# SAY - Solidarity is About Youth:

## THE VOICE OF FRATERNITY

**Educating for equality in diversity**
**Educating for solidarity**

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

arci

CENTRE FOR PEACE STUDIES

FUNDACIÓN CIVES

HUMANITAS

la ligue de l'enseignement
un avenir par l'éducation populaire

SWC School with Class Foundation

# Table of contents

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

01

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, Foundacion 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.

www.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/fundacjaszkolazklasa

## 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

www.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 writ- ing. 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.

## 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 pho- tos, discussions with peers, one's personal story and values… You will need to offer careful guidance during the moment of crea- tion, 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 one's personal point of view. Writing exercices are also designed to help participants choose the form in which they want to share their message.

## 03 | Search for recipients

Young people can choose the recip- ients using their local community's phone directory or online directories or other means. It is also possible to create links with local establishments, such as social services, hospitals, nursing homes, etc.

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 anon- ymous, 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 (even if it is not required):

~ Deposit the cards in a local shop that accepts to give them to cus- tomers who wish to receive them;

~ Address the cards to "collectives": local authorities, companies, asso- ciations, etc;

~ Establish a local partnership with the postal service for free distribu- tion to mailboxes.

### 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: draw- ings, 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 responsi- bility. The lowest rate is sufficient. Depend- ing 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. If the cost of postage is an issue, you can opt to distribute postcards directly to mailboxes, or hand-deliver them if you create a part- nership with another establishment. To add extra activity when posting the cards, you can contact your postmas- ter, 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



**ADRESS** of participating establishment

**ADRESS** randomly selected by the participant

**ADRESS** of participating establishment

**TEXT** created by participant goes here

- **FIRST NAME**
- **MUNICIPALITY**
- **STRUCTURE**
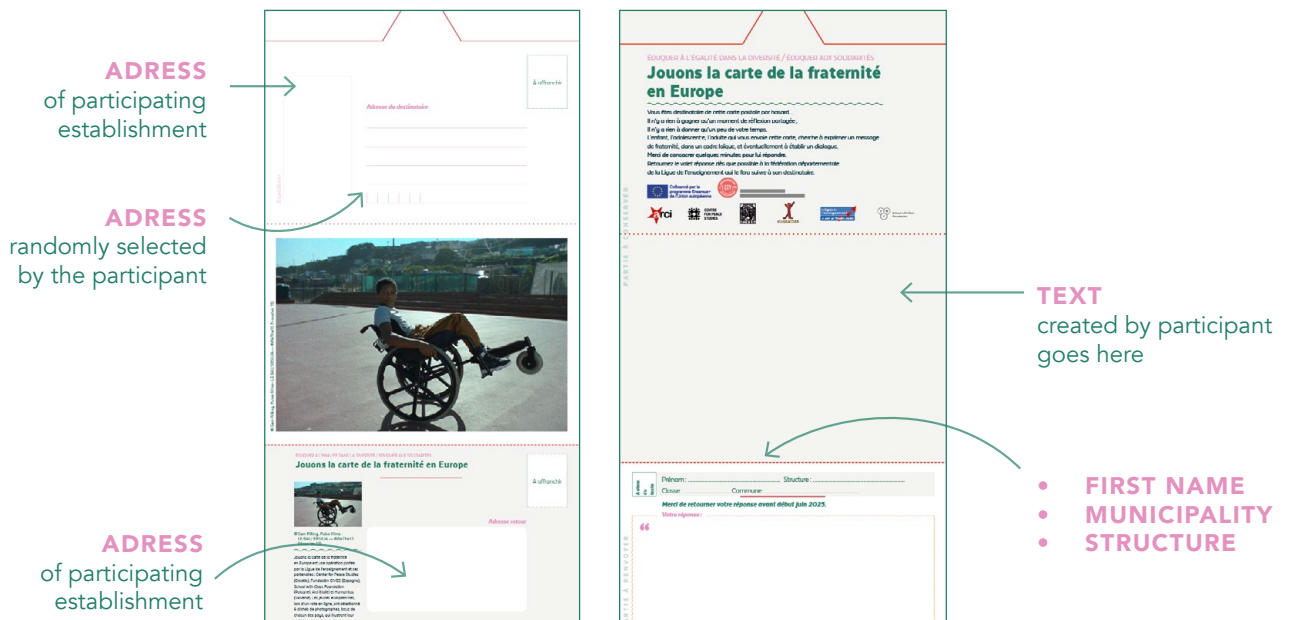
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# How to send the postcards in Europe

The Solidarity is about Youth project can be an opportunity to cross national borders. Therefore, when setting up the project at your school, it is a good idea to collaborate with colleagues who teach a foreign language, or to discuss the subject of bilingualism.

You may also choose to approach a foreign school that is also taking part in the project. This could be an opportunity for an exchange between participants, based on the realities of the country, shared values, messages written in another language...

You can find all this information on the interactive map available on the Solidarity is about Youth project website, via this link: https://fraternity-card.eu/en/schools

You'll find the addresses of all the schools listed as potential postcard recipients. If you need further informations, please contact a person from the organization (add a relevant adress mail).

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

# Six topics at the heart of the 2025 edition

**In order to foster Youth participation in the project, the topics for the 2025 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 700 votes were cast. The six topics chosen for this year's edition are:**
**fight against discrimination, mental health and well-being, social inequalities, fight against racism, gender equality, and world peace.**

## 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 sup- posed, 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 FRA[1], direct discrimination happen 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 2019[2]. 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 accord- ing 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.

## Disability-related discrimination

Disability-related discrimination is diverse, and can take the form of mockery, ostracism, unfair treatment, and denial of rights. According to a 2010 study by INSEE, three million people declared that they had been discriminated against during their lifetime because of their state of health and/or disability. Whether a child or an adult, such discrimination can have profound consequences for people's healthy development and their inclusion in "ordinary" environments. In 2022, disability confirmed its position as the number 1 reason for discrimination in France for the past 6 years, representing 20% of all claims addressed to the French Defender of Rights. To combat this discriminatory behavior, we need to ensure that everyone can understand, define, raise awareness of and combat stereotypes and prejudices towards people with disabilities. On top of this, we need to review the place we give to people with disabilities in our society, making it more inclusive. This involves not only the school and its practices, but also other considerations such as the design of public places, because what is useful for people with disabilities is useful for everyone.

