IMAGE EDUCATION

PROGRAM

2022

EDUKINO

Intellectual Output 2

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AFEJI (promoter)

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ASSOC- Asociatia Profesionala Neguvernamentala de Asistenta Sociala ASSOC

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Content

The Edukino Project

The idea of the project itself came from observing that children in situation of precarity, migration, hosted in specific structures, etc. tended to face more barriers in accessing programs that are, paradoxically, aiming at increasing skills to face the issues such as the ones that lockdown exacerbated:

- Difficult access to digital tools, to the internet.
- Few tutoring capacities at home: illiteracy, difficulties in accessing the language, digital illiteracy, promiscuity, parents with little or no schooling in the past.
- Little access to cultural and artistic life: little knowledge of the places and activities available, prioritization of needs, difficulties in presenting oneself in certain places (fear of judgment, rejection, fear that it will be a paid event).
- Further, the need to be able to be critical about news, media, and about the images at large is crucial. It is also important for youngsters to be aware of the implications of the representation of themselves in public spheres.

EduKino has, thus, been designed to respond to the identified needs, and aids in the development of other related skills for this target-group. Intersectoral and transnational cooperation is a key to ensuring the success of the project because all project partners bring their experience in reaching the audience, and it is only collectively that they can address the entanglement of issues these children are facing.

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Introduction

Image education appears nowadays as a necessary action when working with a young audience, as they are more and more confronted with the production and diffusion of images that are produced not only of professionals, but also by individuals daily. It is then necessary to sensitise them to image production, to the construction of discourses through images, to be critical toward image production, to understand how and who make these images, etc.

Image education can be a fun and useful way to seek integration of more vulnerable groups (like the migrant population) in the host society. The present resource will look into providing professionals, that work directly with children from migrant backgrounds, tools to implement image education in their professional practice. Capacitating pupils with image production related skills will benefit their integration by giving them essential tools to be proactive actors in their integration process. These skills enable them to have a voice and communicate their journey, by raising awareness to these precarious situations. Additionally, this program will create a safe space for sharing of experiences, which, in itself, will be a support for children from migrant background.

As social and educational workers, or as image education professionals, we observe that audiences, such as young people in precarity or migration, are facing more technical and social barriers to access the tools allowing them to be active in image production and in the representation of self in public spheres. Programs are usually built to fit a broad range of population. The mechanical outcome is that the people that are already "outsiders" do not find the answers to their issues in these programs. On the other hand, the people that implement these programs face difficulties in reaching these audiences and adapt to their context: little use/knowledge of internet and numerical tools, illiteracy sometimes, promiscuity at home, difficulties to maintain continuous education, etc.

Our goal is therefore to develop an approach of image education that is modelled to the issues faced by young people in vulnerability. This comes with a methodology that is thought considering the technical barriers of that audience, but also through a content and a format that will have meaning and purpose for the young people in their day-to-day life. Additionally, this methodology can work as a mechanism of awareness raising in teachers and other scholar and communitarian actors, who play an important role in the children's development process. Empowering these actors and providing them with tools to implement image education programs, with their children and young people, is a way of promoting a more inclusive attitude in school and in communities

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1. For whom is this program for?

This project is targeted at children, between the ages of **6 and 12 years-old**, with fewer opportunities. In particular, those who come from a migration background, and are currently seeking integration in the host society. The covid-19 pandemic and lockdown context has dramatically underlined some issues faced by children at large, and moreover by children living in situations of precarity and/or migration.

The idea of the project itself came from observing that children in situation of precarity, like migration, tended to face more barriers in accessing programs that are, paradoxically, aiming at increasing skills to face the issues such as the ones the lockdown exacerbated:

- Difficult access to digital tools, to the internet.
- Few tutoring capacities at home: illiteracy, difficulties in accessing the language, digital illiteracy, promiscuity, parents with little or no schooling in the past.
- Little access to cultural and artistic life: little knowledge of the places and activities available, prioritization of needs, difficulties in presenting oneself in certain places (fear of judgment, rejection, fear that it will be a paid event).
- Further, the need to be able to be critical about news, media, and about the images at large is crucial. It is also important for youngsters to be aware of the implications of the representation of themselves in public spheres.

The program can be implemented by **professionals** who work directly with the children with a migrant background ranging from 6-12 years-old), and want to broaden their knowledge on image education, and enrich their professional practice with dynamic and fun activities related to image production. These include fields like:

Educational sector: teachers, mediators, academic counsellors, coordinators

Socio-medical sector: social workers, mediators, educators, coordinators

Cultural sector: mediators, animators, coordinators, artists

Other sectors that work directly with children in precarity or migratory situations

EduKino has, thus, been tailored to respond to the identified needs in terms of image education and development of other related skills for this audience. Intersectoral and transnational cooperation is a key to ensuring the success of the project because all

project partners bring their experience in reaching the target group, and it is only collectively that they can address the entanglement of issues these children can be facing.

2. Main aim

The general aim of this program is to enable professionals (with or without image education experience) to implement and image education program, to not only equip their pupils with the essential skills to analyse and interpret image related content, but also to express themselves through the production of images. This will indirectly not only give them with hard skills, but also promote their self-esteem and a positive image of themselves.

Therefore, Edukino's image education program will:

- Support pupils in acquiring new sets of skills such as the use of video, audio, numerical tools.
- Improve their abilities to manage and understand image production and issues related to the representation of self.
- Reinforce a positive image of self among them.
- Build a sense of belonging to their surrounding community as well as European.
- Be able to transfer the skills acquired onto other fields linked to their social, professional, or educational life.
- Stimulate their interest in other related fields such as: education to media, numerical literacy and tools, arts, and culture life in their surroundings.
- Initiate among them an intellectual work around image and its production.

- Open them to a field they know little about, but crucial to their citizen life.
- Strengthen their self-confidence by leading them to value and share their knowledge and skills through playful workshops.
- Give voice to children, who later in life can become leaders of their community.
- Seek a more inclusive classroom, by promoting and creating opportunities to learn about different cultures.
- Create opportunities for intercultural dialogue; promote empathy; and work towards a multicultural education.
- Seek to promote a sense of belonging and integration in migrant children.
- Engage children from vulnerable groups to speak their realities and share their experiences.

Therefore, it is important for the program to include activities, promote discussions and debates on migratory topics, promote cultural engagement, reinforce a positive image of themselves, and consequently strengthen their self-confidence.

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For children involved	For professionals involved
Help in reinforcing a positive image of self	Opportunity to apply and challenge new strategies and methodologies
Building a sense of belonging to their surrounding community	Close collaboration between the multiple professional actors foster a reinforcement of their capacity & better risk mitigation
New skills	

3. Topics covered by Image Education Program

The educators implementing this program must promote the successful integration of their pupils. Educators should keep in mind that, despite this program being an image education program, its end goal is to equip their pupils to integrate themselves more easily in the host society; and to sensitize children and young people (from the hosting countries) to better receive and integrate people from other contexts, countries, and cultures. Therefore, the Edukino's image education program will focus on a few topics, which, according to the Edukino partnership, are crucial for the successful integration of migrants in the host society. Those are:

- Empathy
- Intercultural dialogue
- School as a safe place
- Multicultural education
- A positive self-image through social media

We will dissect each point and connect it with migrant's integration and inclusion in the host society. Additionally, the following activities will promote these points, by also promoting the development of the required hard skills to produce image content.

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3.1. Empathy

Mark Davis defines empathy as the "reactions of one individual to the observed experiences of another" (Davis, 1983). It can be understood as the feeling and understanding of the emotional experience of another person. In sum, it is the observer's ability to understand emotionally and cognitively what the other person might be experiencing. Being empathic towards someone can bring them a sense of support, and guidance.

According to Miller, Stiff and Ellism (1988), there are two aspects of empathy: Empathic concern, which refers to feeling concern for the wellbeing of another person while not vicariously experiencing the other person' emotional state; and emotional contagion, which is when an individual's emotional state is directly influenced by another's, causing the individual to take on the other person's emotions. And according to these authors, there is a clear relationship between level of empathy (measured by these two aspects) and the ability of human services workers to respond appropriately to their clients (Miller et al., 1988).

Empathy can constitute a very important aspect in a persons' feeling of belonging (Bodaghi, Cheong, & Zainab, 2016). This is especially evident, and present in people that move to foreign countries, and need support.

Being empathetic is a crucial step to promote a sense of "belonging", and eventually, the feeling of being integrated. In Maslow's pyramid, the feeling of 'belonging' is the third most important need, after physical wellbeing and security. This need refers to the relationships by which we share each other's realities, and connect with others, until our reach through belonging can extend beyond our boundaries. Baumeister explains belonging in the social dimension: Human beings are intensely social creatures who have a need to belong and connect with others (Baumeister and Leary, 1995).

The educator has an important role in promoting empathy with his/her pupils. The educator should be available and must encourage pupils by being empathic with them. On the other hand, pupils must also learn to be empathic between them. Through empathy, students learn to understand each other, which helps them build friendships based on positive relationships of trust (Sornson, 2014).

Empathy can also work to strengthen the community's relationship. The skills learnt by communicating cross-culturally with their classmates will transfer to their lives in their community. The deep relationships that result from strong empathy skills have the potential to

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strengthen their community and build trust (Owen, 2015).

Empathy can also prepare the students to be leaders in their communities. The children must understand the people that they lead and be able to show that

they care (Owen, 2015). Leadership articles emphasize human development as an essential leadership quality and can also be positively related to job performance (Owen, 2015; Sadri, Weber, & Gentry, 2011).

3.2. Intercultural dialogue

Intercultural dialogue (ICD) is understood as "an open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other's global perception (Council of Europe, 2008). It is a dialogue between cultures, which is the oldest and most fundamental mode of democratic conversation and can work as an effort to prevent rejection and violence. Its objective is to enable us to live together peacefully and constructively in a multicultural world, and to develop a sense of community and belonging.

The concept of Intercultural dialogue includes the development of other concepts, that should be addressed:

Intercultural competences - refer to having adequate relevant knowledge about cultures, as well as general knowledge about the sorts of issues arising when members of different cultures interact. It involves being receptive towards establishing and maintaining contact with diverse others, as well as having the skills required to

draw upon both knowledge and attitudes when interacting with others from different cultures.

Conviviality - is made possible through, and contributes to, the sharing of social worlds, whether these be the organizations in which people work or the neighbourhoods in which they live. Managing interactions in these various social worlds does not require shared values, beliefs, attitudes, but only shared curiosity, interest, and tolerance. Conviviality ultimately changes our perception of the nature of social relationships between individuals and groups.

Cultural diversity - refers to the existence of a wide variety of cultures in the world today. Cultural diversity permits, and intercultural competences require, understanding one's own culture but also recognizing that each culture provides only one option among many possibilities.

