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# **EDUKINO :** **PROMOTE IMAGE EDUCATION** **AS A TOOL FOR THE INCLUSION OF CHILDREN** **IN PRECARIOUS AND MIGRATORY SITUATIONS** **AWARENESS RAISING BOOKLET**



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# **EduKino: Promote image education as a tool for the inclusion of children in precarious and migratory situations**

## **AWARENESS RAISING BOOKLET**

Project Number 2020-1-FR01-KA227-SCH-095474

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## *Introduction to the EduKino project*

EduKino is an Erasmus+ project to bring image education to the most vulnerable and marginalised children in Europe. The refugee crisis facing Europe and the world has meant many are looking for tools and resources in order to break down cultural barriers and facilitate communication. It was this crisis which sparked the idea of the EduKino image education program, but through the co-production and co-development of these tools, pooling the talents of experts and the children themselves, EduKino is a tool for all those working with children in difficult circumstances.

Over the lifespan of the project, experts and organisations in Britain, Romania, France and Portugal have worked in communities, with professionals in related fields and with children to create a series of resources. These resources aim to facilitate co-operation between sectors and organisations needed, the creation of an image education program for said children, building capacity for professionals involved, and a campaign raising the awareness of EduKino and similar programs.

Image Education is the discipline of understanding the creation and meaning of images, as well as analysing their context. EduKino uses Image Education to create dialogue between professionals and children, in addition to the creation of an inclusive and integrated classroom atmosphere.



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## *Introduction to the Booklet*

This booklet represents a small selection of the work created by the students/children who have taken part in some of the EduKino project activities and to highlight some of the things that professionals are able to accomplish when using the EduKino image education program. The children, led by professionals steeped in the EduKino methodology, created drawings, image tools, as well as audio visual components which held meaning to them. Starting with basic group exercises, professionals then move onto conversations as a class analysing images, before progressing to the creation of images of their own. These images could take many forms depending on the materials available for the sessions, or the time available. Similarly, the image education program involves a variety of tasks the children can engage in, or for the professionals to choose depending upon the dynamics of the setting or make up of the group.

Image education is a challenge today: watching a film in an active way, asking the question from the point of view of the director and questioning the techniques of making a film, allows to analyse what we watch and to understand how images can manipulate us. Images practice brings you experience while having fun. Making images or a sequence together and sharing each other's ideas, encourages creativity, teaches vocabulary and audio-visual techniques and values the participants.

The purpose of this booklet is to showcase some of the wonderful work produced by the children, highlight the advantages of the EduKino program, and provide inspiration to replicate the image education activities.



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## *Professional requirements and needs*

EduKino is primarily concerned with the upskilling of professionals, be they teachers, social workers, or arts therapists. Many elements are at play when engaging with children who are vulnerable due to migration or other socially marginalising factors. The complex needs of the children are both social and educational, as well as internal to the classroom dynamic and the wider world.

For this reason, the first mission EduKino addresses is the creation of a methodology for the cooperation of multiple organisations, so as to ensure quality safeguarding procedures, access for the children to adequate social, government, and charity services, and the creation of a safe and informal environment. Many of these children will be experiencing issues beyond the classroom, thus building a network of different organisations from different sectors to create a wrap-around approach is the best first step in aiding the students and helping them to fully engage in EduKino or any other educational program or course.

EduKino is focused on delivering for marginalised children and their integration into wider communities and cultural dialogues. Therefore, a prominent element within the methodology is the creation of open dialogues in the classroom and the building of trust and respect between the teacher and the students, as well as among the class mates, who could mostly be from very different circumstances and backgrounds. For this reason, the image education program starts with tasks designed to ignite conversation and understanding, where individuals are encouraged to participate in group discussions.

Professionals should view the image education program and other aspects of the EduKino program as a means to integrate students and have meaningful conversations. The conversations around images and meaning gives insight to how the students have different points of views and even, when appropriate, talk about their lives and experiences.



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## *Material created by the children*

Children in Romania, France, and Portugal took part in many of the activities of the image education section of the EduKino project. The images in this booklet are their creations, or photographs of their activities or of the children themselves. The decision on what was created was down to the professionals and children involved, chosen from the tasks detailed in the EduKino image education program.

Some of the images in this booklet were created by having a conversation with the children, starting with basic phrases or questions. An example would be what kind of superhero they would like to be, or what are their hobbies. This can facilitate discussions in the group, bring out the reasons they would make a certain choice over others and why they might have different preferences than their peers.