**Proposals to go further:**

~ An information guide for everyone about European rules, for easy-to-read and understand information (FALC)
https://easy-to-read.inclusion-europe.eu/it/european-standards/

~ Do you know about Pictofacile? Pictofacile is a free, fast, and easy-to-use ARASAAC pictogram text transcriber. Pictograms can help people with reading difficulties, such as young children, the elderly, people with learning difficulties and/or those with disabilities. You enter the sentence you want to transcribe and Pictofacile associates each piece of data with a pictogram. You choose the most relevant pictograms and then simply download them.

https://www.pictofacile.com/

## 02 | Mental Health

Mental health is an integral part of health[1]. 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-being[2]: "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.

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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 | Social inequalities

Unequal treatment of people based on their socioeconomic status is still relatively rarely mentioned as a form of discrimination. At the same time, it is the type of it that the vast majority of people, including children and adolescents, face. In research conducted by the Society for Anti-Discrimination Education presented in the report Discrimination at School - the presence of unjustified economic status - poverty, poverty - is one of the three most frequently indicated by young people as a reason for discrimination at school (right after sexual orientation and national or ethnic origin)[1].

Important manifestations of social inequality include unequal access to education, health care, housing, social goods and services (including unequal treatment in institutions), as well as less freedom to express oneself or exercise the right to meet and vote.

However, equally important, but much less visible, is the reproduction and reinforcement of stereotypes regarding social status, economic situation or level of education. Classism, or discrimination based on economic and social status, grows out of the belief that in society we can distinguish an "elite" - people who are "better born," better off and better educated, whose position justifies treating them differently from the majority of people. Taking this as a natural situation reinforces social hierarchies and exacerbates the differences mentioned earlier. Those at risk of exclusion thus have dual obstacles to overcome: a more difficult situation (for example, due to lack of money for school aids and tutoring, or the need to go to work quickly), and social acceptance of such an order.

Class prejudice is evident in everyday situations and conversations. It is, for example, considering children and young people attending private schools as elite, and people from public schools as less educated. It's calling a relationship between people from different social classes a misalliance and believing that it is inappropriate. It's excusing public figures who commit misdemeanors or crimes (e.g., speeding - "She was driving to an important conference" or driving under the influence of alcohol - "She's an artist, she lives under a lot of pressure"). Finally - it's also excessive admiration for the intelligence or achievements of an underprivileged person.

Meritocracy, the idea that each person's social situation is the result of his or her own efforts, unfortunately it often masks the fact that inequalities in access to opportunities unjustly shape people's destinies.

**School context**

According to sociologist of education Dr. Marta Zahorska, "socioeconomic status is the strongest predictor of a student's school career[1].

A huge task of the school and, more broadly, the education system, is to reduce real difficulties and support those at risk of exclusion.

However, it seems equally important to build communities in which unequal treatment is noticed and challenged. By doing so, we can contribute to changing attitudes and gradually eliminating divisions that are considered natural today.

**1.** M. Zahorska, Społeczne nierówności edukacyjne (SNE), RPO Public Information Office, https://bip.brpo.gov.pl/pliki/12405773640

## 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 men [1].

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 Estonia [2].

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 partner [3].

### 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).

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

## 06 | World peace

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 violations[1]. 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.

### Restless peace

Just having a quick look at the different meanings the word 'peace' has in many languages, we can conclude that it has an important place in many cultures. In Croatian language for example, 'peace' could mean the absence of war, tranquility, harmony, silence; in Arabic (salaam) peace, wholeness, security, acceptance; in Hawaiian (aloha): peace, love, grace, compassion; sanskrit (shanti) peace, bliss, calmness, rest.

Norwegian peace theorist Johan V. Galtung constructed a theory that in social relations we can distinguish two aspects of peace that complement each other. "Negative peace" means the absence of organized and collective violence; it is achieved by ending the armed conflict or agreeing to peace agreements. "Positive peace", on the other hand, refers to building a social system or relationship between people that allows people's needs to be met and conflicts to be resolved without violence. Positive peace, therefore, implies the orientation of society towards cooperation, the satisfaction of the basic life needs of all, economic prosperity, the absence of exploitation, equality, justice and the like. In the realization of peace, according to the theoretician, we should simultaneously work on achieving both goals; both negative and positive peace. The concept of positive peace correlates with the active definition of solidarity which is the 'red thread' of this project as it is understood as an active stance against injustice that all need to take depending on their capabilities, opportunities, privilege or lack thereof with the end goal of creating more just societies in which all individuals can fulfill their potentials[2].

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**1.** Global Trends | UNHCR

**2.** Text adapted from the fanzine Zagrebimir published by the Centre for Peace Studies in 2019: https://www.cms.hr/system/publication/pdf/118/Dan_mira_2019._-_fanzin_ZAGREBiMIR.pdf

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

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 genera-tion" 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 edu-cators. 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 com-petition between victims. Discrimination isn't just a matter for victims; the entire society is impacted when these atti-tudes 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 democ-racy 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 gener-alisation 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

© Giulio di Meo — Terra e Libertà (Earth and Freedom)

© Andreja Ravnak — Martina in Silvo, Jamarski duo (Martina in Silvo, caving duo)

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

# Elements of photo analysis



© Oskar Wangart — Postęp? (Progress?)
Wola (quarter of Warsaw, Poland)

## Oskar Wangart

**Oskar Wangart is an amateur photographer. In fact, he has only been doing photography "seriously" for about a year. It makes him look at the world around him in a different way, notice more, pay attention to the emotions of those around him and be more attentive. He has a relatively reporter style of taking pictures, but he is still developing it. The advantage of not being a professional is that he creates his own or his own chosen projects, he is not attracted to working in a studio - he prefers, for example, portraits in natural environments. His current job has nothing to do with photography, but that doesn't stop him from creating.**

## Impressions

Anxiety
Curiosity
Surprise
Sense of abandonment

## Important visual elements

Contrast
Old building
New office building
Unmanned
Building in the city
Depth
Triple plan
Windows

## Possible themes

Gentrification
Poverty
Housing policy
Developers' dishonesty
Gross inequalities
Resettlemens of residents

## Viewpoint issues

**Form:** what does overframing bring to the way we look at photography?
**Content:** whould we clean up the city of the old and damaged buildings?