This is an important aspect to promote inside the classroom since schools are filled with different cultures. The Edukino initiative looks at ICD as a healthy way to exchange ideas, and

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eventually enrich the classroom different knowledge and perspectives.

Teachers and other professionals have a very important role in the promotion of an intercultural dialogue since they are the mediators of the exchange of culture inside a classroom. The interchange of different perspectives benefits both the educator, who learns and expands his/her knowledge on different realities; but also the children, who benefit from a safe space to talk about their struggles and life contexts, in a non-judgemental environment. (For more core concepts about interculturality, visit: https://en.unesco.org/interculturaldialogue/core-concepts)

3.3. School as a safe place

Taking into consideration empathy and promoting Intercultural dialogue, educators should promote a safe space for students, to feel free to make mistakes without lasting judgment or ridicule. School should be a place where they can engage in critical, honest, civil, and challenging discussions about sensitive topics. As an educator, you want your students to feel comfortable approaching difficult subjects in your classroom.

Promoting the feeling of safeness in schools is a crucial aspect in building a positive relationship with education. When students fear for their safety, worry about being bullied, or don't sense their teachers have high expectations for their success, they will not learn as efficiently. Students should be engaged and take intellectual risks and a healthy and secure environment. They should follow well-established rules and norms for behavior that their teachers and school leaders' model. Such a community is characterized by positive relationships between teachers and students, based on respect, and a place where all students feel they belong (CAO Central, 2021).

As an educator, you can cultivate a safe learning environment by:

- Review your curriculum- Include a statement of diversity that indicate your intent to foster a diverse learning environment. You can choose a diverse reading list with authors of different ethnicities, or plan to invite a wide range of professionals from different backgrounds into your classroom; this normalizes the idea that we can learn

- to foster healthy exchange of ideas between different ethnicities, races,

from people who don't look like us. It is also worth mentioning that you can incorporate projects that celebrates different identities and cultures, which consequently will encourage students to embrace and express their differences (Fievre, 2021).
- Set up classroom discussions - These discussions are a great way

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backgrounds; and will work towards a more diverse learning environment (Fievre, 2021).

- Pronounce your students' names correctly - This can work as an effective step towards building respect and creating more empathy. This models the importance of correct pronunciation and inclusion (Fievre, 2021). (You can try to practice student's names with the following tool: https://www.howtopronounce.com/).

Therefore, your pupils should feel comfortable in sharing their experiences, and not feel judged when talking about sensitive topics of their personal life. Educators are the front-liners of the school, and it's their responsibility to guarantee the school to be a safe place for its pupils.

3.4. Multicultural education

Multicultural education refers to any form of education that incorporates the values, beliefs, and perspectives of people from different cultural backgrounds. It is predicated on the principle of educational equity for all students, regardless of culture, and it aims at removing barriers to educational opportunities and success for students from different cultural backgrounds. In practice, educators may modify or eliminate educational policies, programs, materials, lessons, and instructional practices that are either discriminatory, or insufficiently inclusive, of diverse cultural perspectives.

Multicultural education also assumes that the ways in which students learn, and think, are deeply influenced by their cultural identity and heritage, and that to teach culturally diverse students effectively requires educational approaches that value and recognize their cultural backgrounds. In this way, multicultural education aims to improve the learning and success of all students, particularly students from cultural groups that have been historically underrepresented or that suffer from lower educational achievement and attainment (Multicultural education definition. The Glossary of Education Reform, 2013).

3.5. Self-image and social media

A big part of nowadays' information is communicated through social media. However, due to its' lack of precision and objective view, the information can be biased and presented in a crooked way. Mass communication can offer an unrealistic view of the everyday person in various aspects of life. This can lead to a negative influence on the way people view others' lives, and theirs, compared to those in the public eye (Influence of Media and Culture on Self Image, 2017).

Media does not reflect all ethnic groups that make up today's culture and there is much speculation about how the media can affect self-concept, self-identities, and self-evaluations. Self-concepts are the mental representations of oneself, which are dependent on the feedback received in daily lives.

Society categorizes people according to specific roles already defined to that group. If a person is not sure of who they are (e.g., people from migrant backgrounds) it can be difficult to fulfil the role defined (Miller, Van Esterik, & Van Esterik, 2007).

Studies have shown that representation of migrants in English media texts depict migrants with an emotional negative tone, as "foreign invaders coming in great numbers and posing threat to the hosting community" (Komarova, 2021). Therefore, the role of social media, and the misrepresentation of specific ethnic groups, can have a big impact on how people are seen, and even how they see themselves.

Educators, as frontliners of children's education, must seek to tackle this tendency, and raise awareness to this topic, by giving voice to the people who fit the "migrant" category.

Giving these children an opportunity to share their experiences, doubts, fears, and motivations might be an efficient way to address this problem, as well as to promote a more receptive classroom. This will not only have a big impact on society's perception of migrants, but also will change how migrants seem themselves, hence leading to a better self-image.

The Edukino partnership sees these five pillars as central for an inclusive education, to potentiate multiculturality, diversity and inclusion. Therefore, the Edukino's image education program will not only equip migrant children with hard skills of video and image production, but above all, we aim at creating opportunities to promote a multicultural education by highlighting school as a safe place to express yourself, and communicate your cultural experiences; by strengthening empathy between students, and with educators; to enable the pupils to accurately express themselves through social media platforms; and by giving voice to different cultures by promoting a intercultural dialogue.

4. Definitions and key-terms

Since this tool is to be applied by any kind of professional that aims his professional activity at migrant integrating, it is important to incorporate him with the right tools to do so. Therefore, some basic terms are important when applying image education. Follows list of key-terms that are important for the better comprehension of this program.

Children

Helping and supporting children has a direct impact on their environment, such as their family, for those who have one, and their network of relations.

Adopting the focal point on children and what they have, rather than what they do not have, sets the tone from the outset. Dynamic and motivated children can have specific motivation, such as artistic awareness.

Others do not have this. How can we capture their attention to make a project appeal to them, to get them involved and ensure that this contributes to assisting and supporting them their career path? How can we make sure that their peers and others external parties recognize and acknowledge what they have learnt, and the skills developed by young people?

Culture

The notion of "culture" is understood in its widest sense throughout this publication, that of a value. Culture is involved in defending cultural rights and entitlements, which are both fundamental and universal and is a concrete action in exercising these rights. We can, in this regard, refer to the definitions and description given to culture in Agenda 21 and by UNESCO.

Culture is very often an opportunity which allows various sectors to combine (economic, social, legal, healthcare, etc.) around a young person's project. We try in this publication to reflect on the forms of social and educational support and assistance which involved artists, cultural mediators, and event organisers.

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Social work

International definition of social work approved by the General Assembly of the IASSW (International Association of Schools of Social Works) on 10th July 2014, in Melbourne:

"Social work is a practice-based profession and an academic discipline that promotes social change and development, social cohesion, and the empowerment and liberation of people. Principles of social justice, human rights, collective responsibility, and respect for diversities are central to social work. Underpinned by theories of social work, social sciences, humanities and indigenous knowledge, social work engages people and structures to address life challenges and enhance wellbeing for all."

Integration and Inclusion

From synonyms to antonyms, the notions of integration and inclusion may be understood in various manners, in line with the definitions and practices in force in different countries.

* Integration (as defined by the Swiss Foundation for Specialist Education) - A generic term primarily used in migration and disabilities. For the most part used to refer to the adaptation of "different" individuals in normal systems. Refer to its antonym: exclusion or segregation.

* Inclusion - Term generally uses in concepts and research in relation with social work and education. The notion of inclusion primarily rests on an ethical principle which calls into question the segregationally nature of social and educational systems by promoting equal opportunities.

In inclusion, there are no groups of people with or without disability. All people have shared and individual requirements. Equality and difference are both present, and diversity is the norm. This norm may be achieved by changing the existing structures and opinions.

At a purely conceptual level, the integration of different people or those with a disability is often considered as the first necessary step forwards their inclusion.

Useful terms to be distinguished:

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Social inclusion

The IIDRIS (International Index and Dictionary of Readaptation and social integration) defines social inclusion as an "initiative aimed at developing an isolated or marginal individual towards a situation characterized by satisfactory exchanges with his or her environment; it's also the result of this initiatives, which is evaluated by the nature and density of exchanges between an individual and his or her environment".

For the Swiss social politics dictionary, "inclusion (…) refers to all initiatives intended to alleviate the threat that these transformations [current socio-economical mutations] have over social inclusion." This is a notion, often confused with insertion, is older and rests on a precise sociological definition. A group, or society, is integrated when its members feel bound to each other by values, shared objectives, the feeling of belonging to the same group which is strengthened by regular interaction (cf. E. Durkheim). Social integration is, therefore, a collective property and inclusion, in this context, refers to individual participation in an integrated social system.

Consequently, the term insertion refers to a goal and a means. It is, on the one hand, the result of integration mechanisms, such as socialization, through which everyone, throughout their life, assimilates elements allowing him or her to occupy a place within social exchanges.

On the other hand, insertion refers to initiatives led using public mechanisms.

Usefulness of art
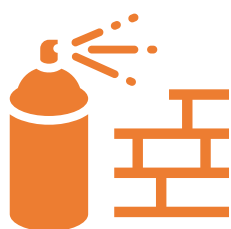
Reasoning in terms of the purpose or usefulness of art is a serious pitfall. It is essential to overcome the idea that the purpose of artistic initiatives is for young people to merely "express themselves", talk about themselves or their personal problems. On the one hand, expressing oneself is not sufficient per se. On the other hand, it is necessary to understand, in an authentic and genuine manner, what young people say when stage an artistic production, about society and their view of life in general. Behind the representation that young people are solely concerned about their own personal issues and not open to other subjects, we lock them against their own will. The ideology that culture is a therapy for underprivileged young people is not recommended

5. Methodology

To guarantee that the activities in this program are inclusive and suitable for the implementation of the image education program, they will be examined and evaluated in the experimentation phase of this program, held during one schoolyear with children with migratory background, and implemented by professionals that work directly with them (i.e., teachers; mediators; academic counsellors; coordinators; social workers; educators; coordinator; animators; artists; and others). Therefore, these activities were designed and piloted in close cooperation with teachers and pupils with migratory backgrounds, whose ideas, comments, and feedbacks were considered and included in this tool.

Please note that when implementing this program, you must adjust the activities to the pupils and host-community's social-cultural background.

The program is designed to be implemented during one schoolyear. Nevertheless, the duration can vary depending on the frequency and duration of classes, and activities implemented.

Before starting the implementation of this program, professionals responsible should consult Edukino's "Skills and Recommendations" tool, developed in the previous result of the project. This will guarantee that the implementation will be more successful, by assuring that the professional is equipped with the right skills and tools to implement this program.

