranges from less than 5% in Luxembourg, Romania, Slovenia, Poland, Belgium and Italy to more than 17% in Hungary, Germany, Austria and Estonia².

However, a smaller pay gap in some countries does not necessarily mean that the labour market is more equal. A smaller pay gap can occur in countries where the women employment rate is lower, when it is mainly women with higher earning potential (e.g. better educated) who enter the labour market.

Multiple forms of discrimination

Women and girls are not a homogenous group. Many of them face multiple forms of discrimination and are often the most disadvantaged within marginalized groups. For example, multiple and intersectional forms of discrimination can be based on sexual orientation, disability, age, religion, place of birth or residence, economic or social status, race or ethnic origin, among many other factors.

Significant violence against women

Women are much more often victims of physical, psychological and sexual violence than men. In the European Union, 31% of women have experienced one or more acts of physical violence since the age of 15, and it is estimated that one woman out of 20 (5%) has been raped in European countries since the age of 15. In terms of psychological violence, such as control, coercion, economic violence and blackmail, 43% of women in the European Union have experienced some form of psychological violence from an intimate partner³.

Language, a key factor in gender equality

As language is one of the key factors determining cultural and social attitudes, the use of gender-sensitive language is an extremely important means of promoting gender equality and combating gender bias. This means speaking and writing in a way that does not discriminate against a particular sex, social gender or gender identity and does not perpetuate gender stereotypes.

A certain number of strategies can be applied to better integrate the notion of gender:

01 | Use non-discriminatory language (for example, use forms of address and pronouns that correspond to their gender identity);

02 | Make gender visible when it is relevant for communication, or invisible when it is not (for example, use gender-neutral words without omitting the gendered word).

- <https://commission.europa.eu/strategy-and-policy/policies/justice-and-fundamental-rights/gender-equality/women-labour-market-work-life-balance/womens-situation-labour-market>
- https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Gender_pay_gap_statistics
- https://commission.europa.eu/strategy-and-policy/policies/justice-and-fundamental-rights/gender-equality/gender-based-violence/what-gender-based-violence_en

06 | Wars and global conflicts

According to the United Nations, the absolute number of war victims worldwide has fallen steadily since 1946. Yet today, we are witnessing an upsurge in conflict and violence. The world is facing a range of complex challenges linked to local and regional conflicts, often involving non-state actors such as political militias and terrorist groups. These conflicts are fuelled by the instability of state institutions, the coveting of dwindling natural resources, and so on. The possibility of the resurgence of conflicts on a global scale has also shaken the international community, following the invasion of Ukraine by the Russian army in February 2022. Also, advances in artificial intelligence are boosting the effectiveness of cyber-attacks, physical attacks and biological attacks, making them more precise and harder to trace. Alongside the threat of nuclear weapons, these advances are profoundly changing the nature of conflicts and international relations. Understanding the causes and consequences of these conflicts is essential to grasp the complexity of global relations. It also enables us to appreciate the importance of diplomacy, cooperation and the quest for peace in preventing conflict and fostering a more stable and harmonious world.

Understanding the causes and consequences of these conflicts is essential to grasping the complexity of global relations. It also enables us to appreciate the importance of diplomacy, cooperation and the search for peace in preventing conflict and fostering a more stable and harmonious world.

Beyond the countless human losses, every conflict has lasting repercussions on the living conditions of local populations. Wars exacerbate poverty and encourage the growth of crime and trafficking, adding to the permanent insecurity already caused by confrontations. The latter also lead to the displacement of people fearing for their safety, or even their lives. By the end of 2022, an estimated 108.4 million people worldwide had

been forced to move as a result of persecution, conflict, and violence or human rights violations¹. This represents an increase of 19 million people compared to the end of 2021, and more than double the figures of ten years ago.

Last but not least, the ecological impact of war, which is seldom mentioned, is significant, not only because of the ever-increasing destructive capacity of modern weapons, but also because programs and organizations dedicated to environmental issues are relegated to the background in times of war.

Conflicts and wars around the world are a relevant subject of study for the role of the media in partially informing or misinforming citizens. Media coverage of the outbreak of a conflict drives out previous ones as if they had ended, and the confrontations we feel closest to continue to obscure those further away, even when their degree of violence is comparable. Furthermore, the establishment of media censorship within a belligerent state can also be a formidable weapon for manipulating public opinion, concerning the country's interest in getting involved in a conflict for example.

A European project, Solidarity is About Youth: the voice of fraternity

Talking about secularism

"Secularism is not simply tolerance, too often reduced to acceptance, a little disdainful, of the error of others. Nor is it an option, an alternative to belief... You can be a believer, atheist, agnostic or even indifferent in a secular Republic. Secularism is not a cultural trend, a spiritual family, like a religion or a philosophy. Secularism is not an ideology, an argument about one's conception of desirable sociability and desirable future. Secularism is the legal and political principle that allows peaceful cohabitation of these different ideological currents. It only makes sense as a guarantee of a harmonious desire to live together, of a peaceful sociability, all the more useful as society becomes more culturally and culturally diverse".

Extract from "Secularism, emancipation in action" La Ligue de l'enseignement

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

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

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 étudies 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 te 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 Aucun élève n'a le droit, pour se faire remarquer, 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

Illustration de la Ligue de l'enseignement

la ligue de l'enseignement
un réseau de 100 000 bénévoles

MILAN

A European project, Solidarity is About Youth: the voice of fraternity

Educating about diversity and against prejudice

It's more necessary than ever to mobilize reason against hate and to educate citizens to fight against all forms of inward-looking attitudes and rejection of others and against all types of discrimination.

The International Day for the Elimination of Racial Discrimination was created 53 years ago. However, we still have to keep being engaged in order to provoke real change. Changing young people's perceptions and attitudes is a difficult and long-term process. It requires us, as educators, to consider our own perceptions and deconstruct them before supporting young people in this process.

Avoiding Moralism

All educators know that moralizing and incantatory speeches are not enough to achieve such an objective. But it is especially difficult to disentangle ourselves from the moral pressure related to the "Never Again generation" after Auschwitz. Tolerating bad words or 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 and to remind them how deplorable racism is. However, it is crucial to ensure an open dialogue and build discussion spaces where prejudices, misunderstandings (about lifestyles, cultures, religions), complaints or claims can be shared. This is a prerequisite for deconstructing them. Of course, any free expression session will have to end with a strong reminder of the law, both its letter and its spirit.

Nuancing the look

In this discussion effort, remember that victims and aggressors are not victims or aggressors by definitions. It is therefore important not to involuntarily contribute to competition between victims. Discrimination isn't just a matter for victims; the entire society is impacted when these attitudes of rejection develop.

Offering an alternative project for society in schools

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

Sanctioning without generalizing

Finally, we believe it is necessary to ensure that any case of racism or discrimination in an elementary school, middle school or high-school is systematically investigated, that the offense is punished and that any attempt of generalisation is rejected. Bringing together all the people involved, cross-referencing their points of view, including the parents' one, will enable us to tackle one of the major challenges that our education system is currently facing.

IT'S YOUR
TURN TO
PLAY

02

It's your turn to play

What is image reading?

By Francesca Veneziano,
author and director of the visual show

Image reading is an essential part of the SAY operation. It is based on a series of steps going from observation, description and interpretation to understanding. It includes the provision of information by the trainer. It's important that the encounter with the image is a gradual one, so as to respect the pace of each young viewer.

The trainer guides the image reading and asks questions to accompany the discovery of the photos. He or she guides the young people in analyzing the characters, the settings, the visual elements, the aesthetic choices... There are no wrong answers! The group dynamic, in which each pupil feels free to share his or her feelings and to build on those of others, is essential to the development of an individual point of view.

First description of the image

This first step is an encounter with the image and its constituent elements. Guide the young people to note the elements in the foreground and background and to identify any distinctive signs, accessories and postures. Additional contextual information can also be provided.

Analyzing the composition

During this stage, get the students to decrypt the composition of the image: the concepts of shot, frame, point of view and lines of perspective.

Understanding the artist's intention

In addition to summarizing what students have already understood, this final step should extend the analysis. The young people should now understand the context and the role of the different elements in the image. Additional information can be shared in relation to the author's approach. Take note about the details that reveal the artist's intention.

About Francesca Veneziano

After a PHD in History of the Visual Arts, Francesca Veneziano devoted herself to arts education and independent cinema programming. She has contributed to a number of publications, writes texts and designs educational activities around photography and cinema as a freelancer, working for the association Braquage - Experimental installations and the exhibition space Le BAL. She has designed mediation systems for the French Cinémathèque, the Centre National des Arts Plastiques (CNAP) and the Museum of Dance in Rennes. She is the author and director of the visual show *Petit rayon*.