An example of one of the activities is the creation of the thaumatrope, one of the earliest and easiest ways to create moving images in the classroom. It's a physical and engaging task, with very few material needs. All it requires is for the pupil to draw two simple images of their choice (an example could be one image being a closed book and then the book open), these images should relate and portray motion. The pupil will then cut these two images out in small paper circles and glue them on either side of a cardboard circle of the same size, and place a wooden skewer onto the cardboard so it looks like a lollipop. Once everything has dried, the pupil can roll the skewer in their hand and the pace of the motion should make the drawings animated. This exercise teaches the child about the movement of images, how they are created, and can lead to conversations about how film and television work on the same principle.

The images in this booklet represent the hard work of the children and the professionals, and the ideas that came from conversations between the children.



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## FRANCE

### *AFEJI & CINELIGUE*

A cyanotype workshop was organised by Cinéligue in the AFEJI foster home (MECS- Maison d'enfants à caractère social in Gravelines, France). The cyanotype is a very easy photographic printing process to obtain blue images from a negative or translucent object, thanks to sunlight. In this workshop, children can individually create their own photographic prints from collected objects (feathers, leaves, flowers...), and create a composite image, between photo and drawing, with their imagination. The «revelation» is done, simply, by dipping the insole paper in water.

Cinéligue also organised a pixilation workshop at the MECS of Gravelines as well. Pixilation is an animation film technique that uses the basic principle of cinema: the illusion of motion by scrolling fixed images! In the introduction to this workshop, children discover how cinema was born following several inventions recreating the illusion of movement thanks to optical toys. Thaumatrope, zootrope or praxinoscope will no longer have secrets for them! The children can discover by themselves this phenomenon of movement decomposition, by making image-by-image small sequences, imagined by them, using the technique of pixilation.

Moreover, Cinéligue organised a workshop to discover various "optical toys" that enabled the invention of cinema. The children were able to handle objects such as the thaumatrope, zoetrope, folioscope, praxinoscope, phenakistoscope. This workshop enabled them to understand the principle of cinema and the illusion of movement. They could make several thaumatropes and folioscopes by themselves!

Lastly, a special effects workshop was organised at the MECS of Gravelines. This workshop was centred around several activities teaching children filmmaking tricks pioneered by French magician and film director Georges Méliès in the early 20th century. Using phones, a photo camera and a simple editing app, participating children learned and used special effects such as : making objects and people appear and disappear on screen, a ghost effect by superposing two videos and changing one of the video's opacity and "forced perspective", a trick making objects and people appear smaller or bigger than they really are.

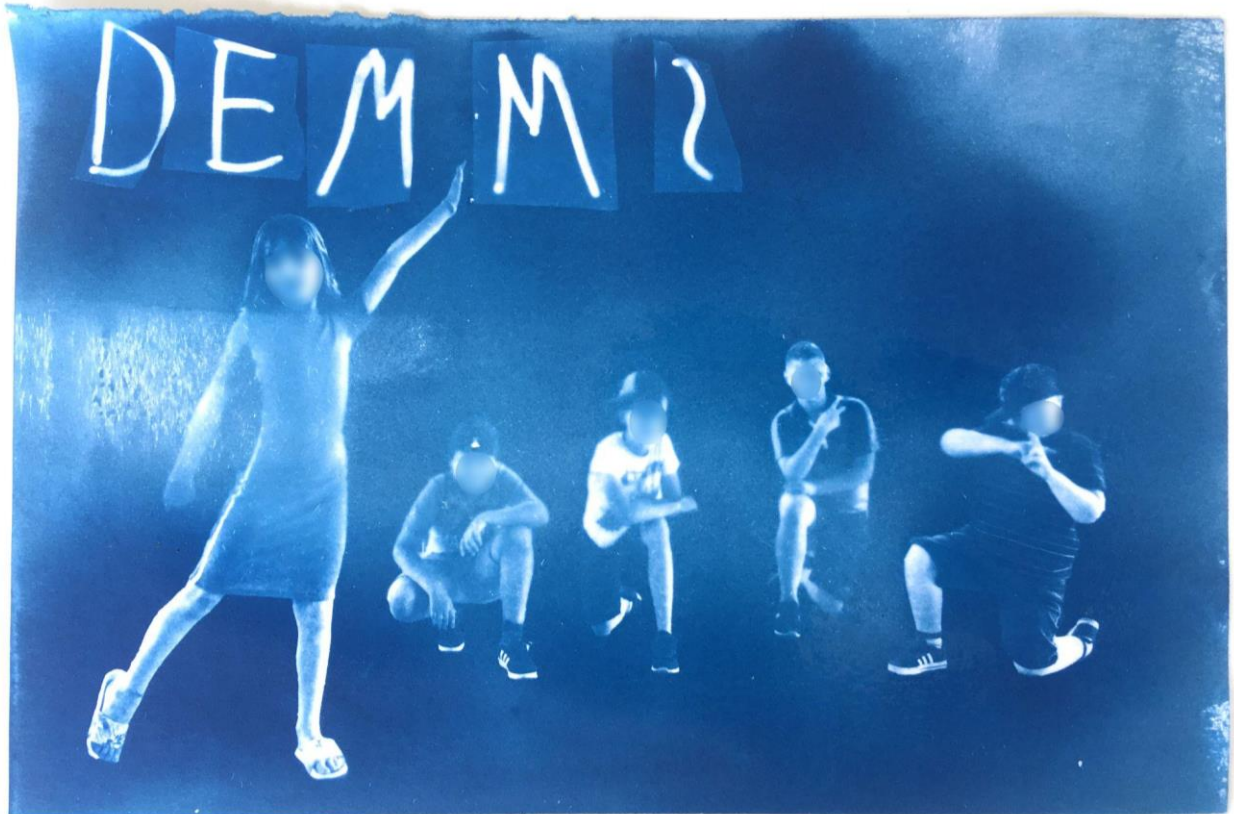
The children were focused, highly motivated and creative!