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The Image Education Program

Considering the mentioned topics of "Empathy"; "Intercultural dialogue"; "School as a safe place"; "Multicultural education"; and "a positive self-image through social media" as milestones to develop inclusiveness and integration in society, the following chapter will depict some activities and exercises that focus on the development of these topics. In return, produce a more diverse classroom, and work on the acquiring of useful image production skills.

Chapter I

Building trust inside the classroom

This chapter is the first step into the program. Since we seek to promote integration and engagement, the development of a good relationship between educator and pupil is critical. As an educator, you must keep in mind that you must promote empathy; a multicultural education; intercultural dialogue; and school as a safe place.

Before starting off with exercises with the children, it is important to first meet them; understand their specific contexts; make them feel relaxed, and comfortable with the educator; and make sure they feel comfortable in sharing their stories and cultures. The children should feel that there are no obstacles for self-expression. For the first phase of the program, it is important to make the pupils feel like their accepted, and that this program is a safe place for them to express themselves. At this point of the program, the educator needs to show the pupils that he/she is willing to devote time and effort for them. The pupils can only be engaged if they trust the educator and feel that they can connect and understand each other.

To facilitate engagement of the pupils, the educators need to be patient; he/she also needs to be creative and use tools and icebreakers that will make them feel interested to learn and understand about each other. The aim is to create a good connection, and to promote trust between the educators and pupils.

Therefore, the first chapter will include some dynamic activities and icebreakers, to create a relaxed and comfortable environment in the group. It is important for the educator to do these activities as well since their sharing of information can promote more trust and comfort on the pupils. Some examples of useful icebreakers in achieving engagement are listed below, and include:

- **Icebreaker I - My N.A.M.E. is…:** It is a fun way to make pupils think about their likes and dislikes, as well as it gives the teacher an opportunity to learn the students' names.
- **Icebreaker II - M&Ms:** This activity works as an effective strategy to promote sharing of experiences, and more personal information. Complementary, the use of chocolate can also work as an engagement strategy.
- **Icebreaker III - Quick Questions**: Quick Questions is a good activity to better understand the state of mind of each pupil. This game will put them in hypothetical situations, induce reflection on their context; and it is a good way for the pupil to analyse the class's profile. This should be done to determine what exercises and activities are appropriate for the classroom's characteristics.
- **Icebreaker IV - HELLO KITTY:** This icebreaker is an interactive and fun way to promote a light environment in the class. It starts the program with laughter and joy, as well as a good impression of what is to come.

ICEBREAKER I

HELLO, MY NAME IS

My N.A.M.E. is…

"My N.A.M.E" is a simple icebreaker suitable for people to get to know each other. The objective is to get everyone to know interesting facts about each other, by using the letters of their names and inducing discussion. Thus, the objective is to break the ice; engage in discussion; promote sharing of the pupils` life experience while understanding their background; and, finally, increasing interest to learn more about each other and to work together.

Materials:

- Pen
- Paper

Instructions:

Ask pupils to write their name down on a sheet of paper;
Ask them to choose a word starting with each letter of their name that they can relate to;
After they have arranged words for all their letters, they should present it to the class.

Tips and Tricks:

- Give funny responses for yourself;
- Help the pupils if they face any difficulties with their answers;
- Do not be judgemental.

ICEBREAKER II

HELLO KITTY

This icebreaker can be adapted to a group of people, or even as a one-on-one activity. Please note that some pupils might find this icebreaker a little bit invasive, especially if they are shy and introverted. However, it can work as a good icebreaker to build a good relationship with the teacher. This icebreaker is a short game to try to make each other (pupil and teacher) crack a smile and laugh, hence, to relax and get to know each other informally. This activity works on empathy since it enables the teacher to put himself/herself into the pupil's shoes while provoking an emotion in the other person. This icebreaker also works on motivation, because it is based on positive feelings and emotions, which mark the beginning of the program experience in a beneficial way.

Materials:

- Masking tape

Instructions:

- Set up by drawing a line in the middle of the room with masking tape;
- Teacher and pupil have to stand on opposite sides of the line;
- Teacher and pupil take turns acting like 'kitten' and 'puppy';
- The kitten cannot smile or laugh;
- The puppy must say hello to the kitten in any way possible and try to make him/her smile or laugh;
- The puppy cannot cross the line on the floor, everything else is allowed;
- When a kitten smiles or laughs, it automatically becomes a puppy and must cross to the other side of the line;
- The last kitten standing is the winner.

Tips and tricks:

- To maximise the potential of this icebreaker, it is important to ensure that participants are having fun and that they feel comfortable with each other.

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ICEBREAKER III

M&M's

This tool involves using M & M's chocolates to give life to a process of mutual understanding of the pupils. Each pupil is required, based on the colour of M&M's chocolates, to describe and share an aspect of their life with the rest of the group. It will then be interesting to find out how many things the different pupils have in common. The aim is to get to know each other better and foster their openness to share.

Materials:

- M&M chocolates

Instructions:

Firstly, without sharing it with the class, assign a topic to each colour, as shown below:

- **RED**: share about your favorite hobbies
- **YELLOW**: share about your hometown
- **BLUE**: share about your favourite animal
- **BROWN**: share about something you are good at
- **GREEN**: share about three words a friend would use to describe you
- **ORANGE**: share about anything!

Have the group sit in a circle. Pass the bag around and ask the pupils to help themselves, but to not eat the M&M's chocolates yet.
Each pupil is required, based on the color of M&M's chocolates, to describe and share an aspect of their life with the rest of the group. It will then be interesting to find out how many things and what things the different pupils have in common.

Tips and tricks:

A possible suggestion is to adapt the various items to be shared with the rest of the group according to the type of pupils to make the sharing as effective as possible.

QUICK QUESTIONS

"Quick questions" is an easy tool to promote discussion on a variety of issues, starting from simple questions and going to more complicated ones. By allowing both teacher and pupils to respond to the same questions, they can know and relate to each other, but also share perspectives, similarities, and differences. Promoting sharing of experiences and perspectives; increasing cultural awareness; building trust; and increasing empathy.

"Quick questions" can increase empathy by allowing both parts understand each other's background and characteristics. Based on the pupils' answers, the teacher can relate and increase the empathy towards the pupils' situation.

Materials:

- White board, or a projector to present the questions

Instructions:

1. The teacher prepares a list of easy, fun, and light-hearted questions, to be answered by the pupils and himself/herself too. The questions might be projected on a screen, written on a whiteboard, among other options;
2. Starting with the first question on the list, the teacher will answer the question firstly, and then pose it to the pupils. Moving on to the next question, the teacher;
3. asks the pupils to answer first this time. The questions and answers continue until the end of the list. It is OK to let the discussion go off-track a little bit; the point of the activity is to get to know each other and to see what the pupils have in common, and how they can learn from each other.

Tips and Tricks:

- You can give them some choices in case they face difficulties with the language;
- Explain if they do not understand something or are not familiar with your answers;
- Ask for more information about their answers if you are not familiar with them.

If you could be any animal, which would you be?

What is the weirdest gift you've ever received?

Who is your favourite superhero?

If you could have any superpower, which would it be?

If you have unlimited money, what would you do with it?

What do you want to be when you grow up?

Who is your favourite person in the world?

What skill or talent do you wish you had?

Chapter's learning outcomes:

With this session, the educator should focus on building a relationship with the pupils, and make sure everyone feels safe and comfortable in the class. These activities should break the initial ice, and work as an introduction for the image education program.

In sum, the first chapter of the program will:

- Promote empathy between the educator and the pupils;
- Be an opportunity for everyone to present themselves;
- Create a comfortable environment for the rest of the program;
- Clear some topics regarding what they will do during this year-long program.

Chapter II
Introduction to the moving image:

As aforementioned, this program not only aims at promoting the development of hard skills important for image production; but it primarily focuses on empathy; intercultural dialogue; school as safe place; positive self-image through social media; and multicultural education.

The learning and understanding of the moving image are the first steps into the production of different image materials (e.g., stop-motion; videos; photography; etc). Mastering the basic rules of the moving image will enable the pupil to express him/herself more efficiently through the production of materials (e.g., awareness videos; communication through social media; etc) that give voice to their struggles and obstacles.

Before acquiring some knowledge on image production, pupils should understand the history of film making,

and how film is made. This is important since it constitutes the basics of image production and will be useful when using various ways to produce film.

After grasping the creation of movement through image, they will be able to understand the various ways to create film. This will be useful as a tool to communicate to the host society about their culture, their experiences, and eventually promote multiculturalism.

Cinema is the very rapid projection of a series of images (24 per second) that gives the illusion of movement. In 1894 Thomas Edison introduced the Kinetograph, the first practical moving picture camera; and the Kinetoscope (fig. 1), a single-viewer, lighted box to display the resulting films. This led to the production of the first film shot in the United States (https://youtu.be/2tfs6WfbHyI).
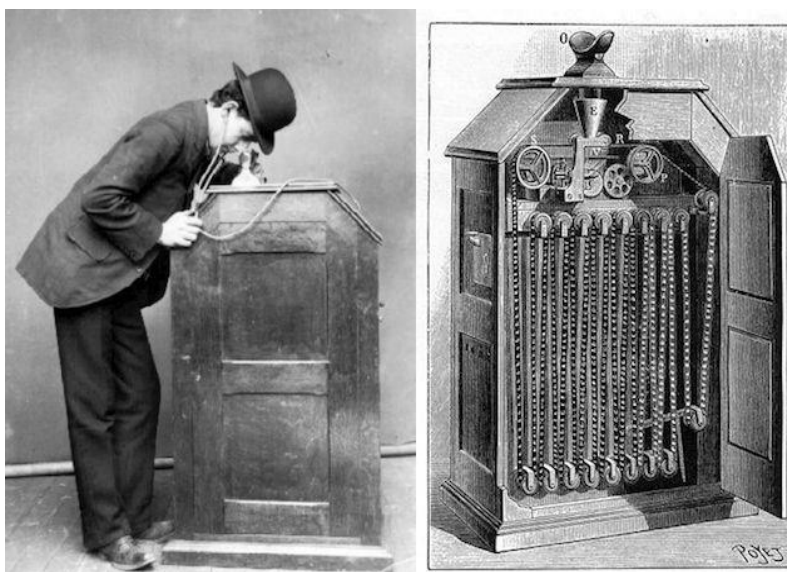

Fig. 1 Kinetoscope

While the Kinetoscope could only show a motion picture to one individual viewer, the Lumière Brothers, in France, worked on a way to project film onto a screen, where many people could view it at the same time- the *Cinématographe (fig. 2).*

This three-in-one device that could record, develop, and project motion pictures, would go down in history as the first viable film camera. Using it, the Lumière brothers shot footage of workers at their factory leaving at the end of the day. They showed the resulting film, "La Sortie des ouvriers de l'usine Lumière" ("Workers Leaving the Lumière Factory") at an industrial meeting in Paris in March 1895 (Pruitt,

2014; https://www.youtube.com/watch?v=uPmG8ppUhSw).