It's your turn to play

What is a writing workshop?

By **Pauline Guillerm**,
author and actress

About

Pauline Guillerm is both an author and actress. She nourishes her writing projects with field research to capture the sensitive aspects of reality. She is particularly interested in youth issues, links with local areas and individual trajectories. Her plays are published by Lansman Éditeur: *Bleu piscine* (2019 - winning play at the Journées de Lyon des Auteurs de Théâtre), *Acadie Ressac* (2019), *Les amis d'Agathe M.* (2015). Several of her plays have also been published in magazines. Her short story *Vent(s) du large* was published in the collection *Le Dragon Rouge* by Éditions Goater (2020). Pauline Guillerm is regularly invited to take up residencies and is supported by writing grants (Festival Textes en l'air, association L'Image qui parle, writers' residency in Île-de-France, etc.). She also works with a number of companies, bringing her own texts and those of others to the theater stage to explore, as a group, the "possibilities" of reading aloud. She completes her writing and acting work by accompanying groups from a wide range of backgrounds in their literary and theatrical creations. In terms of training, she has a Master's degree in creative writing and a professional degree in theater management, and has attended acting courses and writing workshops.

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

Introduction

The ways in which writing workshops are implemented vary depending on the context and objectives. However, the pedagogy remains the same and is based on the participants' experience, engaging them in exploring different

creative domains, through a serene and benevolent framework, and thanks to a precise posture of the person leading the workshop.

The writing workshop, as approached in this document, favors creation and acts on the relations within the group. The different values of the collective are thus at work and in this, the writing workshop appears to be an ideal activity to explore the topic of fraternity, through individual and collective writing.

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

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

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

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

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

01 | A creative adventure

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

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

Educational keys:

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

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

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

Educational keys:

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

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

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

Educational keys:

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

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

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

Educational keys:

- ~ Encourage reading without making it compulsory;
- ~ Explain that the text is to be listened to in its singularity and autonomy; one will not look for connexions with the author but rather what the text provokes in itself;
- ~ Thank the person who wrote it, greet the writing and the experience it has enabled you to live;
- ~ Take care of the texts; pay attention to the clumsiness of vocabulary when talking about a text;
- ~ Speak about the text: did we like listening? What did we like? The feedback should focus on what is beautiful, interesting, enriching;
- ~ Reworking texts for publication. This mainly involves setting objectives: typing the text, making changes, correcting spelling and formatting.

02 | A human adventure

A collective adventure

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

Educational keys:

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

A unique adventure

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

Educational keys:

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

A pedagogical adventure

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

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

THE PHOTOS







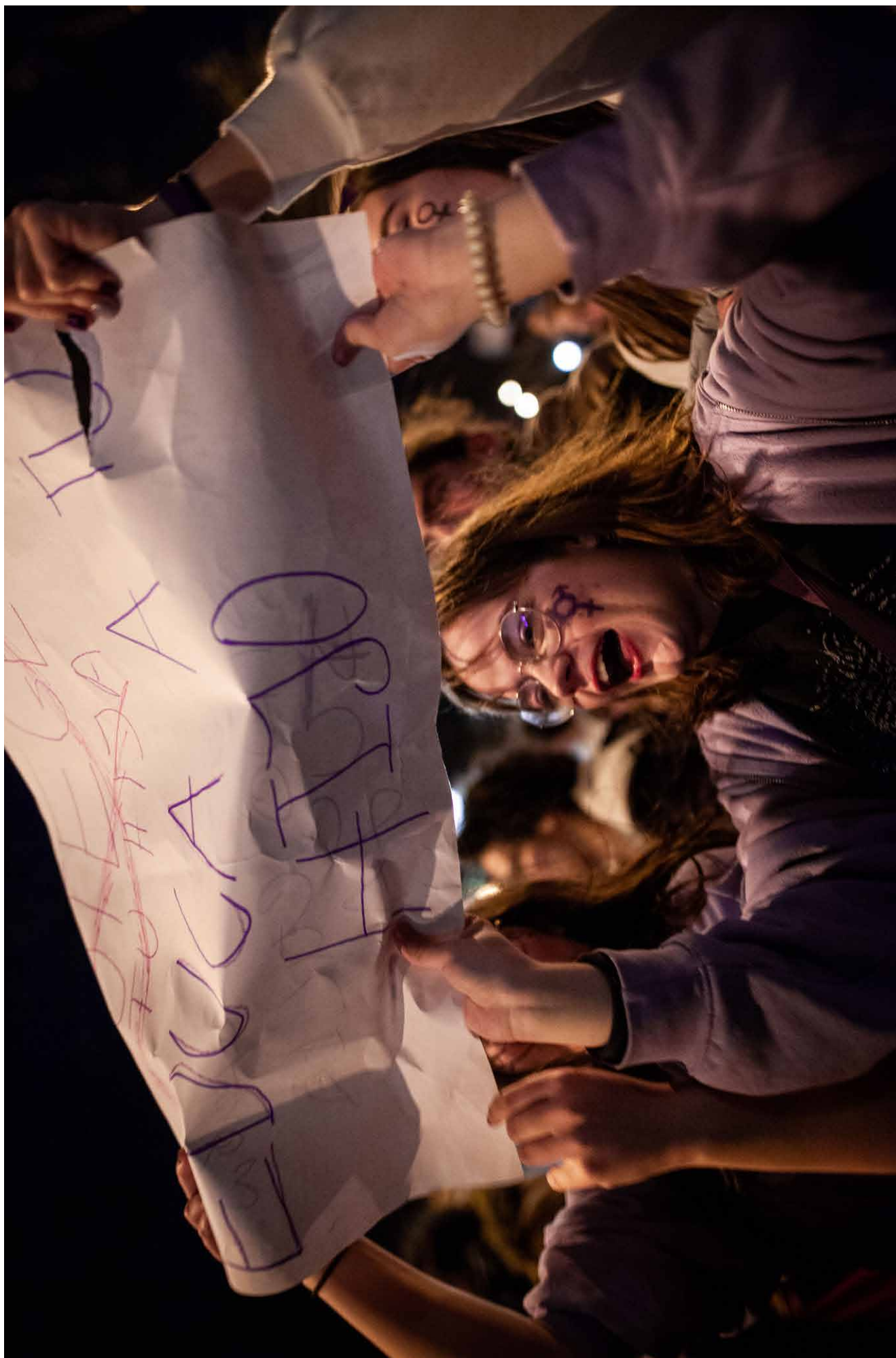
Credit: Bruce Davidson, Magnum Photo — Selma March, Alabama





Credit: Bojan Mrđenović – Imported desert





It's your turn to play

Elements of photo analysis



Eva © Aljoša Bokan

Aljoša Bokan

Aljoša Bokan is a fourth-year student at the Secondary School of Design and Photography. Born in 2005, he lives and works in Ljubljana. During his spare time, he works on photography and photographic projects. His favorite techniques are analog and darkroom enlargements. He has worked on several projects, including, as director of photography, on the short youth film *The Art of Choice* (directed by Barbara Makovec). He also has photographed various events, such as the international YAFE (Youth work for the Earth) project. He has organized two solo photographic exhibitions at the Young Dragons youth center, one of which is a follow-up to the youth project Raz-kroj (Degrowth) fashion show and collection, created by Neža Zelnik and Luka Sonc. The photo shows the fashion designer, who is a trans person, wearing her creation from the Raz-kroj (Death) fashion collection.