## 66 PRECISIONS FROM THE PHOTOGRAPHER:

Wola /vola/ is one of Warsaw's oldest neighborhoods, which was largely destroyed during World War II. Rescued from the hell of war, the townhouses until recently served as rental apartments, providing a roof overhead for often the city's poorest residents. Currently, these historic houses, not only in Wola but also in other districts of the city, are being demolished to make room for more office buildings. Urban space, instead of being used for living, is becoming solely for work. Gentrification is removing existing residents and replacing them with offices and developer housing developments that are completely inaccessible to the less affluent. Dust flying from demolished walls and the noise of jackhammers drown out any signs of former life. 99

© Ladislav Tomičić — All colours are beautiful
Bosco Albergati, Emilia Romagna, Italy

## Ladislav Tomičić

**Born in Bosnia and Herzegovina in 1977, Ladislav completed his primary and secondary school in Busovača. He attended the Faculty of Political Sciences, University of Zagreb. From 2001 to 2022, he worked as a journalist and later as an editor at Rijeka's *Novi list.* Since 2022, he has been an editor and host on the internet television channel VIDA TV. He is one of the founders of the online portal Lupiga.com. He has been involved in photography since 2002.**

## Impressions

Pride
Happiness
Energy
Comradery
Support

## Important visual elements

Cheerful people
Sign in the back on a banner
Men and women of different ages
Sport jersies
Smiles and raised hands
Football field

## Possible themes

Racism
Friendship
Sports
Fair play
Non-hierarchical managment
Gender equality
Corruption
Discrimination
Competition vs cooperation

## Viewpoint issues

**Form:** how does the photographer try to convey a sense of equality between people?
**Content:** do all people have equal access to sport?

**❝ PRÉCISIONS DU PHOTOGRAPHE :**

In the photograph, we see young men and women who participated as competitors, spectators, and supporters at the anti-racist tournament Mondiali Antirazzisti, held in Italy at the Bosco Albergati location. This was the eighteenth anti-racist tournament. It is an event where organized supporter groups gather, united in their opposition to racism and fascism. Supporter teams from several European countries came to mark the tournament's coming-of-age celebration. The photograph was taken shortly after one of the football matches, held under the motto: 'Winning isn't important, what matters is socializing." Zagreb 041 is a football club founded in 2014 by a part of a supporter group called White Angels. Disappointed with the situation in their original football club, questionable competition in the First division, and the general state of Croatian football, they decided to start a new football club, formally registered as a citizens' association. Currently, the club has around one hundred members who, organized in a non-hierarchical, horizontal manner, participate in decision making and club activities as equals...The club fights against corruption and clientelism on all levels, as well as all kinds of discrimination. Their message is that football is a sport of solidarity, sound competition, respect for the opponent, a sport they love because of its simplicity and beauty (adapted from the website https://www.nkzagreb041.hr/o-klubu-about-the-club/o-klubu-about-the-club). ❞

© Sam Pilling, Pulse Films - LE BAL/ERSILIA — #WeThe15

## Sam Pilling

**Sam Pilling lives and works in the UK. After graduating from the University of the Arts London in 2009, he directed commercials for artists such as Chaka Khan, The Weeknd and Run The Jewels; his music video for DJ Shadow's Rocket Fuel was voted best video of the year at UKMA 2020. Pilling's work has been screened at film festivals around the world, including SXSW, Cannes, Camerimage and the BFI future film festival. His film *#WeThe15*, which promotes inclusivity, was commissioned by the International Paralympic Committee and the International Disability Alliance and screened at the opening ceremony of the Tokyo 2020 Paralympic Games. His films combine different visual techniques (silver and digital), giving his creations a handmade yet modern look.**

## Impressions

Acrobatics
Ordinary situation
Complicity with the spectator
Show

## Important visual elements

Image grain
Camera gaze
Wheelchair position
Importance of foreground

## Possible themes

Paralympics
Changing the way we look at disability
Inclusion
Accessibility

## Viewpoint issues

**Form:** what effect does the position of the wheelchair have on the viewer?
**Content:** how can an image change the way we look at disability?

## 66 PRECISIONS FROM THE PHOTOGRAPHER:

When we shot the *#WeThe15* film for the Paralympics, our budget and resources were very tight, but we wanted to give an international feel, so we shot remotely around the world - in Cape Town, Thailand, Italy and South America. Shooting the film posed many challenges in terms of casting and logistics. [We worked entirely with non-professional actors [...] I feel closer to the images I see when they're shot on reel. There's a rawness to what's captured that makes it feel like you're actually there, rather than just observing, which makes the images more authentic and real. 99

© Giulio di Meo — Terra e Libertà (Earth and Freedom)
Ausserd, Western Sahara

## Giulio di Meo

**Giulio Di Meo lives and works in Italy. He is a committed freelance photographer who uses photography as a tool for expression and inclusion. His photographic projects focus on social issues such as immigration, prostitution and labour exploitation. His reportages include *Cuban Reflections* (2005), on daily life on the island of Cuba; *Between Heaven and Earth* (2006), describing the reality of the favelas in Rio de Janeiro; and more recently *The Desert Around* (2015), portraying the men and women of the refugee camps in the Hamada Desert, in the Sahara. This photo series also exists in the form of a publication in support of the Association of Families of Saharawi Prisoners and Desaparecidos.**

**Di Meo collaborates with several NGOs, including Arci and Arcs Culture Solidali. With these organisations, he organises and leads photography workshops in Italy, Europe and several countries in the Global South (Latin America, Senegal and Cameroon); these workshops are aimed in particular at young people, immigrants and people with disabilities.**

## Impressions

Freedom
Hope
Loneliness
Exclusion
Warmth

## Important visual elements

Capturing movement
Bright colours
Sky
Light
Oblique framing

## Possible themes

Children rights
Human rights
Poverty
Social inequalities
Migrations
Climate conditions

## Viewpoint issues

**Form:** what does oblique framing contribute to the perception of the image?
**Content:** can a gesture be interpreted in several ways?