Fig. 2 Cinématographe

Activities:

To start the activities of the image education workshop, the teacher can have his students split in two groups: one would make a **thaumatrope**, and the other a **flipbook**. This is important so that they understand the principle of retinal persistence.

Additionally, to better engage the pupils, it might be interesting to incorporate something they relate to in this activity. For instance, asking them to include something they really identify with home, or drawing an object they really like.

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Activity 1

Thaumatrope

The thaumatrope represents one of the earliest means of producing the optical illusion of motion between two images.

The thaumatrope was a toy popularized during the Victorian Era. And represents some of the earliest demonstrations as to the idea of "persistence of vision."

The two-sided disc which could be held at the ends with straw, had an image on each side.

When rubbing your hand together, (with the straw in between your hands) thus making the straw spin, the images on both sides would superimpose into a single image.

Thaumatropes thus form the basis of animation. Which is now used in the production of a variety of films and videos. Dating back to 1826 and representing one of the earliest motion toys.

Materials:

- Pencil
- Scissors
- Glue
- Skewer stick/straw
- Two cut-out circles
- Cardboard or equivalent

Instructions:

Cut out the two circles from the last page of these instructions. Trace the circles onto cardboard then cut and glue each paper circle to a cardboard circle.

Developed in the early 19th century, Thaumatropes are an optical toy and one of the earliest forms of animation. Using two illustrated sides of a disc, Thaumatropes create the illusion of motion that seemingly have drawings blend into one. For this activity, think of a simple illustration about something you identify with, for example, a plate and food, a open and closed book, or the first half of a name, and the second half of a name.

Once you have decided on your drawing, take one of the circles and draw one element. Then take the second circle and draw the other part. Be sure to place things in the spot you want them to be in.

Taking one of the two circles, flip it over and dab some glue to the back.

Place the skewer stick vertically down the center of the circle. Place the second circle, making sure it is right side up, on top and gently hold everything together as it dries.

Once everything has dried, place the Thaumatrope straw/stick in the palm of your hands. Roll the stick between your palms to spin the Thaumatrope and watch your drawings come to life

Tips and Tricks

- • Remember to keep the illustrations simple;
- • Placement is key;
- • Have fun and experiment with creative ideas.

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Activity 2

Flipbook

In 1868, Englishman John Barnes Linnett filed a patent for this invention under the name kineograph. The principle of the folioscope is based on that of a book that you flip through with your thumb. On each page there is a drawing slightly different from the previous one. The images follow one another to the rhythm of the finger on the notebook and the animation is created little by little. At the end of the book, the movement ends.

Since it is a single movement, and not a cyclical movement (as with the zoetrope or the phenakistiscope), you can improvise the drawings as you go, and you are only limited by the number of pages.

Materials:

- Sticky Note Pad
- coloured pencils

Instructions:

Draw your object on the first page of the sticky notepad.

On the second page of the sticky notepad, draw the same object but slightly moved to one side.

Continue to draw your object on each individual page of the sticky notepad. Each time slightly move the object.

Flip through the notepad and watch your animation come to life!

We chose to use the example of a bouncing ball. This is a great beginner way to explore flip books. We repeated the circle on each page to show it bouncing.

Tips and Tricks:

If you want to make your own notebook, the paper must be both thick and flexible (Bristol paper). Paper that is too thin scrolls badly, paper that is too thick is not flexible enough.

You can also stick small sheets of ordinary paper on a simple notebook, this will give the sheets the necessary rigidity and flexibility.

Examples of drawings that work well:

- A bird with wings up / a bird with wings down.
- A smiling face / a crying face.
- A footballer in front of the ball / a footballer hitting the ball.

Activity 3

Watch a short stop motion film: <u>Tokri (The Basket)</u>

After the pupils have done the activities, they can watch a short stop motion film, to understand the concept of moving image.

This film depicts an Indian family (father, mother, and daughter), that lives in a very humble house.

The film depicts a small and humble Indian family (father, mother, and daughter). They live in a small house but seem to enjoy each other's company.

One day, the daughter decides to open the father's secret box, and breaks his very prised watch. Embarrassed, she decides to hide the watch, and not tell her dad. When the father eventually finds out, he is very upset.

The daughter cannot bear seeing her father like this, so she decides to sell baskets, in order to have money to repair the watch. However, she does not live in a favourable environment, and her dream of fixing her dad's watch does not come true.

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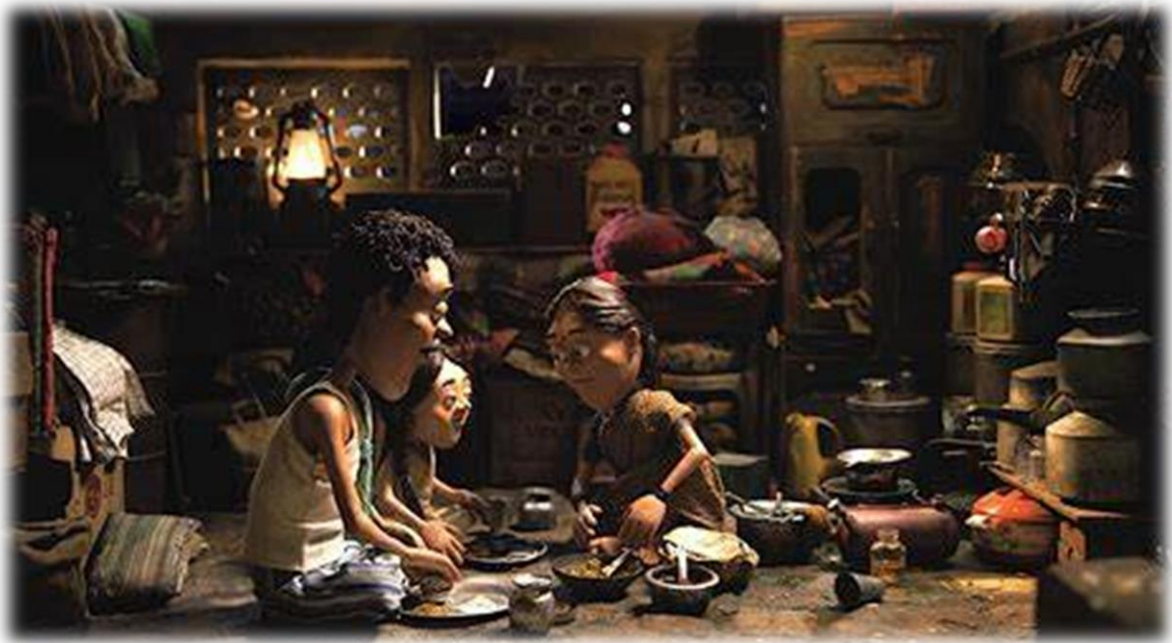
Materials:

- Projector
- Computer
- Short film: https://www.youtube.com/watch?v=5qKYrajRNwo

Instructions:

- Ask the pupils to pay attention to the story
- Ask them to summarize the story

Tips and Tricks:

This stop-motion film compiles both the use of images to create movement and covers the topic of adverse contexts and their impact in reaching personal goals. With this activity, the educator should start a conversation about what the pupils interpret from the short film. To ease their analysis, guide them through the reflection by asking them the following questions:

What is your opinion about the main character's decision to not tell her father about the accident?

Do you think the father and daughter have a meaningful relationship? Why?

Why is the mother always home?

Why doesn't the main character go to school?

Create a favourable environment for them to share about their realities (if they so please).

Chapter's learning outcomes:

In this second session of the program, the educator will work on teaching some basic concepts about the production of moving image. The activities from this session not only work on developing the knowledge about moving image, but they also dive into reflecting about migrant's different contexts, and some struggles people can encounter due to their reality.

By the end of this session, pupils should:

- **understand about the use of multiple images to create the perception of movement;**
- **understand how the flipbook and thaumatrope are examples of this optical illusion;**
- **feel comfortable in sharing characteristics about themselves, and their culture;**
- **develop empathy with each other, by exchanging the materials produced;**
- **share different cultures by explaining what they chose to draw on their materials.**

Chapter III
The text before the film:

The ability to right ideas on paper can be seen as the most crucial aspect of image production. Among other skills, scriptwriting requires the ability to plan, structure, organize, and produce ideas. These tasks are not only important to produce images, but they are also useful for an effective communication. Therefore, this chapter should be highlighted, and well understood by the pupils.

Before the planning of any image production, one should plan and write down a story.

"Script writing (or screenwriting) is the process of writing stories in the screenplay medium. Script writing is writing down the movement, actions, expression, and dialogue of the characters in screenplay format. Although the process of writing a novel, a poem, or essay requiring the planning and structuring of a story, they are very much different from script writing. In order to express yourself effectively for the screen, particular formatting methods are required. Screenplay format is used to express the story visually. Scriptwriters or screenwriters write for film, television, video games, and now even online web series. Script writing can be done for hire or on speculation in hopes to sell their screenplay or find an agent" (StudioBinder, 2019).

Scriptwriting involves different stages:

STEP 1: **The story** – First, you need to choose your story. It can be a long chapter book or a shorter picture book you love. It can be a comic strip you like to read. It can be a story you made up. A good story will have strong characters and make you feel something for what's going on. What story are you going to use?

STEP 2: **The concept** – Next, describe your story's "high concept." This is the term they use in Hollywood to mean what the main idea of your story is. Put it in a "what if" format. For instance, think about the movie Mary Poppins. The "what if" statement would be "What if a nanny with magical powers came to take care of three children and changed their lives forever?" Write your "what if" statement.

Step 3: **Setting the scene** – Now that you've got your story and your concept, you're ready to write. You will write in scenes. Scenes are pieces of the whole movie. Each scene must establish who is in the scene, where it is, when it is and what is happening. What is happening is very important. There needs to be something happening in each scene. At the end of every scene, you should be able to answer the question "So what?" with a response showing why that scene is important to the overall movie. For every scene, it is important to include a scene heading. This tells where the action is taking place and what time it is.

Step 4: **Adding action** – You're ready to write the action now. When we're writing a screenplay, we use what is called the literary present tense. That means that we write as though whatever is happening in the scene is happening right now. We write in the present tense only and always.

When teaching scriptwriting to the pupils, educators should try to clear the important aspect about this task is to structure and organize the message that is being expressed, and to organize this in different stages.

Activities:

Students should reproduce the scriptwriting of a sequence.

Aim of the activity: Introduce students to the scriptwriting of a film sequence and the basic vocabulary related to it.

Activity 1

Blind-writing

This activity involves creating a story, without having the full picture of what was written before. Pupils are asked to complete the sentence that was previously wrote, to create a story. In the end, the story is read by the educator.