PRECISIONS FROM THE PHOTOGRAPHER:

A mannequin and a fashion designer Luka Sonc uses the pronouns "she" and goes by the name Eva. She is wearing her creation created for the fashion show within the Raz-kroj (Degrowth) project at the youth centre Young Dragons in Šiška, Ljubljana. She is a trans person in the process of gender reassignment. The photo raises issues of discrimination of trans people in their everyday lives. The inspiration for the fashion show "Raz-kroj", by young

Impressions

Beauty
Elegance
Haute couture
Gender
Identity
Woman
Trans person
Fashion
Design
Strength
Elegance

Important visual elements

Femininity/masculinity
Model pose
Medium shot (shot scale)
Darkness/light
Fashion clothing
Cuff shape and color
Podium
Contrasts between model's style and disused site

Possible themes

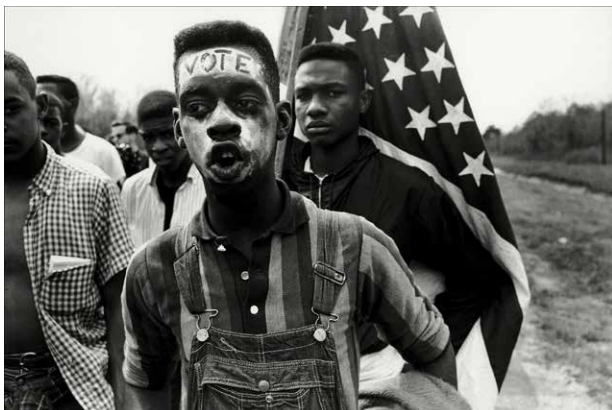
Gender
The role of clothing in the construction of identity
Gender identity
Equality
Gender discrimination
Discrimination against transgender people
Recycling
Shows

Viewpoint issues

Form: what does the counter-angle effect bring to our perception of the character?

Content: what role does clothing play in the construction of one's identity?

designers Neža Zelnik and Eva Sonc, came from the association of the decay and rebuilding of life in nature. Old clothes were given a new life in the design of the collection, which blossomed on the catwalk and - in a specially organized photo shoot by photographer Aljoša Bokan - in an abandoned urban area. „



Selma March, Alabama
1965, published in "Time of Change: Civil Rights " Photographs . 1961-1965 », Los Angeles, St Ann's Press, 2002
© Bruce Davidson, Magnum Photo

Bruce Davidson

Born in Chicago in 1933, Bruce Davidson won first prize in the 1949 Kodak National High School Competition.

He graduated from Yale University in 1955, and his Phd on a behind-the-scenes look at an American soccer team, was published in *Life* magazine.

He then moved to Paris for two years for his military service, where he produced his first subject: *Widow of Montmartre*, which he presented to Henri Cartier-Bresson. At the same time, he obtained a freelance position with *Life*.

He joined the Magnum agency in 1958 and shot a story about a lonely clown in a traveling circus: *The Dwarf*.

In 1961, he was hired by *Vogue* as a fashion photographer, where he stayed for three years. That same year, he began to work on the struggle of Black Americans for equal civil rights, and the following year received the Guggenheim Fellowship to extend his study to New York, Chicago and the American South. These images are now gathered in the collection *Time for Change*, published in 2002. The subject was also the subject of an exhibition at the Henri Cartier-Bresson Foundation in 2007.

“ PRECISIONS FROM THE PHOTOGRAPHER:

I made a decision early on not to buy a telephoto lens, to never be more than a meter and a half from the protesters and the policemen i was photographing on the streets. I wanted to be almost in the picture(...)"I was up close and i was quick. I had to be just to stay one step ahead of being arrested. All the time i was witnessing that struggle, i felt i was part of something, not apart from it. That's always the instinct and I think it has served me well. ”

Impressions

Fight
Conviction
Tension
Injustice
Anger
Union
Strength

Important visual elements

Black and white
Motion capture
Close-up (shot scale)
Camera glances
U.S. flag
Differences between foreground and background
The word "vote"

Possible themes

Vote
Racism
Youth
Fight for equality
Freedom
Rights
Recognition
Demonstration
Slogan

Viewpoint issues

Form: why did the photographer choose to get so close to one of the demonstrators?

Content: is this photo from 1965 still relevant today?

On 22 March 1965, 300 civil rights demonstrators marched from Selma, Alabama, to the state capitol in Montgomery to oppose local institutions that prevented African-Americans from registering to vote. Three days later, more than 25,000 people gathered at the state capitol to listen to Martin Luther King Jr.'s speech and deliver a petition to segregationist Governor George Wallace. This was the third march attempted in 1965. The first had taken place on 7 March, when state and county police had obstructed and then attacked demonstrators on Selma's Edmund Pettus Bridge. Two days later, Martin Luther King Jr. led a ceremonial march across the bridge for a brief prayer session before receiving a court order that ended the event. All three marches, including the bloody crackdown at the Pettus Bridge, were widely publicized and drew national attention to voters' rights in the South.

Appalled by what he had seen, President Lyndon B. Johnson introduced a bill in Congress on 15 March that would become the Voter Rights Act, one of the most effective pieces of civil rights legislation ever enacted. In 1960, Alabama had 53,000 registered black voters, and ten times that number in 1990.



Planet Volk © Dante Farricella

Dante Farricella

Born in 1956, he is a photographer involved in interculturalism and the defense of human rights, and has produced numerous exhibitions and films in the social area:

- "Between us", a project financed by the Cassa di Risparmio Modena Foundation
- "Women of Africa", for the province of Modena
- "Work is for the man, Modena's artisan village"
- "Every day like this - chronicles of daily violence against women" for the Municipality of Modena
- The documentary "The law (is not) the same for everyone" on institutional racism

Her photographic research starts from the theater and develops in the discovery of the person and the environment thanks to a work between the photographer and the subject.

Impressions

Dependency
Role interpretation
Relationship between caregiver and patient
Staging

Important visual elements

Medication boxes on the front line
The hair net
The table
The black background

Possible themes

Addictions
Mental health
Drugs
Cohabitation
Restraint
Deprivation
Injunction

Viewpoint issues

Form: what elements make up the foreground of this photo?

Content: how can we respond to mental health problems?

“ PRECISIONS FROM THE PHOTOGRAPHER:

Produced during the MAT (festival - mental health week) in Modena in 2023, the show dramatizes the relationship between carer and cared-for, particularly around the prescription of treatments in mental health care. MAT is organized by Social Point Carpi and the Appena Appena Cultural Association, with the participation of users and operators of the mental health service of Modena's Local Health Unit. ”



Imported desert © Bojan Mrđenović

Bojan Mrđenović

Bojan Mrđenović (b. 1987) graduated in art history and information science from the Faculty of Humanities and Social Sciences in Zagreb (2012). He graduated in cinematography from the Academy of Dramatic Art (2015). Today, he holds the position of professor of photography in the cinematography department of this academy. He works as a photo director and photographer. His artistic practice is linked to political topics, human needs and social rights.

Impressions

Wonder
Confusion
Worry
The beauty of the landscape
Abstraction
Dream

Important visual elements

Chromatic tone (blue)
Clouds
Branches emerging from the water
Lack of horizon and other human presence
Textures/materials
Scale and dimension

Possible themes

Imagination
Visual information vs. knowledge / context
Prejudices and assumptions
Landscape destruction
Natural and artificial
Environment, ecology, sustainability

Viewpoint issues

Form: what sensations are induced by the absence of field depth?

Content: how understanding the context can change our perception?

“ PRECISIONS FROM THE PHOTOGRAPHER:

The landscape is created of plaster mud, which arises as a by-product of fertilizer production in the largest industrial plant in Croatia. For production purposes phosphorus was extracted from imported African sand, leaving plaster mud as residue. Over a period of 30 years, more than 6 million tons of mud was stored on this site, in the middle of a natural reserve. Fertilizers are used to stimulate natural growth, but on the other hand their production results with a lifeless, transformed landscape.

The fertilizer plant uses 1/4 of Croatia's total gas consumption. Fertilizers are used in agriculture, which makes this plant important for national food production. It also provides jobs for the local population: every aspect of local community life is linked to the plant, which literally and symbolically feeds the town. On the other hand, it produces significant ecological damage. ”



No name © Agnieszka Sadowska

Agnieszka Sadowska

Press photographer and photojournalist, photo editor at the weekly *Plus* in the 1990s, she has been documenting social and cultural events for almost 30 years in *Gazeta Wyborcza* in Białystok. She is the winner of, among others, the award of the mayor of Białystok, and a finalist in the Grand Press Photo competition in 2023.

“ PRECISIONS FROM THE PHOTOGRAPHER:

The people on the photo behind the wall are refugees trying to get out of war zones, conflicts and also simply looking for a better life, as economic migrants – they are trying to enter the European Union. Many of them fall ill after spending many days in the forests, without food, water or medicine, in low temperatures, sleeping on the bare ground, without shelter from frost, rain or wind. Refugees who manage to cross the green border to the Polish side climb the wall, jump, often breaking their legs, are then caught by Polish border guards and pushed back to Belarus, where they are not safe. Many Polish activists try to help them by provid-

Impressions

Fear
Sadness
Powerlessness

Important visual elements

Painting
Trees
People
Faces
Metal
Barbed wire

Possible themes

Human rights
Humanitarian crises
Citizenship
European Union

Viewpoint issues

Form: why do the people on the photo seem to be in the background?