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***The cyanotype workshop:***





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### ***The pixilation workshop:***





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## *L'UNIVERS*

A programming workshop took place at the Cinéma l'Univers at the end of April, with teenagers from foster home, ALEFPA. 6 teenagers and 2 social workers were involved in the creation of a short movie session for children.

The goal of this workshop was to put the participant in the shoes of a film programmer, and to give them the tools to answer the question: How to choose films for a specific audience?

Indeed, organising a film screening requires a lot of reflection and image analysis beforehand. During the workshop, the young people were able to discover different ways of analysing images, and to create their own selection of short films.

They chose to make their projection on the theme of networks and screens, and were confronted with difficulties: adapting and making this theme understandable for children, working together, listening to each other and giving their opinion during the debate, learning how to choose an adapted film that may not be their personal favourite...

This workshop took place during the last week of April, and each morning short movies were shown to the teenagers, who were then asked to return to each film they had seen, and give their opinion based on an image analysis chart. The idea was also for them to become autonomous in their use of the cinema: to give them the responsibility of the projection, the sound, the presentation of the films, and to manage the day of the screening themselves.

At the end of the workshop, they finally agreed on 11 short films, for a 40 minute screening, suitable for children from 7 years old!





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***The programming workshop:***





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# ROMANIA

## CPIP

36 children were involved by CPIP in the creation of both drawings and graphics on Canva. These image education materials were created following a group methodology, with the supervision of some teachers and professionals.

The children were involved in choosing the topic for the campaign, but also in choosing the illustrative message using their creativity. They worked in groups being supervised by teachers and professionals, but also guided online by representatives of CPIP.

The methodology used by the teachers in the drawings of the children was with a double direction: on the one hand, the children had the freedom to choose what they draw, collectively sketching a logo, slogan, etc., and on the other hand the teachers helped the children to use the online Canva Templates to support the awareness campaign.