Materials:

- Pen
- Sheet of paper

Instructions:

1. Tell the pupils that one-by-one they should write a sentence on a piece of paper. After writing it, they should pass it to the next colleague.
2. The next colleague reads the previous sentence to himself, and ads a piece of information to the story. Before passing it to the next one, he/she should hide the previous sentence that was read, by folding the paper on top of the sentence.
3. Every pupil should write a sentence and fold the previous one, until everyone has written one sentence.
4. In the end, the educator should read the whole story out loud, so the pupils hear their artwork.

Tips and Tricks:

Prior to the activity, it is important to ask the pupils to write their sentence very clearly, in order for it to be read afterwards.

The educator should promote a comfortable environment and ask pupils to write whatever they feel is appropriate to the story. It is important to not be judgemental and give them time to think about what they want to write.

After reading the story, it is expected for it to not make a lot of sense. This is a good way to teach pupils that it is important to first reflect on a storyline and consider previous information when creating a script.

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Activity 2

Script-shuffle

The educator must explain the importance of teamwork when designing an idea. Teamwork is valued when creating a new idea, and the existence of multiple perspectives of the same information can be beneficial, if the teamwork is efficient in working together.

With this activity, the educator prints the below table, with the respective colours. These colours are important, since each one represents a different category:

Red: an adjective about the character

Blue: the main character

Green: an action/plot of the story

The educator splits the class in groups of 3 members and asks each member to choose one card (randomly). Each member should pick from a different category. Meaning, 1 group must have 1 red, 1green and 1 blue card. In the end, the group must create a story that is congruent with the three cards they have randomly picked.

Materials:

- print of the following table, and cut each cell into a card.

Instructions:

1. Create different card categories: adjectives; objects/subjects; and actions.
2. Group the pupils in groups of 3 members
3. The members of the group should take one card from each category (totalling 3 cards, 1 from each category)
4. After each member has taken 1 card, they should make a story that is congruent with what the cards state.

Tips and Tricks:

Ask each member of the group to take one card, in order for each group to understand that everyone should take part in this activity.
Promote creativity, and do not establish boundaries to their imagination. They should feel comfortable to create their own story.

annoying	wizard	who loses the planet in a bet
hungry	fairy	who starts a wind farm
silly	Prince	who eats a spider
greedy	Princess	who writes a novel
playful	gargoyle	who conquers a King
handsome	horse	who disappears
gruesome	pumpkin	who sinks ships
laughing	pirate	who saves the town
hideous	scientist	who gets lost in space
giant	cat	who lives in a caravan
happy	aunt	who only eats cabbage
grumpy	sausage	who puts a curse on the town
terrible	plumber	saves a family of bears

cut along the dotted line- - - - - - - - - - ✂

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Activity 3

Creating your own story

For this activity, you should ask the pupils to create their own story, based on what they would like to express. Pupils, in groups, should write a story with a beginning (who is in the scene; where it is; when it is; and what is happening); a plot (the story must have a purpose); and an ending (the conclusion of the story).

With this activity, all groups (with the appropriate assistance of the educator) must structure a story, that will be presented in the next chapter using photographs (chapter IV- from text to image).

Materials:

- Pen
- Paper

Instructions:

1. Ask pupils to make groups of 3/4 members,
2. Ask them to organize and structure a story that includes a beginning, plot and a conclusion.
3. If the pupils do not finish this activity during the class duration, they can have multiple classes dedicated for this activity

Tips and Tricks:

As the educator, it is important to help and support in organizing their ideas. They should be able to structure their stories by themselves, nevertheless, the educator can be the moderator for an effective teamwork.
Do not keep them from expressing themselves. They should feel free to structure a story as they like.
If some groups are stuck with developing any idea, help them by suggesting easy and fun stories.

Chapter's learning outcomes:

This chapter is filled with fun activities for pupils to express their ideas, as well as to reflect about how a story can be structured.

After this chapter, pupils should be able to:

- **Understand the importance of scriptwriting**
- **Understand the value of considering previous information when writing a story**
- **Understand the effectiveness of teamwork**
- **Understand the various perspectives of the same topic**
- **Consider all information available when planning a scene**
- **Write a story idea**
- **Work as a team, and respect different perspectives**

Chapter IV

From text to image:

This chapter Introduce students to the importance of framing, the different scales of plan and their use.

This chapter has a twofold objective:

- To teach about the translating written stories into images

- Raise awareness about the weight of photography in communication and the value it brings to self-expression.

Despite some nods toward "visual media as text" in education standards, teaching students to approach photographs with a critical eye does not appear to be commonplace in standard European education. "A picture is worth a thousand words" is a common expression many of us have heard, but it can only be worth a thousand words if interpreted with a critical eye.

In this chapter, educators will focus on giving pupils skills to tell a story using images.

The use of different plans differs on the number of stimuli one might include in the picture. Therefore, when taking pictures, it is important to consider what plan is more appropriate.

Close-up

This type of image is perfect for taking a **portrait.** Therefore, it offers you the right point of view to make an instant eternal by giving prominence to the facial expression of a loved one, for example. The face through the power of the gaze, the features, and the smile, shows the personal essence of a unique and unrepeatable human being. The shape of the portrait is not only present in photography, but also in painting.

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General plan

In opposition to the previous point of view that describes a person's face in detail, the general shot focuses the attention on the protagonist in a complete way. In the image, it is possible to see the model in its **complete image.** Choosing a plane type or another to take a photo, it can be born from the main objective of the image. This shot, applied to fashion photography, is visual to show the complete look.

Medium shot

Another of the planes used to take a photograph is the medium type that shows the visual image centred **from the face until the hip.** A photography lover can perfect their photographic technique by focusing on the practical experience of the different types of shots that give rise to an interesting catalogue of possibilities.

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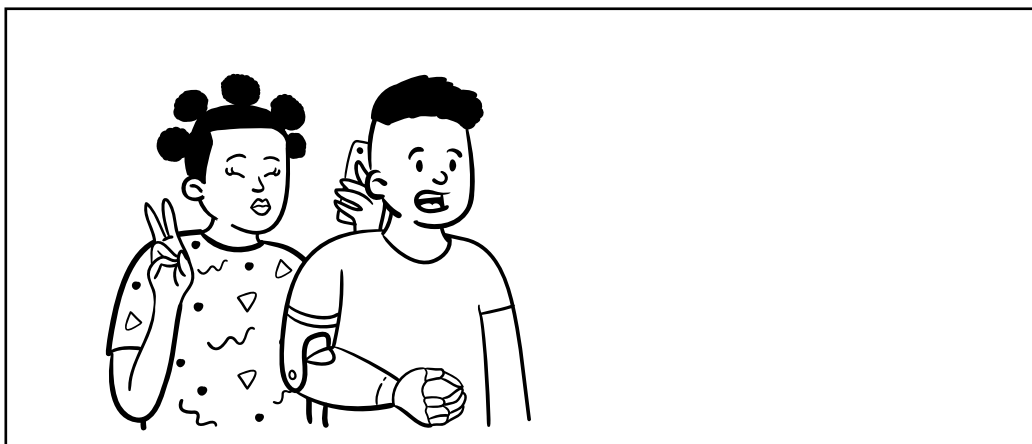
Wide shot

The spectacular nature of this type of image is perfect to capture the visual beauty of a natural **location**, for example. A person can also be in an image of this type, however, what is relevant is the context expressed through the language of photography that allows the viewer of that image to feel a little closer to that scene

Detail plan

In contrast to the previous point, the photographer can put the point of attention in a concrete perspective of reality. That is, in that case, beauty is not found in the general but in the personal of a **detail** that is the one that, when highlighted, makes the difference. These types of photographs are especially spectacular because they show the perfection of the photographer in seeing beyond the obvious.

Activity 1

Who I am...

*After understanding the different plans/shots in photography, the pupils should be able to take photos themselves.

Smartphones with their built-in cameras have, for the past decade, helped us produce more photographs than ever before. An estimated 1.2 trillion photos were taken in 2017, and more than 3 billion images were shared across social media every day (Lavoie, 2018). Pictures can take people through nostalgic experiences; therefore, it is important to acquire the necessary skills to do it efficiently. The skill of taking pictures is very important when talking about image production. This enables the individual to communicate through an effective planning of pictures.

This next activity involves taking pictures of what they believe represents them as a person. Educators will ask the pupils to take photos of meaningful scenarios, and then ask them to explain the photo (e.g., migration context/ food they like/ what represents their culture).

Materials:

- Camera/phone

Instructions:

1. Pupils should be given 1 week to take the 3 photos they believe represent their culture (e.g., family gatherings; food they like; churches; etc);
2. After taking the pictures, pupils should present them to the class. In their presentation, they should clear:
   a. What plan they used and why
   b. Why they chose that photo
   c. What does that photo represent to them

Tips and tricks:

This exercise requires sharing of somewhat personal information. It is important that the pupil feels comfortable with sharing his/her context.
As an educator, you must not force them to talk about information they are not willing to share.

You should validate their decisions, and if needed, correct mainly the choice of planning of photos. Do not give negative feedback towards the picture selection. Promote a healthy and receptive classroom, by explaining that we should try to see the pictures in the scope of each student.

Activity 2

Storytelling through pictures

For this activity, pupils must regroup with the same groups that were established in the previous chapter's activity ("Creating your own story"). As a group, it is now important to give some light to the story that was structured in the previous chapter.

Pupils will now have the opportunity to work as group and apply what they have learnt about the picture planning.

In this activity, they are required to translate the story they have developed previously into 7 pictures.

Materials:

- Camera/phone
- Story that was created in the previous chapter
- The necessary props

Instructions:

1. The educator should ask the class to group in the same groups as done with the designing of the story;
2. They are given the necessary time to translate the story into the pictures. For this, they should think about:
   a. Photo planning
   b. Organizing of props
   c. Designing of what pictures will be taken to better tell the story
3. In the end, they will be given the opportunity to present their pictures to the rest of the class.

Tips and tricks:

This activity might take a longer time to be developed. Therefore, as an educator, you must provide them with the appropriate time to carry them out.
In this activity, pupils must be able to work in groups, as well as be able to plan and design the pictures to best tell the story they want to tell.
As an educator, you must provide feedback regarding the pictures' plans, the props used, and the job of the models of the pictures.

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As an added activity, it might be interesting to ask the class what they have interpreted from each sequence of photos. Then ask the group who has designed the photos to explain the story and see if the stories match.

A

B

C

D

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Activity 3

Self- portrait: Me, myself, and I

The activity involves the pupils making two self-portraits, using film photography. One of the two self-portraits should represent them as they want to show themselves to the other people. The other self-portrait should represent them as they think they really are.

This workshop has various goals for the children:

- To discover the techniques associated to film photography (planning; shooting; projecting) and to photography in general (framing, exhibition designing…): It's interesting but also original because these techniques are very slow and very far from today's very high rhythm of image production.
- To think about the difference there is between who they are and who they want to look like in front of other people: They discover that the importance placed on appearance can lead them to act in a way they did not really choose. Also, they discover the images posted on social networks are often far from reality. Besides, while thinking about who they are and discussing it with the other participants, they create new social links between them.