Content: what impact may the construction of border walls have on personal freedom?

ing food, water and clothing. In cooperation with doctors and rescuers, medical interventions were carried out on the ground. In the photo, people want to cross the wall but are unable to do so because of the Polish border guards watching the border. The photographer took this photo to report the situation and show society the truth about the humanitarian crises occurring in this region. ”



Hartas © Julieta Dorin

Julieta Dorin

Born in Paris, Julieta trained in Buenos Aires and now lives in Madrid. She began her photography studies at the Municipal Institute of Photographic Art and Audiovisual Techniques (IMDAFTA) and she completed the Advanced Course in Documentary and Journalistic Photography of the Association of Graphic Reporters of the Argentine Republic (ARGRA) in 2008. Just before, in 2007, she obtained the tertiary title of Advanced Technician in Journalism from the Instituto Taller, Escuela, Agencia (TEA). In 2015, she obtained a Bachelor's Degree in Audiovisual Communication from the University of San Martín (UNSAM). Since 2020, she has been living in Madrid and working in the film industry.

“ PRECISIONS FROM THE PHOTOGRAPHER:

International Women's Day. Text on the sign: "Educa a tu hijo" (educate your son). According to WHO data, it is estimated that two out of every three women have suffered some type of violence in their lives. Historically, feminism has been constituted as a response by women and feminized identities against the systematic oppressions exercised by patriarchy and its established social (dis)order. Nowadays, it is inevitable to continue appropriating public space to make visible the deaths, disappearances, and violations of some of ours. As the manifesto of the Madrid Feminist Movement's Commission 8M says, "We are the migrants, the racialized ones, the black and brown ones. We are trans, intersex, and non-binary; we are gay and bisexual; we are the mothers and grandmothers; we are the single-parent families; we are the dissident families; we are the dissidents of the family. We are the day laborers, the domestic and care workers,

Impressions

Fight
Feminism
Complaint
Anger
Responsibility
Outrage
Euphoria

Important visual elements

Cries
Signs
Faces
The purple color
The sign

Possible themes

Photojournalistic coverage
Representing minorities and dissidents
Ideological reading of images
"Photographs are made, not taken"

Viewpoint issues

Form: how does the framing of the photo enhance the feelings emanating from the crowd?

Content: how can feminism be represented in a demonstration?

the shoe dressers, the hospital cleaners, the socio-health workers, the Kellys, the textile workers in struggle, and all the women on strike. The cared-for ones, the interns, the riders, the autonomous ones – false or true. We are the prostitutes. We are the undocumented, the expelled, the evicted, and the victims of trafficking and sexual, agricultural, textile, and care exploitation. We are the students, the unemployed, the retired, and the housewives. We are the ones criminalized for fighting and the ones who are not going to stop.”

It's your turn to play

Sample image-reading session for pre-school pupils

By Le Bal - Ersilia



Imported desert © Bojan Mrđenović

01 | Observation

- ~ **Look at** the picture and list the elements present: clouds, branches, shadows of the branches, water.
- ~ **Note** that the main chromatic tone is blue, the color of the sky and sea. The shades of blue are more or less intense: the sky is darker, the water is very clear. The boundary between the two is blurred, with no clear horizon line.
- ~ **Draw the children's attention** to the branches. Can you guess their size? To grasp their size, they would need to see a "referent" in the image: a reference element whose dimensions are known, such as a human being.
- ~ **To make them think**, the photographer creates a mysterious image: we know neither the scale of the landscape, nor its location. The horizon is nowhere to be seen. On the left of the picture, branches rise surprisingly from the clouds! What effect does this have?

02 | A time to imagine, a time to understand

- ~ **Ask** the children what emotions or impressions this photograph provokes in them. Serenity, softness, the feeling of being in a dream, fear of emptiness... Point out that these feelings are produced by visual elements.
- ~ **Imagine** what this mysterious place looks like. A landscape where humans have disappeared, a space soon to be invaded by supernatural presences...
- ~ **Share** the photographer's message. This landscape is located in the vicinity of a fertilizer production plant. It's a basin of water over which the plant's waste has been dumped.
- ~ **Pointing** out the contrast: this image, which at first glance shows a dreamlike landscape, is the result of very real human intervention that is disastrous for the environment. The photographer wants to show that our point of view can change once we've discovered the context. After this clarification, have the children's feelings changed? What are their reactions?

03 | Let's create!

15 minutes

Materials:

- One A4 sheet per child; from the printed image, one cut-out of the sky per child; drawing and coloring materials (inks, pastels, crayons, brushes, stamps, etc.); glue, tape or magnets.
- **Before the exercise**, take a moment to observe that the sky and water have different consistencies. The contours of the clouds fade and blend; in the foreground, the water creates a cracked surface, as if it were tearing apart on contact with the sand. This is due to the debris left by the plaster sludge.
- **Pedagogical challenges:** grasp the photographer's approach, creating landscapes without concern for verisimilitude. The aim of photography is not always to represent reality as it is!

Offer children a practical activity in two steps.

- **01 | Distribute** the A4 sheet to each child, and ask them to fold it in half horizontally. On the bottom half, draw or paint a landscape.
- **Instructions:** the landscape must feature living elements (the sea with fish, a meadow with flowers, a lush forest...) and occupy the entire surface of the half-sheet - the horizon must not be visible!
- **02 | Give** each child the cut-out of the sky in the photograph. Ask them to glue it at the top of the sheet. Each child goes home with his or her dream landscape! You can also display the sky/landscape pairs on the board with a magnet or tape.

It's your turn to play

Sample image-reading session for primary school pupils



Selma March, Alabama
1965, published in "Time of Change: Civil Rights" Photographs . 1961-1965 », Los Angeles, St Ann's Press, 2002
© Bruce Davidson, Magnum Photo

01 | Description

- **Describe the image with the children:** point out the black and white, the presence of several men, the fact that they are photographed walking.
- **Draw attention** to the proximity of the camera to the young man, the protagonist photographed in a close-up. The photographer is close to the demonstrators, with them. He shares their cause.
- **Notice** the differences between the man in the foreground and those in the background. They are looking at the photographer. The man in the foreground is looking straight ahead. On his forehead is a word in capital letters: "VOTE".

02 | "VOTE!" A slogan in black and white

- **Discuss** what a slogan is, pointing out the brief, concise wording that should strike a chord.
- **Share** the context: this photograph was taken in the United States during a demonstration for access to the vote for the African-American population in the 1960s.
- **Ask** the children why the protester chose to write the slogan on his face: what does this add to the strength of the content? Inscribed on the skin, the demand is inseparable from the young man.
- **Notice** that the face is painted white. The demonstrator is conveying a clear idea. By removing the white paint from his forehead, he's taking away white people's privilege of being the only ones entitled to vote.

03 | Claim through words

The image is part of a photographic series: a set of images designed by its author as a coherent whole. Through the accumulation of images, the series can develop a theme or convey a message.

Show the children other photos of the series in which demonstrators are holding banner: <https://www.magnumphotos.com/newsroom/society/bruce-davidson-selma-marches/>

Although they are different, their slogans defend the same cause.

Ask the children: what change would they like to see in their lives or the world? Open the discussion, highlighting the similarities and differences between their demands.

Suggest that children write slogans to express their demands. If they wish, they can work in pairs: united we stand!

Slogans can also be written on postcards for strangers.

It's your turn to play

Sample image-reading session for secondary school pupils



Eva © Aljoša Bokan
Project "Raz-kroj", 2023

01 | Diverting codes

- **Take time to observe** Eva Sonc, the protagonist of the image. Notice the facial expression and the pose. Point out what surprises us: the model's androgyny.
- **Describe the costume:** what part of it maintains gender ambiguity?
- **Talk with young people about** models' bodies. Designers and fashion houses show great freedom in creating clothes, but models' bodies generally respond to standardized codes of femininity and masculinity.
- **Questioning** youth, what are these codes? How does Eva Sonc respect them, or subvert them?

02 | Playing on contrasts

- **Focus** on the setting. Share with young people: the photographer wanted to reinvest abandoned urban areas.
- **Observe** how this decor thwarts our expectations. Luxury is usually associated with fashion shows.
- **Point out** that this photograph plays on contrasts: men's suits/feminine accessories, the luxury of the fashion world/disused space. Emphasize that this empty setting highlights Eva Sonc's singularity and makes her silhouette stand out from the background.
- **Notice** the camera's slightly low-angle position, which makes Eva Sonc's body appear imposing, masterful and proud. Note also that, with this shot, the raised part on which the model poses is more reminiscent of a catwalk.
- **Review** these elements with the young people. Eva Sonc forcefully asserts her particularities. Through the choice of setting and shot, the photograph helps to express them.