## 66 PRECISIONS FROM THE PHOTOGRAPHER:

Since 1975, hundreds of thousands of Sharawis have been living in refugee camps in this area to escape the Moroccan occupation, with temperatures in the summer exceeding 50° and in the winter, at night, dropping below zero. In the refugee camps, productive activities are made extremely difficult by the climatic conditions of the desert; there are only a few experiments in cultivation and some goat, camel and poultry farming, small businesses and handicrafts.

I believe in photography as a means of information and denunciation, as a means to bring about personal, social and political change. This is my photography, what I like to call social photography: a photography made of struggle, anger and indignation, but also of love, passion and hope. I am convinced that reporters cannot just inform, but must act concretely, involving themselves in the realities they document. 99

© Andreja Ravnak — Martina in Silvo, Jamarski duo
(Martina in Silvo: Caving Duo)
Cave Pekel, Slovenia

### Andreja Ravnak

**An architect by profession, but a multifaceted creative with expertise in photography, design, and writing. She is the photo editor for the Slovenian edition of *Digitalna Kamera magazine*, a content creator for online platforms, co-organizer of photography tours across Europe, and organizer of various photo exhibition projects. As an occasional lecturer and mentor for photography clubs, she also serves as Vice President of the Photographic Association of Slovenia. Holding the title "Master of Photography FZS", she has won numerous national and international awards, including being named the "TPOTY - Best Travel Photographer in the World 2023".**

## Impressions

Trust
Equality
Strength
Exploration
Harmony
Empowerment
Freedom
Respect
Fearlessness
Teamwork
Excitement

## Important visual elements

Cave
Coldness
Darkness
Depth
Exploration
Mist
Breath
Frame
Symmetry

## Possible themes

Gender equality
Age
Passion for exploration
Women in mostly male activities
Pushing boundaries
Breaking stereotypes

## Viewpoint issues

**Form:** what kind of message does the symmetry of the scene convey?
**Content:** is gender an issue in choosing free time activities?

## 66 PRECISIONS FROM THE PHOTOGRAPHER:

Martina and Silvo are an active senior couple with many hobbies, and they share a long-standing passion for caving. In caving organizations and clubs worldwide, men are the majority, with only a few women involved in exploring and conserving underground caves and tunnels. However, in recent years, the situation has improved slightly, thanks to increased awareness, the promotion of gender equality, and the establishment of support networks for women in extreme sports. This trend is reflected in some international research and surveys within caving communities. The photo was taken in the Pekel Cave near Šempeter in the Savinja Valley, Slovenia, a place Martina and Silvo know intimately, making them excellent guides for those interested in exploring underground wonders. 99

© David Alfaro — Reflections of internal chaos
Madrid, Spain

## David Alfaro

David Alfaro, born in 1980 in San Salvador, El Salvador, is a photographer specializing in underwater, environmental, and documentary photography, with a social and reflective approach to topics such as the environment, human rights, and education. With a career spanning more than 15 years, Alfaro has exhibited his work in various countries in Latin America and Spain, obtaining important recognitions such as Ecologistas en Acción in Spain and the World Meteorological Organization of the United Nations, among others. Among his most notable achievements are first place in Latin American Photographers with his work *Contraluz* and second place with *Man in the Archipelago* in the Galapagos Conservation Trust Foundation of the United Kingdom. In addition, his work has been published in various international media, such as *National Geographic, The Guardian,* and *The Times.* His work as a photojournalist and underwater cameraman is distinguished by a unique style that reflects a committed vision in each project, seeking to generate a positive impact through works that invite reflection on crucial topics.

## Impressions

Emotional duality
Vulnerability
Contained tension
Self-reflection
Anxiety
Latent hope

## Important visual elements

Mirror
Forced smile
Reflection in the mirror
Dim lighting
Body posture
Self-containment gesture in the hands
Contrast

## Possible themes

Social Networks and Self-Image
Self-acceptance and Authenticity
Stigma and Vulnerability
Identity Crisis
Self-care and Well-being
Work and Emotional Exhaustion (Burnout)
Philosophy and the Search for Being

## Viewpoint issues

**Form:** what message does the fact that the "real self" is only visible through the reflection in the mirror?
**Content:** how do social or cultural expectations influence the emotional control in public?

## 66 PRECISIONS FROM THE PHOTOGRAPHER:

This photograph is part of the "Behind the Mirror" photo series that explores mental health. The image seeks to represent the internal emotional conflicts that often remain hidden behind a social facade. Through visual elements (such as the mirror, the reflection in it, body posture, and contrasts), the tension between the public identity and the real "I" is communicated, addressing topics such as anxiety, vulnerability, and self-acceptance. A medium shot was chosen, allowing both the subject's posture and expression as well as his reflection in the mirror to be captured. This frame reinforces the visual narrative by showing the external containment and internal chaos that coexist in the character. During the creation of the series, the model Cristina and the photographer faced different types of losses, which allowed us to connect on a deeper emotional level. This connection is reflected in the sensitivity with which emotions were captured, maintaining the focus on making internal struggle and resilience visible, contributing to a more open perception about mental health and the importance of taking on the subject. 99

It's your turn to play

# Sample image-reading session for pre-school pupils



© Giulio di Meo — Terra e Libertà (Earth and Freedom)

## 01 | Observation

~ **List** the picture's elements: a child, a pigeon, the blue sky, the sun, the terracotta houses, the sandy ground, a tent, the safety net around it… Note that the child is the only character.

~ **Name the colors:** the blue of the sky, the red of the child's jacket, the ochre of the houses and the ground. Blue is a cold color, red is a warm color, and they are complementary: placed next to each other, they stand out.

~ **Describe** the child's gesture: the young boy is caught with his arms in the air, as he lets the pigeon fly away.

~ **Focus** on the oblique framing: it seems to be leaning.

## 02 | What do you feel?

~ **Question** the children about the emotions or impressions created by this photography: joy, freedom, the desire to move… or, on the other hand, loneliness. Point out that these feelings are created by visual elements.

~ **Discuss** with the children about the feeling created by the oblique framing. Confusion, movement, lightness… The photographer may have been playing with the impression that the world was turning or pitching, following the child's gesture. This framing could also reflect the child's internal feeling: a desire for things to move.