Pictures taken during this specific workshop L'Univers did with teenagers in July 2021

Materials:

- Camera (or phone)
- Projector
- A good setting

Instructions:

1- **Presentation** of different types of self-portraits + beginning of shooting, taking two positions: 1- "what I show of my personality to the other" 2- "Who I really am";

2- **Taking of pictures.** One depicting how the pupil is perceived by others; and the other depicting how the pupil really is. This can take more than the duration of the session. Therefore, pupils might need to require some assistance from the family to finish this task at home;

3- After the shooting, pupils should **present** the pictures and explain their different characteristics in the following session. They should also explain the photo plans they chose to use.

Tips and Tricks:

The educator should be open to different presentations, and promote the necessary comfort inside the classroom, for every pupil to talk about themselves. This activity is a great exercise not only to build trust inside the classroom, but also for the educator to learn about the different realities from his/her pupils.

Chapter's learning outcomes:

This chapter includes some activities that require personal reflection and sharing. This way, the educator should look into promoting a comfortable environment inside the classroom.

At the end of the chapter, pupils should:

- Understand the need to think about image representation of stories;
- Develop their teamworking skills, their strategic planning, and skills;
- Know more about different realities and contexts, and expand their knowledge on various cultures.

Chapter V
Storytelling through sound

Until this chapter, the image production was mainly based on the visual part of film. Nevertheless, it is as important to focus on the visual part as it is to focus on the auditory content of the film.

In the following chapter, the pupils will learn about the importance of sound in the film.

Although most movies nowadays include the use of sound, in the early 1920s there was a big predominance of silent films (e.g., Charlie Chaplin movies). Though silent films convey narrative and emotion visually, various plot elements (such as a setting or era) or key lines of dialogue may, when necessary, be conveyed using title cards.

During the silent era, from the mid-1890s to the late 1920s, a pianist, theatre organist—or even, in large cities, a small orchestra—would often play music to accompany the films. Pianists and organists would play either from sheet music, or improvisation. Sometimes a person would even narrate the inter-title cards for the audience (in movie theatres). Though at the time the technology to synchronize sound with the film did not exist, music was seen as an essential part of the viewing experience.

However, with the development of technology, and consequent introduction of sound in movies, big changes were seen in the movie production. Nowadays' movies integrate three types of sound: human voices, music, and sound effects. Sounds can be recorded, edited, or synthesized artificially. If you have ever watched a silent movie, you can understand the benefits of having sound. Even back when movie theatres played silent movies, some theatres would have a theatre organ to provide sound effects.

1. HUMAN VOICES

Human voices include actor dialogue. This dialogue must be synced with the action in the film and the voices should be accurate without delay. The voices should also sound like the actors in the film. Sometimes dialogue is recorded later and synced with the film. Whether the boom operator records the dialogue, or the sound designer adds it in later, it is important to fully understand what actors are saying during a film.

2. MUSIC IN FILM

The music in the film helps drive the story forward, allowing the audience to anticipate what is going to happen, evoke an emotional response or simply help the audience transition between scenes. The soundtrack has become mainstream for most blockbuster films, but the film also has a score. Sometimes performed by a large orchestra, the soundtrack can supplement the film score.

3. SOUND EFFECTS
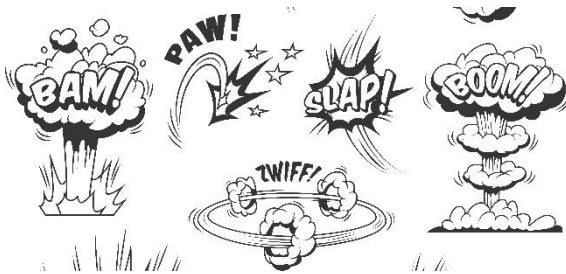
Sound effects are crucial to the film as they add realism to the characters and scenes within the film. Whether it is a Foley sound of a horse trotting or two people whizzing by one another, sound effects give the movie realism that visuals can't do alone.

Sound is essential for the full comprehension of the story. It is a good tool for storytelling and allowing the audience to feel the full impact of the film. Sound can move the story along or stop it in its tracks. One trick to move the audience from scene to scene is the sound bridge. Using a sound bridge is a technique to keep the story moving forward between scenes. This way the audience can hear the next scene before they see it. This can be used instead of the traditional fade in and out, a traditional way to stop and start a scene.

Sound can also enhance where the film is set or give some information about the scene's location. The use of thematic music and sound can set the scene for the audience. Whether the actors are on a busy street, secluded island or in front of a waterfall, the soundscape of the film can advance the narrative of the story.

Sound also helps in evoking emotional response in the audience. The film's music is useful to create emotion and allow the film to set a tone. Whether it is a romantic interlude or an action sequence, the soundtrack can complement what is happening on screen, and help build the appropriate tension for upcoming action.

(Show the following video to better explain how different sounds can be produced: https://youtu.be/B3sDrmZmgLA).

Activity 1

Watching a Charlie Chaplin movie

Sir Charles Spencer Chaplin, Jr., KBE (16 April 1889 – 25 December 1977), better known as Charlie Chaplin, was an Academy Award-winning English comedy actor director, composer, and musician in the early to mid-Hollywood cinema era. He is considered to have been one of the finest mimes and clowns ever caught on film and has greatly influenced performers in this field.

His main character was "The Tramp" (known as "Charlot" in France and the French-speaking world, Italy, Spain, Portugal, Greece, Romania, and Turkey, and as "Carlitos" in Brazil). "The Tramp" is a vagrant with the refined manners and dignity of a gentleman. The character wears a tight coat, oversized trousers and shoes, and a derby; carries a bamboo cane; and has a signature toothbrush moustache.

For this next activity, the educator should show the Charlie Chaplin movie: "The Kid (1921)", that does not require the use of words. Nevertheless, there is a great the use of music to induce emotional response, and compliment what is being shown with visuals.

Materials:

- projector
- Computer
- the movie: https://www.youtube.com/watch?v=LQE0c1Zugx8&t=2s

Instructions:

1. Tell the pupils that they will be watching a movie that does not include any dialogue. However, the use of sound is included to induce some emotional content in the scenes;

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2. Ask them to pay attention to the use of music, and what kind of genres are used in different scenarios (e.g., upbeat music might be used to induce a happier environment; slower songs might transmit the idea of sadness).

Tips and Tricks:

This activity is a more passive exercise, where pupils must understand how movies can be done without the use of human voice. They can also see that information can be exchanged without use of words, and that this method can too be a way of communication.

Activity 2

Daily Sound FX

In this activity, the educator should ask the pupil to describe their daily routines by reproducing sounds with everyday objects. This not only is an opportunity for them to share their daily habits, but it is also a good activity to think about the sounds that are present in their lives and think about how to reproduce them with daily objects. Because this activity requires some thinking, and the use of objects that may not be present during the sessions, pupils might be asked to think about the various sounds they will want to reproduce, to present them in the following session.

Materials:

- Pen
- Paper
- Objects that produce sound

Instructions:

1. Tell pupils that they should write on a piece of paper their daily routine, from waking up in the morning to going to bed at night;
2. After they have written down their routine, they should think about the different tasks they have described, and think about the sound those tasks produce;
3. For every task, the pupil should try to think of sounds, and mimic it with different household objects. They should incorporate at least 1 from each type of sound (i.e., human voices; sound effects; and music in film);
4. Pupils should think about what objects to bring in the following session, to complement their "story";
5. The following session will be an opportunity for all the pupils to share their routines, whilst producing the various sounds they have prepared with their objects.

Tips and Tricks:

This very simple exercise is a very effective way to make pupils think about the various details of image production. Of course, it is important to incorporate sound when producing film/videos/movies. Nevertheless, it is also important for them to understand that there are other ways to communicate through image. The activities described above help work on various skills that are necessary for the comprehension of image producing, and the use of various methods of communication.
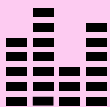
Chapter's learning outcomes

At the end of this chapter, pupils should:

- Understand the role of sound in image production;
- Write down a sequence of events;
- Be Familiar with different sounds;
- Know various ways of communication;
- Show empathy, through learning about others' realities;
- Experiment creative thinking and different ways of expressing oneself.

Chapter VI

Writing and stop-motion:

This activity draws on knowledge acquired in previous chapters.

Once children have acquired the previous skills of understanding the principle of moving image; scriptwriting; translating stories into images; and the different plans for image production, children must now write and produce a small video in stop-motion.

What Is Stop Motion?

Stop motion is an animation technique in which a camera is repeatedly stopped and started, frame-by-frame, to give inanimate objects and figures the impression of movement.

Stop motion animation (also called stop frame animation) is animation that is captured one frame at time, with physical objects that are moved between frames. When you play back the sequence of images rapidly, it creates the illusion of movement. If you understand how 2D drawn animation (early Disney) works, stop motion is similar, except using physical objects instead of drawings.

The basic process of animation involves taking a photograph of your objects or characters, moving them slightly, and taking another photograph. When you play back the images consecutively, the objects or characters appear to move on their own.

Early stop motion was captured with film cameras. Animators could not see how their work looked until they got their film processed. They used surface gauges to keep track of where their characters were, and how far to move them. If the animation was not fluid, if the set had been bumped, or if the lighting was bad, the work was lost, and the animator had to start all over again.

Later, special video machines allowed the animator to view the last one or two frames and compare those to the live video from the camera. This allowed them to get a sense of how their animation was progressing.

There are various types of stop-motion animation:

Object-Motion — moving or animating objects

Can be called Object Animation as well, and it's simply the moving of objects per frame. These objects are not designed to look as a recognizable human or animal being, unlike model and puppet animation which usually use recognizable characters as their subjects (Baiat, 2022). You're unlimited with what you can do here because you get to create stories using all of the objects around you.

(https://www.youtube.com/watch?v=IWcT36TsvZA)

Claymation — moving clay

Claymation is a form of stop-motion animation where each animated piece, including characters and some backgrounds, is constructed out of a malleable substance, which is typically plasticine clay. The plasticine is generally wrapped around a wire skeleton, known as an armature. It's arranged on a set where it's moved one small portion at a time. To create the appearance of continuity, objects may remain lit and correctly placed at all times (StudioBinder, 2020). Classic examples of this are Gumby and DreamWorks' Chicken Run.

(https://www.youtube.com/watch?v=kA2XrXeHSRg)

Pixilation — moving or animating people

Pixilation is a filmmaking technique where live actors and objects are shot frame-by-frame to simulate movement. This results in an animated-looking movie, where a human, and the things around them, move without being touched. The actual can often appear jerky or smooth, depending on gaps of motion between in each frame

(StudioBinder, 2022). Since it can take a long time, it is not used very often. Additionally, it also takes a lot of dedication from the actor and the image producers to capture movements frame-by-frame. Nowadays, this technique is used to give birth to interesting and very original films.