03 | Codes shape the way we look at things

- **Talk** with young people about the fact that the way we look at bodies is conditioned by a set of codes and models that establish standards of beauty, femininity and masculinity... What are they?
- **Notice** that every culture needs models: these are not necessarily negative, but help humans to connect, to organize themselves within societies, to get closer to other cultures...
- **Question** the role of images in disseminating or challenging these models.
- **Open the debate:** what impact do these codes have on our daily lives? Which codes should be retained or rethought?

It's your turn to play

Sample session: leading a photography workshop

Example of a photography workshop with children and young people.
Each paragraph presents possible but not exhaustive suggestions.

Materials:

- ~ Cameras (or cell phones for older children)
- ~ A printer to print the photo or any other device that would enable you to print a photo
- ~ Fixing paste or anything else to hang photos

01 | Photographic series analysis

Introduce young people to the *Imported Desert* photographic series by Bojan Mrdenović and Selma March, *Alabama* by Bruce Davidson.

- ~ **Links to discover these resources:**
<https://www.magnumphotos.com/newsroom/society/bruce-davidson-selma-marches/>
<https://bojanmrdenovic.com/imported-desert/>
- ~ **Read the images collectively**, focusing on shot scales, settings, the pose or movement of the protagonists. Define how these sets of photographs constitute a series: coherence of places, people photographed, events recorded, aesthetics (black & white or color, composition...)
- ~ **Discuss** the notions of frame and out-of-frame, inviting young people to imagine what is happening around the portion of reality encaptured. **Discuss:** why did the photographer choose this particular camera placement?
- ~ **Ask the young people:** did the photographer do any location scouting? Were these photographs prepared in advance or taken on the spot?

02 | Creating a series: landscapes vs portraits

Instructions:

- ~ **Create** a series of 10 photographs. Possible themes: surrounding landscapes, portraits of local people.
- ~ **Discuss** the constraints of the exercise. E.g.: scout the area, think about the situations to be photographed beforehand, ask for the consent of the people to be photographed...
- ~ **Divide** the young people into groups of 3 or 4, according to the series of their choice. Each group will have two weeks' production time.

Familiarization with the camera:

- ~ **Distribute** a camera to each group. Allow time for initial handling of the equipment.
- ~ **Invite** young people to photograph themselves in different shots (close-up, American shot, general shot), posing or moving, with more or less light...

Collective feedback

Each group of young people takes time to present photos they have produced to the others.

- ~ **Elements to be detailed beforehand:** reasons for choosing the theme, steps taken prior to practice, difficulties and surprises encountered, possible division of tasks within the group.
- ~ **Elements of argumentation:** composition choices, camera positioning, possible links between one photo and the next one.
- ~ **After each group has finished:** discuss the coherence of the series, their strengths and areas for improvement.
- ~ **Collective discussion:** what are the young people's reactions? Were they impressed by certain photos from the different series? Did they notice any recurring elements?

Exhibition of the productions

Each group presents its series and discovers those of the other groups, following the same protocol as for the first collective exhibition.

What are the 5 images that catch their attention the most? That they find relevant? surprising? That they'd like to see in an exhibition?

The final selection is made by the trainer in collaboration with the young people.

- ~ **Discussion about the way they want to present the photos (how do they hang them?):** how do they imagine their series will be displayed? Classically (in linear order), in a specific form, with or without a reading order...
- ~ **Before the public presentation:** write an introductory text for each series and captions (author, title, year) for the photos.

03 | Get out of the frame!

Each group of young people is invited to extend the above instructions to a location of their choice (domestic space, public space, commercial space, etc.). Possible themes:

- 01 | Unknown, isolated or disused spaces
- 02 | Manifestations or public events
- 03 | Portraits of people belonging to the same group (professions, family...)

- ~ **Discussions:** what are the challenges of these new instructions? How do they open up areas of freedom and encourage encounters?

It's your turn to play

Writing workshops

By Nastasia Paccagnini

Preamble

Nastasia Paccagnini as an artist

Nastasia is a singer, songwriter, musician and associate artist of the Compagnie Explorations Écofantastiques. Self-taught and endowed with a boundless imagination, Nastasia tells stories and invents new worlds, that take us out of our everyday lives, that question us, but also make us dream. She develops her sound universe in the pop project Crenoka, a universe that she has declined in several forms and collaborations since 2018.

In 2021, sensitive to ecological issues and climate change, Nastasia takes her research a step further. Guided by the impetus of her increasingly questioning friend Audrey, she discovered author Donna Haraway and her essay *Staying with the Trouble* (2016), a work that inspired her to delve deeper into the question of the human and its place in narratives, or how to articulate our relationship to the planet while proposing new collaborative narratives to be able to imagine the world of tomorrow. This new project is called Planète Corail (an illustrated musical tale for ages 6+).

She also hosts the podcast Outrages with three book-seller friends, a program dedicated to queer and feminist readings, the aim of which is to stimulate reflection on debatable subjects through books and comics. The Outrages podcast is run by Manon, Morgane, Hélène and Nastasia.

Nastasia Paccagnini as a speaker

Drawing on her experience with the Francos Éduc program (Francofolies de La Rochelle), Nastasia has been offering songwriting workshops in French and/or English since 2020. She works with all kinds of audiences, including those who don't necessarily have access to culture: day-care centers, schools, EHPAD (old people's homes), young people returning to work, hospitals, people with motor disabilities, community houses... The aim is to offer workshops where everyone is free to express themselves, using this exercise as a cathartic moment: to free oneself through writing and singing!

Nastasia also works with Jeunesses Musicales de France, offering workshops and training courses for teachers and students alike!

Beforehand

The writing workshops consist of 3 distinct steps.

01 | The first part, common to all the workshops, is "the postcard": ≈ 1 hour

During this initial phase, you and your students will go over:

- ~ The history of the postcard: when was it invented and why?
- ~ What does "small format" writing entail?
- ~ Who is the recipient, and how does one address a stranger?
- ~ Then, together, you define the theme of the shared writing (to illustrate, we're addressing the theme of "fraternity").

02 | Then you focus on the form. To do this, you can offer your students three types of writing workshop: ≈ 1 hour (or 2 if you have time)

- ~ A simple writing workshop
- ~ A comic strip workshop: one or two boxes of drawing/text, a collage
- ~ A haiku or poem writing workshop, with the option of setting the text to music!

03 | You can make the writing collaborative. You're free to adapt the exercise to your own methodology. Leading a writing workshop with young people requires a sympathetic ear and pedagogical support, in which each person must find his or her place: remember, the exercise must be fun, and the main thing is to have fun!

Workshop objectives

- ~ Promote creativity and self-expression by writing unique messages.
- ~ Cultivate empathy and human connection: the act of writing to a stranger can help participants develop empathy by imagining the reaction of the person receiving the card. This encourages understanding of other people's experiences and perspectives.
- ~ Explore new themes and broaden their thinking around a unique experience (different from traditional writing);
- ~ Reflect on social issues, equality and respect for others, while working on written and oral expression, and the ability to attract attention.
- ~ Develop critical thinking skills.
- ~ Promote cultural discovery: if postcards are sent to strangers in different regions or countries, participants can discover new cultures and traditions.
- ~ Develop their writing and drawing skills in a fun workshop!
- ~ Build self-confidence: by sharing their writings with other students and exchanging/receiving constructive feedback, budding authors and artists can develop their self-confidence and feel more at ease with their chosen medium.

Brotherhood theme... and much more!

I've chosen to explore the theme of fraternity as an inspiring example for the exercises and workshops. However, it's essential to remember that the writing space is open to a multitude of diverse and captivating themes.

Brotherhood may be a starting point, but it's far from the only option: each contributor is encouraged to explore other topics, whether they be:

- ~ Fight against racism
- ~ Sexual equality, gender equality
- ~ Green transition
- ~ Mental health and well-being
- ~ Fight against discrimination
- ~ Wars and international conflicts

Fraternity...?

It's interesting to note that the term "fraternity" can sometimes be reductive in that it's often used to refer to bonds of mutual aid between individuals, but it's traditionally based on the word "brother", which implies a masculine connotation. This can exclude or minimize experience and perspectives of people who don't identify with the masculine gender ("women", non-binary people and other gender identities).