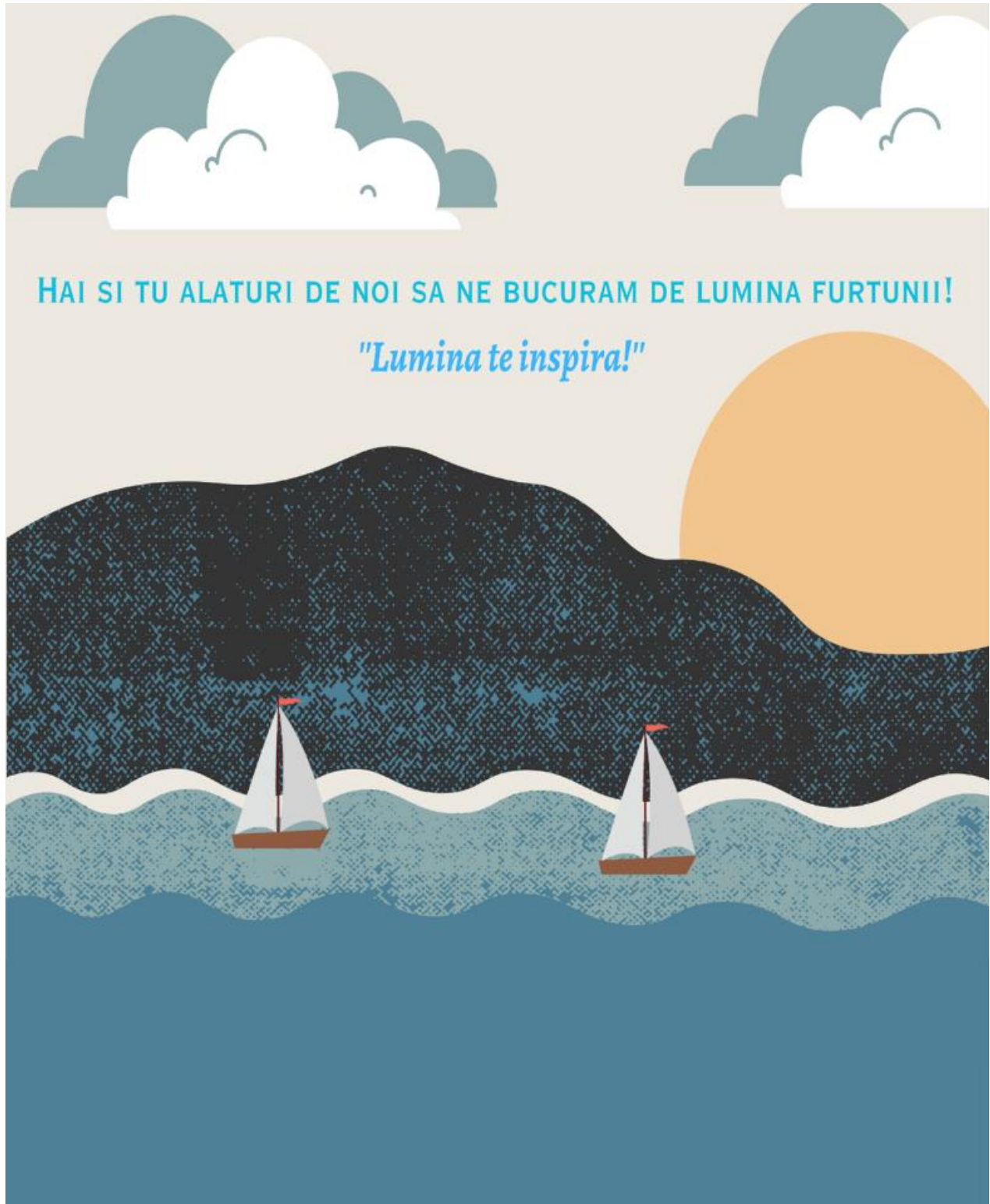
The whole process took place in the classroom, and most of the children involved were Roma (especially from Școala gimnazială nr.1 Bughea de Jos, Argeș), or they came from disadvantaged backgrounds with difficult family and social contexts (mainly from Argeș County).