This technique can go as far as our imagination, and we can sometimes obtain special results whilst having fun playing with the shapes and colours of any object!

(https://www.youtube.com/watch?v=Izw4c0Li9fE)

Cut-out-Motion — moving paper/2D material

Cut-out animation is produced using flat characters, props and backgrounds cut from different materials, like paper, cardboard, or fabric. It involves moving these cut-out objects and photographing them at each stage using a still camera which shoots them straight ahead (Baiat, 2022). 2D pieces of paper may seem lifeless, but you can colour them and cut them to express a level of detail unlike any of the other styles.

The cartoonish route you can experiment with this can be a lot of fun. However, it can be very overwhelming to cut up hundreds of pieces.

(https://www.youtube.com/watch?v=Wo6-6ENTl7o)

Puppet Animation — moving puppets

Similar to the process of object animation, a puppet is shot in a frame then moved slightly and another frame is shot. Puppets took object animation a step further since they can be easily moved to feature more movement ranges and facial expressions than other objects and are more able to imitate human behaviour.

A lot of times animators will refer to their wire-based clay covered figure as a puppet, which also falls under Claymation. Nevertheless, the key difference between Claymation and Puppet animation is obviously the material used in both (Baiat, 2022). The same object modelled in Claymation will look different when made in puppet animation. Objects made with clay will usually look glossier while puppets could convey more emotions (Baiat, 2022).

(https://www.youtube.com/watch?v=5c9wtTqMT0E)

Silhouette Animation — backlighting cut-outs

Using a thin white sheet or blanket, place the objects or actors behind the sheet and using a backlight, illuminate their shadow on the sheet. Silhouette animation features animated characters as moving shadows. Moving the silhouettes requires cutting out different body parts and re-attaching them using small wire hinges.

(https://www.youtube.com/watch?v=k_TSOY4KQ3w)

Activity 1

Storytelling through stop-motion

For this chapter, pupils will be only given one activity. For this activity, they will have to think about the props; actors and their role in the story; and a plot of the story. They will also have to write, organize, and produce a stop-motion short-film animation.

The educators must organize the class in groups of 3 people and propose a theme (e.g., migration; travelling; culture). They should first choose what kind of stop-motion they would like to produce.

Materials:

- Phone/camera
- Tripod (or a general stabilizer for the camera/phone)
- Pen and paper
- Stop motion app (e.g., stop motion studio; iMotion)
- Props (optional)

Instructions:

1. Educators should group the class in groups of 3/4 members;
2. They will be told to write and produce a stop-motion short-film about the theme that was proposed;
3. They should be given some time to write down their ideas, and as a group, reach an agreement on what to do;
4. Once they have written down their storyline, they can start by thinking of image plans;
5. Finally, they can start taking pictures for the stop-motion;
6. In the end, educators should present their work of art to the classroom.

Tips and Tricks:

As an educator, you should assist and help when necessary. It is also important to manage their expectations about what they can and want to do. Nevertheless, promote outside the box thinking and their creative minds.

Chapter's learning outcomes

With this chapter, pupils should:

- Understand the difference between the various stop-motion animations;
- Know how to organize their ideas;
- Learn how to work in a group;
- Learn to structure the steps to reach a common goal.

Chapter VII

Self-Esteem lesson

This lesson helps young people reflect on the messages they get and give (including to themselves) about personal worth and value. They learn steps they can take to feel confident and good about themselves.

Since people who present themselves through various image production methods, they will be seen by others. This can be seen as a frightening thing for people who might not be confident enough, or comfortable with themselves. Therefore, it is crucial for the individual to have a good self-esteem to communicate with others (through image or other methods) more efficiently.

This following lesson will focus on promoting the comfortable well-being of the students and addressing physical and psychological differences as added values to fruitful exchanges with others.

Before facilitating this lesson plan, you may want to review the following information about self-esteem. These facts can be shared with the pupils during your discussions.

- **Self-esteem is how you feel about yourself.** These feelings can change as things in your life change, such as going to a new school or becoming a brother or sister.

- **Self-esteem can be positive** (you love, respect, and trust yourself) **or negative** (you feel insecure and helpless).

- Body image is part of self-esteem. It is how you feel about how you look. Body image also includes how you think others see you.

- Having a **positive body image** means that you:

    o feel comfortable in your body and with the way you look

    o feel good about the things your body can do

    o feel empowered to take good care of your physical health.

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- It is common to struggle with body image, no matter who you are, but there are things you can do to help yourself feel good.

Reflection

Ask young people to brainstorm a list of ways people are different from each other. Include physical differences (such as eye colour) and non-physical (such as favourite kinds of music). Make a list on a whiteboard or flipchart. Things on the list might include:

- likes/dislikes

- abilities (some people are good at math, some at writing, some at art, some at sports, some at music, etc.)

- interests

- height

- weight

- body build (e.g., slender, muscular, etc.)

- complexion

- hair colors/type (straight, curly, etc.)

- eye color

- preferences

Point out that some things we can change through effort (by studying, practicing, learning), some things are out of our power to change (height, race, who our parents are), and some will change over time (our natural hair colour, our joints and muscles, our experiences).

Activity 1

Self-Image activity

As aforementioned, the Edukino program focuses on building more than just hard skills on pupils. In this activity, the positive self-image will be the main goal since it is crucial for the effective communication through image.

Materials:

- White board or flipchart
- markers

Instructions

1. Ask your students to list on a piece of paper three things they like about themselves, and three things they are good at. These can be the same things. Ask for volunteers to share examples of what they wrote. Write down these things on a whiteboard or flipchart;
2. Point out that everyone has strengths and that these strengths are part of what make us unique and special. The fact that we are all different is also part of what makes the world interesting;
3. Ask if anyone has ever been teased or picked on for something that makes them unique or picked on someone else for being unique. *How did that feel? How did you deal with the situation? How might you deal differently with the situation today?* Allow this to be a sharing time without a lot of processing or attempted problem-solving. Don't let it turn into a time to make fun of or further tease participants. Thank the pupils who are willing to share these reflections. Acknowledge that being made to feel different or weird can hurt. Reinforce positive actions or thoughts that are shared. If students share things that are currently happening and are of concern, follow-up privately with them afterward to learn if they need additional support or intervention;
4. Ask the class to make a list of tasks/activities they can do to have a positive self-esteem and body image. Encourage them to be creative; they may come up with surprising and fun suggestions. The list might include:

   o Spend time with people who treat you well and help you feel good about yourself;
   o Use positive self-talk, such as "I am strong, self-confident, and capable";
   o Keep a journal to help you see what areas in your life need attention;

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- o Celebrate what you like about yourself and work on changing things that you don't like as much;
- o Remind yourself that you are unique, special, valued, and important;
- o Get out and participate in activities with your family and friends.
- o Eat foods that are good for you and make you feel great, such as lots of fruits and vegetables, whole grains, and healthy fats such as from nuts, avocados, and olive oil;
- o Be active at least 60 minutes each day;
- o Talk with a trusted family member or friend if you are feeling low;
- o Treat others with the kindness and respect that all unique individuals deserve.

Tips and tricks

Self-esteem can't be taught, but it can be strengthened. This self-esteem lesson plan could spark difficult feelings for young people who are highly insecure, depressed or otherwise struggling. During these body image activities, encourage young people to talk to a trusted friend or adult if they find themselves feeling down about themselves on a regular basis or over a long period of time.

Activity 2

Riddles

A very good and un way to build some confidence in the children is to present them with problem-solving exercises (Mead, n.d.). Problem-solving is one of the best self-esteem activities. Present them with open-ended challenges let them brainstorm ways to create solutions.

For this activity, the educator will present some riddles, and the class (in groups) must try to solve them. This can work on self-esteem, since the ability to solve a "problem" can boost their sense of accomplishment, whilst it can also work on their teamworking skills.

Materials:

- 50 riddles
- Pen
- Paper

Instructions:

1. Ask the class to make groups of 3 members;
2. Each group is given 5 riddles (all of them must be different);
3. They are given 30 mins to solve all of them;
4. Once they have written all their answers down, they should present their answers to the educator;
5. The educator should correct them, and if some answer is not right, he/she must hint or guide them to the correct answer.

Tips and tricks:

When applying riddles, the educator must establish some rules:

Rule #1: The riddles must be in the language the kids involved speak. So, if the pupils you're riddling speak English, make sure the riddle can be understood in that language.

Rule #2: Give the pupils a theme to orient them in the right direction. So, give them a head's up that you're giving them an animal riddle when the answer involves an animal. Let them know they'll have to think in numbers when you give them a math riddle. In every way you can, give the pupils the best chance to stay engaged and work hard at solving the riddles. If you're going to be giving them a particularly tricky riddle, let them know ahead of time.

Rule #3: Let them know it's ok not to know things. For example, to answer most riddles, your students need to know what the words in the riddle mean and their various meanings. For example, when you ask, "What has a head, a foot, and four legs?" your student needs to know that the concept of "legs" applies not only to animals but to beds. If they don't know that, the riddle might be a way for you to teach them and expand their perspective and vocabulary.

If one group is having a hard time completing the riddle, guide them to reach the answer themselves.

Chapter's learning outcomes

As aforementioned, this chapter's focus in to promote a sense of positivity towards oneself and enhance self-esteem. Although this might not be directly related to image education, it is crucial when talking about presenting oneself in public. To communicate with others more efficiently, it is important to have a positive self-image, and consequently, be able to present that positive self-image through various methods of image production.

With this chapter, pupils should:

- Feel more positive towards their capabilities;
- Respect others' differences;
- Acknowledge their differences as valuable traits;
- Understand the efficiency of teamwork.

Chapter VIII
Watching movies

Despite movie watching is primarily done for entertainment purposes, understand that they can effectively improve education and the learning process on a specific topic. Therefore, movies can be efficiently used as educational tools for children, specifically for promoting inclusiveness and multiculturality inside a classroom.

There are several benefits in integrating movie screenings inside the classroom:

Helps Students Properly Express Themselves

Films describe a particular plot or theme through dialogue between characters. This means that when films are used as teaching aids, they do more than helps kids better understand the topic of the day. By watching how the characters communicate with one another, they get hints on expressing themselves properly. In this manner, films help students learn how to engage with each other in a healthier way (Reed, 2022).

Helps Them Understand Society

Different characters usually have different perspectives concerning the plot in films, and all use different methods to handle certain situations. When kids watch movies in class, they get to see these scenarios in play, giving them a new perspective on life. They get to understand that everyone is different and that there is more than one approach to tackle a given situation successfully (Reed, 2022).

Fosters Students' Comprehension of Concepts

Movies usually provide a lesson or two. At times, a film might enable a tutor to offer more insight into a topic. It will further enhance a student's comprehension of the subject. Consequently, the tutee becomes a good essay writer in a particular subject (Reed, 2022).