It is therefore relevant to examine terms such as "sorority" (which is not inclusive) and "adelphity" to better reflect the relationships and bonds of mutual support between people of all genders.

"Sorority": derived from "sister", describes relationships of friendship and solidarity between "women", or anyone who recognizes themselves in the gender expression "woman".

"Adelphity": a less common term, but more inclusive and above all gender-neutral: it's used a lot by the LGBTQIA+ community because it's "neutral", not connoted by gender (no masculine brother or feminine sister).



- ~ To find out more about inclusive writing: <https://youtu.be/url1TFdHISl>

01 | Postcards: the common medium

1 heure

This part of the workshop is common to all writing workshops.

Introduction

To begin with, you can "break the ice" and go round the table, inviting everyone to introduce themselves and talk about their expectations (if you're with a group of teenagers and adults). After this round of introductions, let's go!

01 | History · the invention of the postcard!

15 minutes

To introduce your workshop, you can start by asking your students:

When do you think the postcard was invented, and how did it bring some innovation to the way we communicate?

- ~ Invention of the postcard in Germany in the 1870s
- ~ Innovation: a fast, visual and economical form of communication

What was there before postcards?

- ~ The handwritten letter
- ~ The telegram (invented in the 1830s-40s)

What's the difference between a postcard and a handwritten letter?

The handwritten letter

- ~ Requires an envelope
- ~ Longer communication method: you can write pages and pages...
- ~ Price: handwritten letters were more expensive (because they were heavier) and took longer to send (postage and mailing took longer).

In fact, postcards were designed to be simpler, shorter, and cheaper. They could be sent without envelopes, were pre-stamped, and their small size made them easier to sort and route, making them faster to deliver than traditional handwritten letters.

Postcard

- ~ Method of visual communication: a landscape, a cartoon, tourism promotion... It opened up a whole new world of artistic possibilities!
- ~ Shorter, more effective communication method
- ~ Price: less expensive

You can delve into the history of postcard use during the wars, postcards without stamps that enabled families to correspond free of charge with soldiers sent off to war.

02 | Form · the postcard, being concise

15 minutes

It's important to be clear about what the "postcard" format implies: you can't write a novel, a poem, a short story or... a postcard in the same way! So you need to be able to express yourself in a small format. It's up to you to decide how much freedom you want to give your students.

You can start by asking them:

- ~ How do they feel about the postcard format?
- ~ Have they ever written one? If so, to whom?
- ~ Did they write them in the traditional way? Did they draw a picture?
- ~ You can also ask the question When (during the vacations, or just like that)?
- ~ And above all... Why?
- ~ The recipient: who do we usually write a postcard to?

A postcard is often written because you're thinking of someone (it's more organic than a text message...), or to share a memory, a mood, or even some news! In our workshop, your students will write to an unknown person...

- ~ How are they going to address this person?
- ~ What do they want to say?

03 | Background · the common theme

30 minutes

To guide them in writing the card, start by asking them what the theme of fraternity (or any other theme) inspires in them, and build up your lexical field.

To do this, ask your students to give you key words that resonate with the theme, and write them on the board. This list of words is your inspiration box.

A few examples of keywords related to fraternity:

- ~ Solidarity, tolerance, equality, mutual aid, links, friendship, together...

This way of proceeding works with any theme. You can replace the word fraternity with another theme, for example: green transition, gender equality, the fight against racism, and so on.

A few examples of questions to ask your students to help them think through their ideas:

- ~ What does fraternity imply (respect for differences, tolerance, etc.)?
- ~ What examples of fraternity have you seen in your daily life or at school?
- ~ Why is fraternity important in our society?
- ~ What's the difference between fraternity and friendship?
- ~ How can fraternity help solve social problems such as discrimination, harassment or injustice?
- ~ Are there any examples of movements or organizations that have formed around the concept of fraternity to combat social problems?
- ~ Do you think fraternity can play a role in resolving international conflicts or global issues such as climate change or poverty?

When you have your first list of words on the board, make a second column (even a third) next to it and ask them to find matching rhymes:

Example:

solidarity	}	equality	}	diversity
------------	---	----------	---	-----------

It's interesting to let students stray from the theme when they're looking for rhymes... This can sometimes lead to incongruous and creative things!

The phobia of the blank page: what to do in case of blockage?

Helping a student with writing difficulties requires patience, empathy and specific strategies to stimulate creativity... Here are a few tips if you ever find yourself in this situation!

- ~ Relax! The aim of workshops is to have fun, so adapt the framework to the student. Encourage free expression, without worrying about grammar or spelling. The initial aim of the workshop is to have fun and unleash creativity.
- ~ Confidence and security: create a supportive and caring environment to stimulate their creativity.
- ~ Reading: sometimes, simply reading extracts from a book or an example of a poem can trigger inspiration.
- ~ Helping each other: don't hesitate to form pairs or small groups if some don't feel sufficiently at ease. Collaboration can often work wonderfully!

02 | What will I create on the back of the postcard?

1 to 2 hours

Three examples of writing workshops

01 | Writing workshop: the short message

1 hour

“ JULIEN BLANC-GRAS :

Sending a postcard means trying to say a lot in a few words. It's a policy of using fragments to capture reality. Capture the instantaneous meaning. To extract the juice of an encounter in three sentences, to catch the word that clicks. Juggling with stereotypes to free ourselves from them. Zoom in on the details to capture the whole, point out the drop of water that reveals the nature of the ocean. ”

Required material

- ~ Paperboard / blackboard - chalk - marker
- ~ Sheets of paper / pens for students
- ~ Dictionaries (in case of lack of inspiration, or to check definitions and spelling)

01 | Writing: the first draft

10 minutes

Using the lexical field you've built up with your students, you can start constructing your sentences.

Writing methodology

Ask your students to:

- ~ Individually select 2 words (or more) from the list of your lexical field and write them on their draft paper. Be sure to remember the constraints of the format: postcards were designed to carry short messages (is it the ancestor of SMS?).
- ~ Compose sentences using the words, trying to insert an emotion or a personal thought.

“ EXTRACT FROM A WORKSHOP:

We have to live together, we have to accept people who are black, white or mixed race, whether we have faults or not, whether we have differences or not (...) there is always hope in our hearts and we have to resist even if we tremble with fear... ”

Looking for inspiration?

If you have students who are lacking of inspiration, you can suggest this methodology, which may stimulate their creativity. If the theme is fraternity, ask them to write each letter of the word in a column, starting each sentence with a letter that makes up the word:

For example:

- ~ Fraternity, some days I look for you
- ~ Reach the limits that sometimes hurt us
- ~ Accept to love the other, the one who sometimes scares us...

02 | Writing workshop: comic strips

1h30 to 2 hours

Required material

- ~ Paperboard / chalkboard - chalk - marker
- ~ Sheets of paper / pens / pencils / felt-tips / erasers / rulers... for students
- ~ Dictionaries (in case of lack of inspiration, or to check definitions and spelling)
- ~ Comic strip paper or blank drawing paper
- ~ Scissors, glue, pictures, magazines, etc.
- ~ Tracing paper

The aim of this workshop is to encourage students to express the value of fraternity (or another theme) through a comic strip. Remember that comics are an art that combines text and drawing in an inseparable way, which makes the exercise all the more interesting. With your students, you'll be able to work on the "text" – the scenario – and the "drawing" – the panel.

TO FIND OUT MORE



- ~ See Part 03: Collaborative creation p. 51

01 | Introduction to comic strips

15 minutes

To kick off this workshop, you can begin with an introduction to the history of comics, their styles and diversity. You can draw on your school's resources by showing your students various famous comics as examples.

You can then talk about the origins of comics (going back to... ancient Egypt, based on hieroglyphics!); comic strips and the golden age of superheroes during the 30s-40s; the rise of European comics with comics like Tintin... In short, there's a lot to talk about, so here are a few resources that can help you write a brief introduction to the history of comics.

Online resources

- ~ <https://histoiredesarts.culture.gouv.fr/Dossiers-thematiques/2020-annee-de-la-BD>
- ~ <https://pedagogie.ac-toulouse.fr/daac/ressources-pour-etudier-la-bd-en-classe>
- ~ <http://soissonnais.dsden02.ac-amiens.fr/1004-creer-une-bande-dessinee-facilement-en-classe.html>

Some examples of famous comics

- ~ Little Nemo in Slumberland (1905)
- ~ Tintin (1929)
- ~ Superman (1938)
- ~ Batman (1939)
- ~ Astérix (1959)
- ~ Spider-Man (1962)

02 | Background: the theme

15 minutes

To make your point, you can show them examples of comics dealing with your chosen theme.