~ **Share** contextual information. The picture was taken in a refugee camp in the Hamada desert, in the Sahara. In summer, temperatures exceed 50°C. This explains the terracotta houses, a material that protects against extreme temperatures.

~ **Point out** that the figure of the child represents hope and the future. This is why the photographer chose to make him the only character in the picture.

~ **Guess** the child's facial expressions: is he smiling? Is he sad? As his face is hidden, we have the right to imagine him according to our feelings.

~ **Discuss** how to interpret the child's gesture, considering these clarifications. The bird embodies the character's desire for freedom. This picture represents a moment of emancipation, where the character takes advantage of the bird's freedom, as it takes off.

# 03 | Let's get creative!

## Materials:

~ One A5 photography and one A3 sheet per child; glue, drawing and coloring materials (inks, pastels, wax crayons, brushes, stamps, etc.).

~ **Before the exercise,** review the fact that the child is the only character in the picture. Introduce the notion of **"out-of-frame"**: what is not in the field of the picture but is related to it. Point out that we don't know what is happening in the photography's "out-of-frame". Discuss collectively: what could be all around the scene depicted: other characters, shops, the desert out of sight…? It is up to them to invent it!

~ **Pedagogical issues:** working with the out-of-frame allows us to understand the importance of framing choices. The photographer has tightened his framing around the character and his gesture: the activity helps children to realize that this results from a choice, while soliciting their imagination. Through this activity, they become co-creators of a new work, combining the original photography with their own personal creation!

### Practical activity

~ **Ask** the children to stick the printed photography onto their A3 sheet; the white space around the picture will correspond to the out-of-frame area. Ask them to think about the position of the photography: it could be in the middle of the sheet, on the sides, at the top, at the bottom… depending on what they want to represent.

~ **Invite** the children to draw and color the elements they imagine and would like to appear in the field.

~ **At the end of the activity,** let the children discover each other's creations. It is important to make them realize that, based on a given picture or situation, each of them can bring his or her own imagination into play, and that this imagination is unique.

It's your turn to play

# Sample image-reading session for elementary school pupils



© Sam Pilling, Pulse Films - LE BAL/ERSILIA — #WeThe15

## 01 | Description

~ **Describe** the photography with the children, distinguishing foreground and background.

~ **In the foreground:** a boy in a wheelchair on a sunny esplanade. The boy is doing a wheelie. **In the background:** the esplanade steps, net structures, a small hill with trees, houses, and electric wires.

~ **Point out** the importance of the foreground, which is highlighted by the gap between the foreground and the background. If there were other characters than the boy on the esplanade, the gap between him and the hill would be less pronounced.

~ **Point out** the quality of the picture. It has a grainy texture, and a particular grain.

~ **Point out** that the boy is looking at the photographer: he is doing something called a "look to camera".

## 02 | Changing perspectives

~ **Ask** the children how they feel about the boy in the photo. Do they feel complicity, mistrust…? The look to the camera is always directed at the viewer, taking him to task. The boy is asking us to make eye contact with him.

~ **Return** to the position of the wheelchair. The boy seems to have mastered the use of the wheelchair, to the point of being able to play with it and perform acrobatics.

~ **Discuss** why this posture might surprise us. **Bring up** the subject of this picture: changing the way we look at people with disabilities.

~ **Ask** the children what the esplanade means to them. This place may remind us of a stage where a sports performance would take place. The steps at the side of the esplanade can accommodate an audience, but they are empty: we are the spectators!

# 03 | Get rid of stereotypical representations

~ **Ask** the children about the stereotypes associated with people with reduced mobility.

~ **Show** the *Wethe15* video on ERSILIA, from which the picture is taken. This video was shown at the opening ceremony of the Tokyo 2020 Paralympic Games. 250 million spectators saw it!

~ **Open the discussion** around the video. **Ask**: what image of people with disabilities does it convey? It shows us that the representations we have of them do not correspond to reality.

~ **Discuss:** what amused them, what surprised them?

~ **Decipher** the video with the children: **point out** the voice-over, which gives us access to the perspective of the people on screen. **Note** the rapid editing, showing many characters filmed in different situations, places, and countries.

~ **Specify** that the characters are not professional actors; they agreed to play their own role. The videographer directed them, choosing the locations and positions they took in front of the camera.

~ **Think** about these elements. To get rid of preconceived ideas about men and women with disabilities, it is important to allow them to tell their stories in the first person. It is also urgent to recognize that these men and women are part of our society. Explain the title: people with disabilities represent 15% of the world's population.

~ Invite children to imagine and write in the shoes of the boy in the wheelchair. What does he like to do, see, discover…? Ask them to highlight what might bring them closer to the character. This activity can be conducted in pairs or small groups, to generate confrontation and dialogue between the children.

. The children can draw this dialogue as a comic strip, which could be the message sent on the postcard.

It's your turn to play

# Sample image-reading session for secondary school pupils
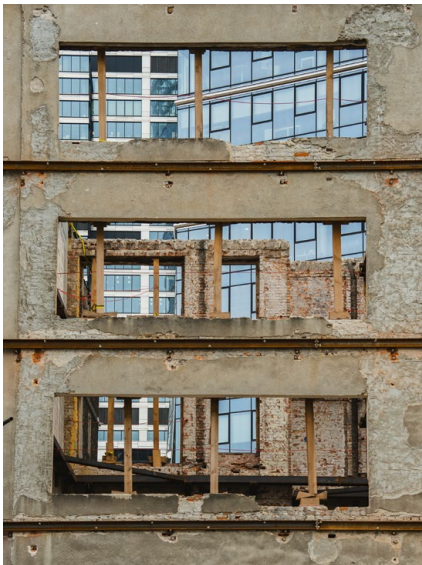


© Oskar Wangart — Postęp? (Progress?)

## 01 | Description: plans and frameworks

~ **Take time** to look at the photography. List its elements, distinguishing the three planes of the picture: in the foreground, a dilapidated wall, three rectangular openings with distinctive bars; in the middle ground, other deteriorated walls; in the background, parts of the facades of two glazed buildings.

~ **Point out** that you can see the middle ground and the background through the openings in the walls, note their differences (colors, materials, and state).

~ **Introduce** the notion of "over-framing" or "frame within a frame": the use of an element of the decor (door, window, etc.) to frame a smaller part of the picture.