Increase learning efficiency

Finally, movies broaden the learning horizon and introduce alternative learning methods. Going beyond textbook lessons is an innovative practice that modern teachers should try.

The movies provoke emotions on pupils, which might elicit additional thought processes. These emotions, at times, may increase efficiency of recalling of information (Tyng et al., 2017).

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Activity 1

Screening

After the screening, the mediator starts a discussion on the movies, still supported by the image illustrating the movies (see above). He/she asks some questions to generate a debate on what was watched. The movies should be related to migration and travelling. Therefore, pupils should understand the different perspectives of immigration, and all the struggles that can come from changing your place of living.

The choosing of the movies should be done by the educator. Nevertheless, he/she should follow some guidelines, to ensure that the movie adapts to the program:

1. The movie should be age appropriate. Which means, there should not be any content that is not adaptable to children ranging from 6-12 years-old
2. The movies should be relatable, and should cover topics about migration, travelling, and/or vulnerability situations.
3. The educator should respect if pupils do not feel comfortable in watching a specific movie.
4. If possible, the educator should choose local movies, to better depict the students' reality in that country
5. The movies should not be very long, for the screening of them to fit in one session.

Materials:

- Projector
- Laptop

Instructions:

1. <u>Before the screening</u> of the movies, the educator must Arriving in the cinema, children are explained by a mediator the theme of the screening: "Travel and learning". The mediator asks some questions to the pupils, helping them to answer those questions in the meantime.
   - *What does "travel" mean? Key words to describe "Travel": movement, chosen or forced, means of transport, different countries, cultural differences*
   - *Did you already travel?*
   - *What countries do you know?*
   - *Travel brings new learning: each country or community has its own clothes, languages, cooking habits, celebrations. So, we learn new things meeting people coming from elsewhere.*

- *According to the countries pupils just mentioned before, the mediator can ask them about these countries' specificities: what language is used in Italy? Etc.*

2. Then the mediator introduces the movies. His/her presentation is supported visually by images on screen illustrating the different movies.
3. <u>After the screening</u> of the movies, the educator should then ask the pupils to reflect on the movies. The educator should ask the following questions:

- *Did you like the movies? Which one did you prefer?*
- *Can someone describe what happens in the first movie? (We can ask this question for all the movies if we have time)*
- *Which country or part of the world did you recognize?*
- *Did you see differences between the region we live in and this country/ part of the world? And similarities?*
- *Is there a place in these movies where you wish you could live in? A place where you couldn't go? Why?*

Tips and Tricks:

Then, the mediator initiates a workshop related to the theme of the screening. For example: he/she ask them to make a drawing of the perfect or ideal place where they wish they could live in. In the centre of the drawing, they need to draw themselves in action: in this special place, what would you do or learn to do?

At the really end of this session, when everybody is done with its drawing, one after the other, the pupils come in front of the group and comment their own drawing.

Through the films, sometimes very personal subjects can be addressed, as well by young people as by educators, a relationship of trust is weighing little by little. Beyond the movies, making an activity together, to meet in a neutral place, allows to work full of educational points: to be on time, move in autonomy in the city using transportation in common.

Chapter's learning outcomes

During this chapter, pupils should develop a different approach in movies. By this time, they should be able to view films with a more critique view and understand about the meaning of the storyline.

With these activities, pupils should:

- Be able to talk to discuss about different topics that were addressed in the movies;
- Understand different points-of-view;
- Have a more critical stance when watching movies;
- Understand the reality of migration;
- Be more inclusive and understanding towards migration and their migrant colleagues.

Chapter IX
School trip to cultural points

Before starting a one-time or a central theme for the school year media education program, it can be important to overview the resource structures present locally (e.g., cinemas, libraries, cinema schools, festivals, public institutions, museums, art exhibitions, etc..) and contact them to associate them with the project. Indeed, these structures can provide human, technical, or material support to the program. Professionals can co-animate in full or part of the workshops and introduce pupils to film trades in their diversity.

In a course of discovery of cinema and audio-visual, it is also important to discover the place of spectator. It is important to open doors of cultural places to pupils. As they are in a precarious situation, in a society that does not send them many positive images of themselves, they can feel illegitimate to cross the threshold of certain cultural spaces. It is extremely important to break this symbolic barrier by accompanying pupils in these cultural places, in dedicated moments but also by inserting them into cinema sessions open to all public so that they can understand the social codes of the spectators of a movie theatre: silence during the projection, but also public speaking at the end of the film if a time of exchange or debate is planned at the end of the projection. Teachers and educators can organize too, for example, a visit to an exhibition or a participation at a launch of a book in order to promote these "social abilities" and young people's involvement and participation in civic and artistic activities in the community.

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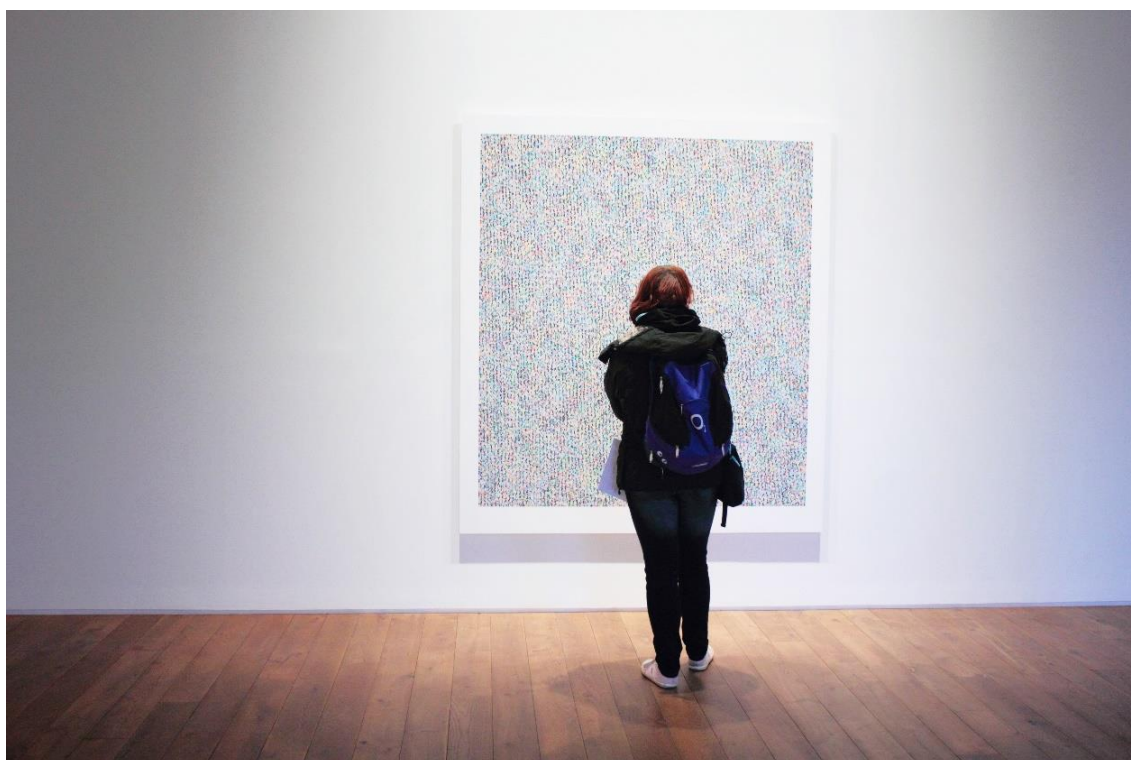
Guidelines to choose "cultural points":

- Before presenting the class with their preferences, the educator should first make a list of places that might be interesting for the students
- This list should include museums, exhibitions, associations, and NGOs that are related to migration and/or image production.
- The educator should give voice to the students in order to listen to them about their own interests and the places or artistic activities they would like to do.
- The institutions that will be visited should be contacted before the day of visit, and if possible, should plan activities and dynamics to be implemented with the pupils.
- It is important to keep in mind that the places to visit should promote a comfortable environment for pupils to share their views, as well as it should be an opportunity for them to learn about various sectors (i.e., migration; image production; cinema; integration in society; etc).

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Chapter X
Final project

By this chapter, pupils should have opportunities to go through the initial touch points that were discussed in this program.

The various activities should look at promoting empathy in pupils towards each other, as well as towards people who come from vulnerable backgrounds. This is important since these pupils can one day be leaders of their communities. Therefore, empathy is a milestone for them to relate and create relationships with diverse backgrounds, and more easily tackle the adverse realities of the world.

Complementing empathy, the intercultural dialogue and a multicultural education are also important for nowadays communication. The skill to communicate with different people is crucial in today's multicultural world. Therefore, this program, through the various activities, promotes teambuilding and acceptance of different perspectives. Moreover, an education that highlights the richness of different cultures, and creates opportunities for the sharing of these cultures, is an education that can bring numerous benefits to everyone part involved.

The implementation of this program can vary, since it is adaptable for image professionals, as well as school educators. Overall, this program looks at promoting a safe environment for an efficient learning process. This not only is beneficial for pupils, who can have a more enriching experience of acquiring skills, but also for the educators, since pupils might feel more comfortable in sharing more personal experiences.

Overall, learning how to produce images is also useful to present yourself more accurately in social media. This program also helps in showing a more positive image of yourself, as well as your community. In return, this positive representation can lead to a better self-image of oneself.

For this final chapter, pupils will have the opportunity to present their work of art to the rest of the class, and even their parents.

As an educator, you should organize an event where parents, family, and the students themselves, are invited. In this event, various topics should be addressed: image education; skills acquired; feedback on the program.

A second part of the event should be an opportunity for pupils, in small working groups, to present a small product that was developed (alone, or in collaboration with other pupils) to be shared with the rest of the class.

This product should compile the learnings from the program (e.g., imaging planning; use of sound; stop-motion; etc).

Depending on the pupils' projects, it might be important to create some partnerships with local image studios, or image education professionals, for the possible editing of videos.

Conclusion

When implementing this program, educators should feel that they keep their class engaged in the various activities throughout the chapters. Educators must analyse the class's motivation and ease in carrying out the various exercises and adapt them according to the pupils' needs.

As it was afore mentioned, the implementation of this program should not only be beneficial for the pupils, but also for the professionals implementing them. The latter should feel more connected to the students and be more aware of the different realities' existent inside the classroom, and consequently promote a more inclusive style of education.

On the other hand, pupils should learn the techniques of producing image (at least the ones that were thought in the chapters), but more importantly, they should feel that with this program, they can more easily express themselves in school. They should also have developed a better self-esteem and a sense of belonging in society.

By creating a space where students can truly be themselves and dedicate time to produce materials and share them with their classmates, students can benefit from a more comfortable and stable environment, one which they feel that they belong.

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