You can find a bibliography of comics at the end of the pedagogical toolkit.

03 | The post card format • Idea development and script

1 to 2 hours

Feel free to define the number of boxes, the balance between text and drawing, etc., according to the characteristics of your workshop. The objective of the workshop will be adapted to the number of sessions, the group, the age of the group, etc. As the postcard has limited space, you can propose: a single drawing, a two-panels comic strip, and collage.

Now it's time to think and make the story: after reviewing the lexical field of Brotherhood (or another theme), ask your students to think of a short story that illustrates the theme. This could be a personal experience or a fictional story. Encourage them to think about the famous questions:

- ~ Who, what, when, how, where and why?
- ~ The characters
- ~ Events in the story
- ~ When? What period? what day?
- ~ Places...

Ask students to create one or at least two main characters, thinking about the beginning/middle/end of their story. To do this, you might suggest that they draw up a three-column table, indicating the following information:

- ~ Beginning: what is the starting point of the story?
- ~ Middle: what happens in between? What are the plots? the twists?
- ~ End: what is the situation/conclusion at the end of the story?

Think carefully about the constraints: you need to be efficient and find the right balance between text and drawing, one mustn't encroach on the other!

To help your students organize their ideas, I suggest you draw up a "Scenario sheet", or the written breakdown of the story. All you need to do is to draw up a two-column table with the "Description of the drawing" on one side and the "Bubble ("phylacteries") / Onomatopoeia" on the other one, and define the number of boxes to be illustrated (one to two boxes).

If some students aren't comfortable with drawing, you can offer them the alternative of cutting and pasting.

To do this, provide your students with magazines containing images, and ask them to select images, cut them out and make their own montage of images to stick on the back of the postcard! In this way, they can create their own picture, their own interpretation of the theme through images.

Storyboard

Now it's time to make your storyboard! A storyboard is a drawn breakdown of the story. Depending on the number of boxes that you've chosen, get your students to sketch in the boxes, using their "Scenario Sheet" as a guide. This is an important step, as it allows you to organize your panel in the space of the page, to visualize the story and its sequence a little more precisely, and to find the rhythm of the narrative. You can then place your characters and speech bubbles.

Now that your storyboard is finished, you can move on to the next stage: pencilling!

Pencilling, inking and coloring

Pencilling and inking are the final stages in the production process, and act as a concrete expression of the drawings: starting from the storyboard, and on a new board, draw the contents of each panel in details with a pencil. This stage allows you to get to the heart of your idea, so be as precise as possible! Once you've completed this stage, you can move on to inking: this involves ironing out the previously pencilled lines with a pen / felt-tip pen / ink. Then coloring, as the name suggests, adds color to your squares!

TO FIND OUT MORE

- ~ See Part 03:
Collaborative creation p. 51

03 | Writing workshop: a haiku, a poem in song!

2 hours

For this special workshop, we propose two stages. The first will focus on writing lyrics, using either the haiku or poem form. When this stage is complete, you can optionally set the haiku or poem to music.

01 | Writing

1 hour

A | Haiku

Haiku presentation (15 minutes)

Haiku is a Japanese poetic form that aims to capture a moment of emotion, reflection or observation using simple, concise language. It usually consists of three lines and often evokes nature, the seasons, human emotions or scenes from everyday life. Haiku seeks to convey an image or an experience in a spare, poignant way...

Basic rules of Haiku:

- ~ Structure: A traditional haiku consists of three lines.
- ~ The first line usually has 5 syllables,
- ~ The second line has 7 syllables,
- ~ The third line has 5 syllables,
- ~ For a total of 17 syllables maximum. However, in some modern forms, the syllable constraint may be less strict.

Capturing a moment: Haiku seeks to capture a precise moment, often related to nature, the seasons or everyday life. It must capture the essence of that moment, using evocative details.

Use of imagery: Haiku are rich in imagery and feeling. They invite readers to visualize the scene and feel the emotion or mood described.

Haiku example:

Soul ties together (5)

Sincere solidarity (7)

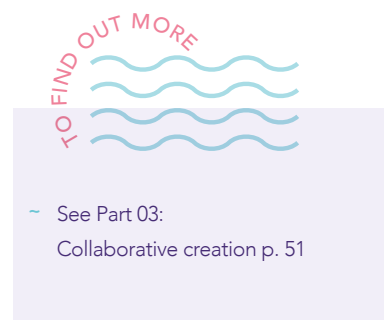
Sharing endlessly (5)

This haiku emphasizes unity, solidarity and sharing (without referring to a specific genre: "no brothers, no sisters, just souls"). It celebrates the strong bonds between individuals who share common values of adelphity and mutual aid. As you can see, you're free to omit verbs and conjugations.

Writing methodology (15 minutes)

Ask your students to:

- ~ Individually select 3 words from the list of your lexical field and write them on their draft sheet.
- ~ Compose sentences using the 5 / 7 / 5 syllabic constraint.



B | Poem

Poem presentation (15 minutes)

A poem is a form of artistic expression that uses language creatively to convey emotions, ideas and images. Unlike haiku, poems are more flexible in terms of structure, length and style, allowing poets to explore a wide variety of themes and emotions.

General characteristics of poems:

- ~ Varied structure: contrary to the strict constraints of Haiku, poems can have a varied structure in terms of number of lines, rhymes and rhythms. They can be short or long, formal or free.
- ~ Emotional expression: poems are often used to express deep emotions, inner thoughts and personal experiences. They are a powerful means of communicating feelings and ideas.
- ~ Imagery and metaphors: poems frequently use images and metaphors to create visual pictures and symbolic associations. This enriches poetic language and invites readers to think more deeply.

Examples of short poems:

Linked by the heart, hand in hand,

Adelphity, a sweet, endless bond

Unity in diversity

or

Brothers / Sisters / Adelphs of the soul, linked stars

In the darkness, we shine together.

Writing methodology (15 minutes)

Define a number of syllables together. You can suggest the alexandrine, a classic that works every time! And of course, you can adapt: if it's 11 and not 12, it doesn't matter, the important thing is to have fun!

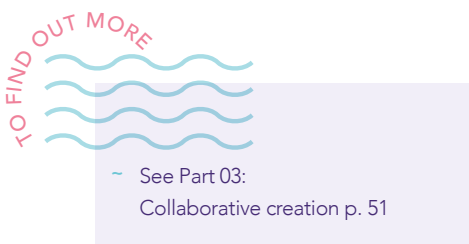
Ask your students to:

Individually select 2 to 4 words from your lexical list and write them down on their draft sheet. Since you've set up two rhyming columns, the writing can be quite simple.

Example:

Everybody has a lot of strong bias

If you can't face it, we cannot re-roll the dice



02 | Song option!

1 hour

NB: if you'd like to sing and record the song, you can share the music with the students right from the first writing session, so that they can get to grips with the melody.

If you feel like setting haiku and poems to music, we've put 3 tracks at your disposal via soundcloud. Each song lasts between 2:00 and 2:26 minutes and includes:

- ~ Arrangements
- ~ A melody line (like karaoke)

Step 1: Give a shape to the song (15 minutes)

- ~ Gather together everyone's texts and form the song: this necessarily involves selecting texts from one another, a selection to be made collectively.
- ~ Have your pupils listen to the three songs provided, so that they can choose the one they like the most.
- ~ Listen carefully to the melody line and gradually try to insert the students' texts into it.

Step 2: Body warming and preparation (5 minutes)

A short warm-up session to wake up dynamically, but also to learn how to stretch, breathe and listen to yourself.

Step 3: We try to sing karaoke! (20 minutes)

This step focuses on practice: trying to sing the lyrics on the music! Over and over and over and over...

Step 4: We record ourselves! (20 minutes)

If your phone is equipped with a Dictaphone, you can record the lyrics you've created to the chosen song, so that your students can keep a record of their work!

Required material

- ~ Classroom-style set-up
- ~ Paperboard / blackboard - chalk -marker
- ~ Sheets of paper / pens for students
- ~ Dictionaries (for inspiration or to check spelling)

Trainer's equipment in case of recording

- ~ A phone with a dictaphone
- ~ A speaker (bluetooth or other) to play your music on

03 | Collaborative creation

30 minutes

01 | Mutual support and dialogue

15 minutes

To foster a collaborative learning environment and encourage students to help each other, you can offer a time for reading, discussion and feedback during the writing phase common to all three workshops.