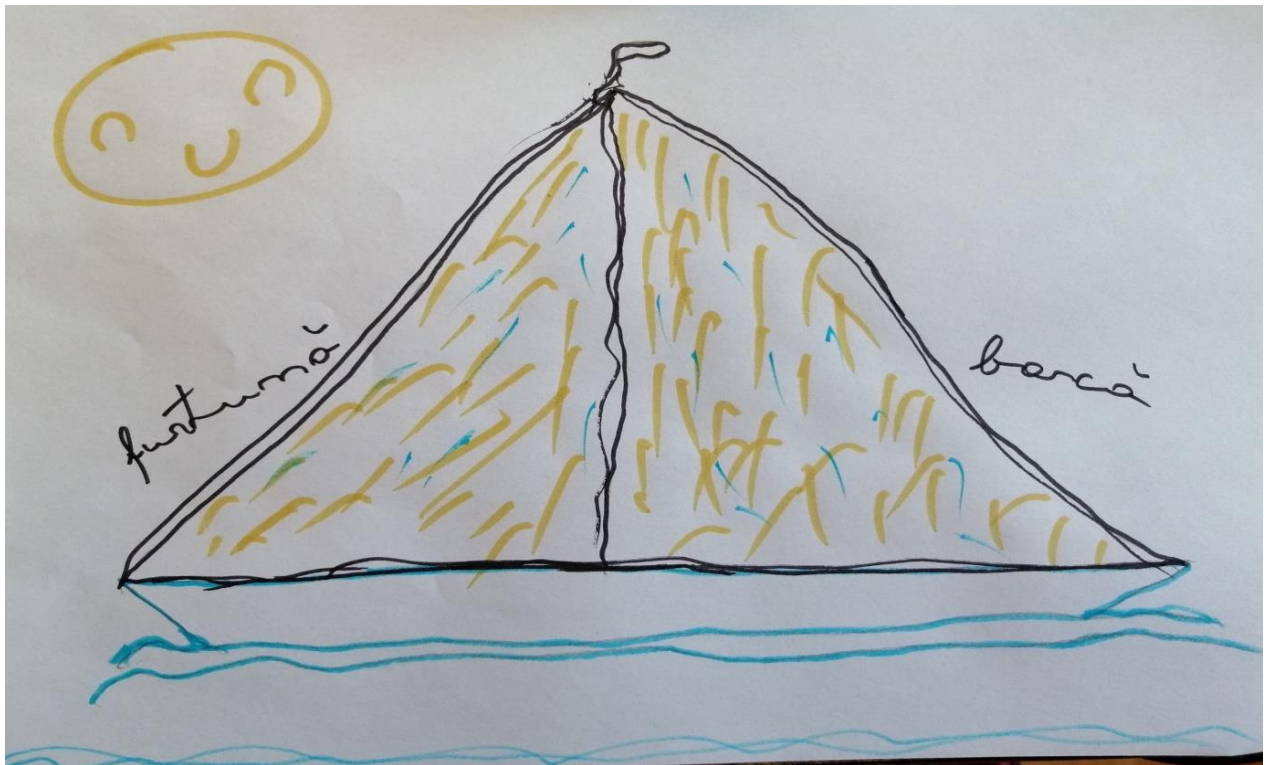
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**The Drawings&Graphics workshop:**





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## ASSOC

More than 60 children were involved by ASSOC in the creation of the booklet contents.

More in detail, 25 of them were involved in a workshop during which they had the opportunity to learn how to build a thaumatrope. They were either Ukrainian children or children coming from Roma communities, aged between 5 and 10 years, and were supported by primary school teachers. A thaumatrope is an optical toy composed of a disk with a picture on each side, attached to two pieces of string. When the strings are twirled quickly between the fingers the two pictures appear to blend into one due to the persistence of vision, thus providing an illusion of motion.

35 Ukrainian refugee children were involved in the second image education workshop during the national museums day. Children went to the “Village Museum” of Baia Mare, an open-air museum with monuments of popular architecture that represent the four ethnographic areas of the Maramures county. Children had the opportunity to get to know more about the popular traditions and culture of the Maramures county, where they have been living since the outbreak of the war. After the visit, they were given some t-shirts and encouraged to draw on them some images representing the culture and tradition of their own country, Ukraine, thus making a comparison between these two countries, highlighting similarities and differences.

***The thaumatrope workshop:***





**The culture&traditions workshop:**





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## PORTUGAL

### APROXIMAR

19 Children, aged between 7 and 8 years old participated in the workshop where they discussed empathy and learnt how to build a thaumatrope. From different nationalities, the group were very involved in the discussion on how they understand the peers, how they see their similarities and differences.

They started to assist a short movie about empathy - Umbrella (UMBRELLA | Oscar® Contender and Multi-Award Winning Animated Short Film - YouTube) and after this, the teacher started the discussion on the topic. Children were very reflective and sensitive to the video and shared their concern about the situation of other children in a more vulnerable situation.

After this moment, the teacher presented them some imagens and they should choose the image they consider that best represents the meaning of empathy. After painting it, they built the thaumatrope and they played together with the different thaumatropes.

Children were very engaged in the entire process, from the vídeo until the final result and they showed a high interest in the topic and in the production of the visual tool.

#### ***The movie "Umbrella":***





**The Thaumatrope:**





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**You can find all the deliverables produced  
during the project on our website:  
[edukino.assoc.ro](http://edukino.assoc.ro) (“Results”)**