~ **Observe** the proximity between the camera and the foreground, which occupies the entire surface of the photography.

~ **Point out** the visual confusion produced by the photography. The over-framings and absence of empty spaces between walls and buildings give the impression that this picture is the result of a collage, as if very heterogeneous elements had been assembled.

## 02 | Frames within frames: how to observe the image?

~ **Invite** young people to express their emotions: photography can provoke sadness, even anguish. It may evoke images of wartime destruction.

~ **Review** the elements detailed in the description. Point out that the over-framings create an impression of confinement. This feeling is reinforced by the absence of empty spaces and the presence of bars, reminiscent of prison windows.

~ **Ask** young people what effect over-framing has on the way we observe the picture. The frame within the frame invites us to focus on what is inside, directing our gaze.

~ **Decipher** the picture: it shows a modern building, maybe a skyscraper, seen through the two parallel walls of a gutted building. The impression of collage underlines the discordant nature of these buildings.

~ **Share** the purpose of the photography, to reveal the gap between old and new buildings in the Wola district, one of Warsaw's oldest. This district's historic buildings were partly destroyed during the Second World War and are gradually demolished to make way for skyscrapers with office floors. The photographer says he wanted to show "windows into the future".

# 03 | A window onto what future?

~ **Repeat the photographer's quote.** What kind of "future" do these windows open onto? The picture suggests a near future, where urban space, instead of being a living space, becomes a workplace. Offices and promoters' subdivisions are inaccessible to those who originally lived in these neighborhoods.

~ **Ask** young people to consider the issues raised by urban renewal: rising rental prices, building demolitions, changing neighborhoods, relocation of residents to outer districts… Social inequalities take shape in the new architecture.

~ **Encourage reflection:** do these issues go beyond the specific case of the city of Warsaw?

~ **Open discussion** with young people: do they feel concerned by these issues? To what extent do these urban and social transformations affect their daily lives?

~ **Discover on ERSILIA** a project created by young people from the Emilie Ducommun medical and professional externship (EMPRO) in Fontenay-Sous-Bois in France. What is utopia? How can we create an ideal city? To find out more about the project: search on Ersilia for "Ponte City", the work of Mikhael Subotzky and Patrick Waterhouse. Click on one of the modules that appear, then navigate between the tabs that decipher the work you are looking for. In the "Utopias" tab, you will find information on the above-mentioned project. https://www.ersilia.fr/analyse/786440/cle/1146883

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)

~ Blank paper (various weights and colors), glue, scissors, pencils of varied sizes and colors.

## 01 | Image analysis

**Introduce young people to the photographs *Earth and Freedom, Progress?* and the picture from the *Wethe15* video.**

~ **Discuss** the values of plan scales, detailing the plans of the three pictures: close-up for *Progress?* ; wide and slightly plunging for *Wethe15*; wide and oblique for *Earth and Freedom*. Note that an oblique plane is tilted, diagonally.

~ **Observe** the pictures, and point out the elements that differentiate them: the presence or absence of a human figure, the context to which they belong, the proximity of the camera to its subject…

~ **Ask** the young people if these pictures were taken on the spot or if they are the result of a staging process. Explain that, despite the different approaches, these pictures show us places which have not been transformed by the presence of the camera.

## 02 | Step test: making photographs

### Instructions:

~ Take two photographs.

~ **Divide** the young people into groups of 2 or 3, and each group creates the two pictures.

~ **Two subjects:** first subject: portrait in oblique plane of a member of their own group. Second subject: a point of view of a space around them that could allow over-framing.

~ **Exchange** ideas about the constraints of these two photographs. 1/ For the portrait: choice of the pose to be taken; 2/ for the location: location scouting. As the constraints are broad, it is important to discuss them collectively. What viewpoint, what aspect of the person or place do you want to highlight? What emotion or situation should be emphasized? Does the place have to be recognizable? Does the person have to be recognizable?

### Familiarization with the camera:

~ **Distribute** a camera to each group.

~ **Take time** to manage the equipment for the first time.

~ **Invite young people** to take photos of themselves in different planes (close-up, American plan, general plan), posed or on the spot, with more or less light…

### Collective restitution

Each group of young people takes a moment to present their work to the others.

~ **Elements to be detailed upstream:** the reasons for choosing these subjects, the aspects of the character or place highlighted, the emotions we wanted to produce, the difficulties and surprises encountered, the division of responsibilities within the group.

~ **Discuss** with young people the strengths and areas for improvement of the pictures produced. Were they affected by any of the pictures? Did they notice any recurring elements?

# 03 | Practical activity: draw my portrait in urban space!

Each group is invited to explore the above instructions, producing a series of five pictures.

~ **Subject:** portraits in urban space.
These portraits can be of a single person or several people from the same group (family, friends, profession…), photographed in an urban space (building, street, square…). The choice of the planes' value is free. The series can include one or two oblique planes, or one or two over-framings.

~ **Introduce** young people to pictures from the Il deserto intorno series by Giulio di Meo, from which the photography Peace in the World is taken: Il Deserto Intorno | Giulio Di Meo - Social Photographer

~ **Exchange ideas** on the notion of series: a set of pictures with a coherent aesthetic (black and white or color, composition…) developing the same idea or highlighting one or more similarities. A series can be produced in the same place, following the same character or a group of characters…

# 04 | Create your own fanzine

Each group creates a fanzine presenting its photographic series.

~ **What is a fanzine?** A fanzine is a self-published, artisanal, and often collaborative magazine or book, produced by an artists' collective advocating creative freedom. Fanzines present graphic montages and daring layouts. They combine heterogeneous materials: pictures, writing, drawings…

~ **Before creating a fanzine,** discuss it with the young people. What ideas and atmosphere do they want their photographic series to convey? How can fanzine publication enrich the meaning of their series, opening it up to new interpretations…

**Practical fanzine-making tutorial**
Creating a fanzine involves asking questions about layout and assembling the pictures. After creating the supporting booklet, each group will have to **consider some graphic questions:**

~ In what order should the photographs appear?

~ In what format? This may vary according to the pictures and the attention they require.