- ~ Writing: ensure that all participants have written their sentences, then collect drafts.
- ~ Text distribution: distribute the texts randomly.
- ~ Reading: ask your students to read in silence the text they have received. They should concentrate on understanding the content.
- ~ Reflection: give readers a few minutes to reflect on what they've read, taking notes on their impressions.
- ~ Read aloud: each participant can read aloud the text they have received, making sure to do so clearly.
- ~ Exchange and feedback, positive comments and constructive suggestions: encourage your students to share what they liked about the text they've just heard (the language, the images, the emotions...). Then, if they wish, your students can offer suggestions for improving the text (in a respectful and specific way: structure, clarity, coherence...). They can also ask questions to the author for clarification or to encourage reflection. Make sure that comments focus on the text and not on the author, and avoid negative criticism...
- ~ Author's response: the author can explain his or her intentions and take into account (or not) the feedback of his or her peers.

02 | Corrections

15 minutes

Depending on the feedback, authors can modify their texts, or not! Then, when your students are satisfied with the two (or more) sentences they have written, they can write them on the postcards.

It's your turn to play

Discussing and summarizing the project with children and young people

Exercise 01 | River – Synthesis of the experience

- ~ Ask students to list the elements that make up the image of a river. These can include: source, mouth, tributary, meanders, eddies, boats, etc.
- ~ Explain that your project was also a kind of river. The source is your motivation for participating in the project, the mouth – the effects, the meanders – unexpected events, the eddies – difficulties, the boats – your allies, the ports – the most important moments of the project, etc.
- ~ Divide students into groups and ask each to draw their river and reflect on the experience of participating in the project. Each team writes the important elements in the appropriate place in the drawing.
- ~ Discuss and summarize the work.

Exercise 02 | Tag cloud

- ~ Create a survey using a tool that allows you to create group tag clouds in real time (e.g. www.mentimeter.com). You can come up with 2-3 questions, e.g. "Three things I learned", "I think this project was...", "In the project I felt...".
- ~ Give students the link to the survey during the lesson. Everyone types their answers (single words) on a cell phone or computer.
- ~ Display the tag cloud on the screen and ask students what they think about it.

Exercise 03 | Circles of influence

- ~ Draw on the board three large circles arranged in concentric circles. Explain that they symbolize the positive change your project has brought.
- ~ Ask students to think about what change the project has brought to each of them: it could be new acquaintances, new experiences, skills, pleasant memories. Everyone writes down at least three things on slips of paper, and then discuss them in pairs. Collect the students' examples on the board and write down the most common ones in the center of the smallest circle.
- ~ Now ask the students to think about how the project has changed them as a group. Have them talk about it in pairs. Collect opinions on the board, summarize them and write them in the second circle.
- ~ Finally, ask the students to think about what the project has given to others: the school, the parents, the recipients of the cards: did it give them new knowledge? made them aware of something important? promoted the school in the community? Write down the conclusions in the largest circle.
- ~ Summarize the exercise, highlighting the positive impact of the project.

ADDITIONAL RESOURCES

03

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 characterize 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

Néologisme apparu dans les années 1980. 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

La diversité culturelle est la constatation. 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

Sentiment de partager une ascendance. This is the sense of sharing common ancestry, whether it is with language, customs, physical similarities or lived history. This notion is very important in the social and political landscape. It relates to a shared sociocultural heritage, which differentiates it from the concept of race, which is sharing biological and morphological characteristics linked to common ancestors. Ethnicity, then, is anything that feeds a sense of identity, belonging and the resulting expressions.

Foreigner

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

Gender

While sex is a biological factor related to differences between males and females, gender is a sociocultural and political norm that defines what composes masculinity and femininity, especially in social roles and gender expressions (habits, attitudes, etc.). Gender carries the idea of social power dynamics between the categories it establishes (between men and women), and within these same categories (for example, between a so-called virile man and a so-called effeminate man, or between a woman who stays at home and a business woman).

Heterophobia

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

Homophobia

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

Identity

In psychology, this notion is defined as a cognitive and emotional process through which the subject understands and perceives themselves. This entry makes it possible to avoid definitively setting a being's identity for them and to connect this notion with the principle of individual emancipation. In a more collective approach, and to avoid the trap of national identity, we can refer to a cultural or social identity as one that brings

together everything that is shared with other group members, such as values, norms and rules that the person shares with their community or society.

Institutional Racism

The expression "institutional racism" refers to all informal unequal processes that appear within an institution and tend to discriminate, exclude or stigmatise individuals who belong to a racialised group. Institutional racism denotes the majority's relatively conscious resistance to the principle of democratisation.

Integration

The term integration designates a complex process that gives individuals a "sense of identifying with a society and its values". According to Patrick Weil, 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 his/her country of origin to live long-term in a country in which he/she does not have citizenship. While the term "immigrant" emphasises the receiving country's point of view and the "emigrant" focuses on the country of origin, the term "migrant" takes into account the entire migration process.

Minorities

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

Prejudice

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

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

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

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

Racism

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

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

Scapegoat (theory)

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

Sexism

Defined by Americans in the 1960s who drew inspiration from the term “racism”, this concept then spread on the international level. It relates to highlighting the link between masculine and racial dominations: in both cases, people rely on visible physical differences (skin colour, sexual organs, etc.) to explain and legitimise discrimination, devaluation and consideration of the other as inferior. According to Marie-Josèphe Dhavernas and Liliane Kandel, sexism is a specific system “compared with other systems of discrimination and domination” because it infiltrates “the vast majority of ideological and cultural productions of our societies”. It produces “an ambivalent double image with two equally- developed facets of the oppressed group (basically summarised in the Madonna/ whore dichotomy)” upon which it is based.

Xenophobia

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

Reading an image

American shot

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

Background

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

Backlight

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

Bleed edge

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

Contrast

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

Depth of field

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

Field

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

Foreground

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

Frame

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

Framing

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

Low-angle

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

Out-of-focus

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

Wide-angle

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

Additional resources

Thematic sitography

About racism and intolerance

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

About human rights

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

About hate speech

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

Youth bibliography

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

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

Jaramillo R., *Wonder*, 2012

Angie Thomas, *The Hate U Give*, 2017

Yoon N., *Everything, Everything*, 2015

History of migrations, MHI's Abdelmayek Sayad media library: www.histoire-immigration.fr/ressources/ressources-pedagogiques/des-ressources-pour-enseigner-l-histoire-de-limmigration

Thematic bibliography

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

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

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

Thematic filmography

About immigration, racism and intolerance

[What you gonna do when the world's on fire?](#)

By Roberto Minervini, Italy [2019 / 123 min]

"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, Great Britain [2006 / 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, Germany, [2017 / 140min]

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

Credits

Have taken part in the operation and the design of toolkit

- **Fatima Akkacha**
Ligue de l'enseignement
- **Charles Conte**
Ligue de l'enseignement
- **Mélanie Gallard**
Ligue de l'enseignement
- **Aurélié Bonnet**
Ligue de l'enseignement
- **Alice Simon**
Ligue de l'enseignement
- **Marie Cornalba**
Ligue de l'enseignement
- **Adrien Grillot**
Ligue de l'enseignement
- **Barbara Vodopivec**
Humanitas
- **Le groupe national spectacle vivant**
Ligue de l'enseignement
- **Aurélié Gaudin**
Ligue de l'enseignement
- **Pauline Guillerm**
Autrice
- **Nastasia Paccagnini**
Artiste – Autrice
- **Eve Escofet – Miro**
Le Bal – Ersilia
- **Marie Grangier**
Ligue de l'enseignement
- **Nina Lostis**
Ligue de l'enseignement
- **Paula Alvira**
CIVES
- **Agnieszka Gwiazdowicz**
School with Class Foundation
- **Mahjouba Galfout**
Ligue de l'enseignement
- **Aloÿs Simon**
Ligue de l'enseignement
- **Jenny Passarello**
Ligue de l'enseignement
- **Antoine Richard**
Ligue de l'enseignement
- **Gwennaëlle Le Barber**
Ligue de l'enseignement
- **Julie Chevassut**
Ligue de l'enseignement
- **Marie Langrée**
Ligue de l'enseignement
- **Lana Jurman**
CPS
- **Guilia Ferri**
ARCI
- **Valeria M. Pesare**
ARCI
- **Francesca Veneziano**
Le Bal – Ersilia

SAY - Solidarity is About Youth: The voice of fraternity

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