~ What other pictures should be integrated between the photographs in the series? These can be followed by a newspaper clipping, a reproduction of a painting or a picture from a film… These assemblies are a way of creating links between different visual universes.

~ What texts should accompany the photographs? The writing/image relationship extends on a textual level the ideas conveyed by the series, it helps to contextualize it, can provide a narrative framework…

**…And finally:**
**Suggest** that each group of students discover the creations of the others: a fanzine is meant to be passed from hand to hand, outside the commercial channels! Those who wish to do so can print several copies of their fanzine and distribute them to friends and family: a fanzine is also meant to encourage others to make their own fanzine!

*It's your turn to play*

# Photo contest

## 01 | Photo contest goals

This photo contest is the occasion for all the project participants to express through a photograph what solidarity means for them. Thanks to this contest, they can think about how they define solidarity, and compare their point of view with other schoolmates. Moreover, after having analyzed different photographs of the project, they can put themselves in a photograph's place, and have their own artistic ideas to depict a situation.

## 02 | Prize

~ Invitation for 2 or 3 students and 1 teacher to Prato, Italy (on the border with Florence) from June the 2nd to the 4th, 2025 for the last transnational meeting of European partners (travel, hotel and food covered) ;

~ Representation of your country at the exhibition of the six winning young European photographs, organized on the last transnational meeting of European partners.

## 03 | Photo contest guidelines

~ **It is not an individual contest:** participants have to work in a group of 2 or 3 people and **send 1 photograph per group.** If you work in class, you can make small groups.

~ **Topic:** solidarity, and can be linked to a specific topic presented in this edition.

~ **Age limit:** from 12 to 19 years old.

~ **Quality:** every participant has to watch the quality of their photograph: everything has to be seen, and not be blurred, except for artistic values. **96 dpi (minimum)/300 dpi (ideal)**: it ensures us to print the photograph. How to check? It is possible to see it in the photograph's details.

~ **Date :** photograph has to be taken in 2025.

### Conditions

~ All photographs that present harmful situation or that can hurt anyone will be disqualified;

~ Every participant has to take care that they are authorized to publish their photograph, especially if someone is recognizable on it;

→ You can find a model of an image reproduction rights authorization form below: https://docs.google.com/document/d/1KyFlCc1o_LICBMZVCS-w9xFBBFlkjtZr/edit

~ Les personnes figurant sur les photographies ne doivent pas être âgées de moins de 12 ans, pour des raisons éthiques.

*Nota bene :* each picture will be then posted on the social networks of the organization, and may be exhibited at the final transnational meeting where the winners will be invited.

→ If you do not have image reproduction authorization: you can photograph objects, or ensure yourself that the face of the people on the photograph are not visible.

~ As the photographs will be judged by teenagers from other European country, it is better when there is no writing (so that there is no understanding problem).

~ Photographs cannot be retouched, or made by IA.

## 04 | Application

To validate your participation, you have to fill in this form. For more information on the photo contest, you can visit the Solidarity is about youth website.

## 05 | What are the important dates that have to be written in the toolkit?

~ Launch date : **Monday, 13th of January**

~ Webinaire : ?? (write the date you fixed)

~ Deadline to send the photographs : **Monday, 31st of March**

~ Deadline for the pre-selection (5 photographs): **Friday, 4th of April**

~ Vote online for the winning photograph by the young europeans: each country has to vote for the best photograph of another country (for example, young Polish people will vote for the best Italian photograph) : from the **Friday, 4th of April till the Tuesday, 15th of April**

~ Winners announcement date : **Wednesday, 16th of April**

~ Date of the last transnational meeting: **Tuesday and Wednesday, 3-4th of June 2025 in Italy 2nd of June: Travel day**

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 conceiv- ing 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.

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 bookseller 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, Helène 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

~ Social inequalities

~ Mental health and well-being

~ Fight against discrimination

~ World peace

## 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

~ To find out more about inclusive writing: https://youtu.be/url1TFdHlSI

# 01 | Postcards: the common medium

1 hour

**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: social inequalities, 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

## 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 30$^s$-40$^s$; 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

# 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 I Haïku

#### Haïku presentation (15 minutes)

Haïku 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 Haïku:

~ 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.

Haïku 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.

**TO FIND OUT MORE**
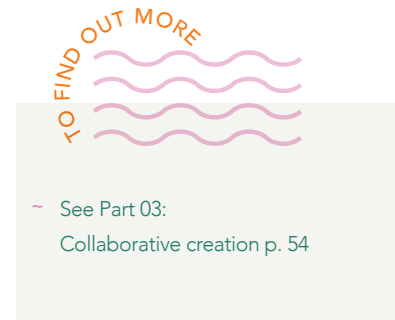
### B I Poem

#### 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

**TO FIND OUT MORE**

## 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

**TO FIND OUT MORE**

~ Go to soundcloud via this link or this QR code!

~ https://soundcloud.com/laliguelesateliers/sets
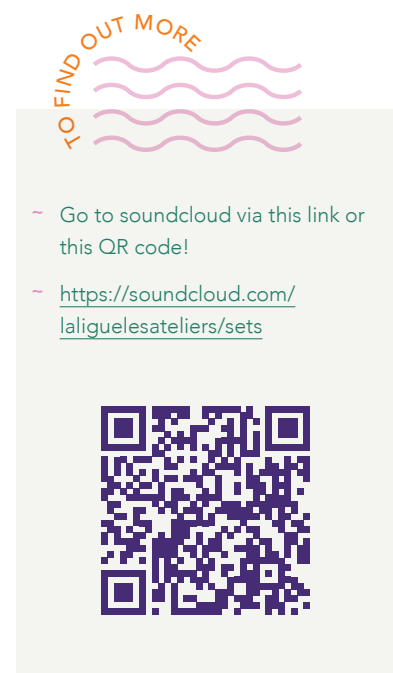
# 03 | Collaborative creation
30 minutes

## 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

# Communication

To highlight your project, you can invite the press when you send out the postcards. It's traditional to send them on March, the 21th, on the International Day for the Elimination of Racial Discrimination, a date that can attract the attention of journalists, and which can be an opportunity to join forces with other partners for a common action (organizations, Post office, etc.).

To help you communicate on your project when you send out the postcards, here is a template that you can use and modify as you like, depending on what is going on in your structure. Do not forget to include the logos of: the project, Europe (Erasmus+ Program) and your structure (CIVES, CPS, ARCI, Humanitas, School with class).

Location, Date

## Empowering local communities -
## schools, students and citizens together for solidarity!

On the International Day for the Elimination of Racial Discrimination, which is celebrated on March 21st, (pupils from school…) will start sending letters to their fellow citizens and point out the importance of solidarity.

The International Day for the Elimination of Racial Discrimination is observed in memory of the 69 killed and many wounded protesters who fought against apartheid in South Africa with non-violent solidarity protests.

The (pupils/children…) taking part in the European project Solidarity is About Youth, supported by the name of your structure (CIVES, CPS, ARCI, Humanitas, School with class), have been encouraged to think about diversity and raise awareness of the fight against discrimination through a series of workshops organized in their school (or other institution). The (pupils/children…) also tackled, with their teachers/ supervisors, the topics of social inequalities, gender equality, world peace and mental health. By working on these topics and actively contributing to the opening of a dialogue in the school and in their surroundings, the (pupils/children…) are joining in the celebration of Anti-Racism Week by spreading messages of solidarity.

Keep an eye on your mailbox: if you receive their message, reply to them and share your vision of solidarity!

The project, which is being carried out at this school, is taking place throughout (your country), as well as in 5 other European countries (Italy, Croatia, Slovenia, Poland and Spain). The main aim of the project is to develop participants' critical thinking skills and contribute to their education in citizenship. All these elements include the desire to actively contribute to the construction of a more virtuous and inclusive society, both by participating at local community level and worldwide.

For more information about the project at this school, please contact (name of project coordinator) on _____.

Solidarity is About Youth (SAY) is an Erasmus+ project. For further information, please visit the project website: fraternity-card.eu

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 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 Memmi[1] 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 politist scientist, The Republic and its diversity, Seuil, 2005.

## Racism

While "race" has been used on a regular basis since the 18th century, the term "racism", employed before the First World War, has become more widely used since the 1920s and 30s. It appeared in Larousse in 1932. It designates practices (segregation, discrimination, violence, etc.), perceptions (stereotypes, prejudices, etc.), and speech that tend to "characterise a group of people by natural attributes that are themselves associated with intellectual and moral characteristics that apply to each individual in the group". This characterisation is then used to discriminate, exclude or deem inferior. The definition proposed by French sociologist Albert Memmi during various debates has elicited lots of interest: "Racism is a generalised definition and valuation of differences, whether real or imagined, to the advantage of the accuser and the detriment of their victim, in order to justify an attack or a privilege". Classic racism is based on the idea of races as biologically distinct and profoundly unequal (physically and intellectually).

## Scapegoat (theory)

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

## Sexism

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

## Xenophobia

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

# Reading an image

### American shot

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

### Background

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

### Backlight

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

### Bleed edge

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

### Contrast

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

### Depth of field

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

### Field

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

### Foreground

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

### Frame

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

### Framing

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

### Low-angle

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

### Out-of-focus

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

### Wide-angle

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

### Additional resources

# Thematic sitography

### About racism and intolerance

~ www.coe.int/en/web/european- commission-against-racism-and- intolerance

~ www.enar-eu.org/About-us

### About hate speech

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

### About human rights

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

# Youth bibliography

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

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

**Jaramillo R.,** *Wonder*, 2012

**Angie Thomas,** *The Hate U Give*, 2017

**Yoon N.,** *Everything, Everything*, 2015

*History of migrations, MHI's Abdelmayek Sayad media library:* www.histoire-immigration.fr/ ressources/ressources-pedagogiques/des-ressources-pour-enseign-er-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.

## Social inequalities

### I, Daniel Blake

**By Ken Loach, Great Britain [2016 / 100min]**

For the first time in his life, Daniel Blake, a 59-year-old English carpenter, is forced to turn to social assistance following heart problems. Although his doctor had forbidden him to work, he was told that he had to look for a job or face punishment. During his regular appointments at the job center, Daniel crosses paths with Katie, a single mother of two who has been forced to move 450km away from her hometown to avoid being placed in foster care. Caught in the net of the administrative aberrations of modern-day Britain, Daniel and Katie try to help each other...

### Parasite

**By Bong Joon Ho, South Korea [2019 / 132 min]**

Ki-taek's entire family is unemployed, and takes a keen interest in the lifestyle of the wealthy Park family. One day, their son manages to get himself recommended to give private English lessons at the Park home. This is the start of an uncontrollable spiral, from which no one will truly emerge unscathed...

# Credits

## Have taken part in the operation and the design of toolkit

~ **Mélanie Gallard**
Ligue de l'enseignement

~ **Aurélie Bonnet**
Ligue de l'enseignement

~ **Alice Simon**
Ligue de l'enseignement

~ **Fanny Maire**
Ligue de l'enseignement

~ **Mahjouba Galfout**
Ligue de l'enseignement

~ **Adrien Grillot**
Ligue de l'enseignement

~ **Océane Danieli**
Ligue de l'enseignement

~ **Pauline Guillerm**
Autrice

~ **Nastasia Paccagnini**
Artiste – Autrice

~ **Mahé de Rosière**
Le Bal – Ersilia

~ **Francesca Veneziano**
Le Bal – Ersilia

~ **Paula Alvira**
CIVES

~ **Lana Jurman**
CPS

~ **Agnieszka Gwiazdowicz**
School with Class Foundation

~ **Barbara Vodopivec**
Humanitas

~ **Giulia Ferri**
ARCI

~ **Virginia Marchetti**
ARCI

~ **Gwennaëlle Le Barber**
Ligue de l'enseignement

~ **Aloÿs Simon**
Ligue de l'enseignement

~ **Xavier Dumont-Calmes**
Ligue de l'enseignement

~ **Antoine Richard**
Ligue de l'enseignement

~ **Sylvie Chatelet**
Ligue de l'enseignement

~ **Dalila Neuman**
Ligue de l'enseignement

~ **Marie Cornalba**
Ligue de l'enseignement

~ **Marie Grangier**
Ligue de l'enseignement

~ **Nina Lostis**
Ligue de l'enseignement

~ **Franco Provenzano**
Ligue de l'enseignement

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Educating for solidarity

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