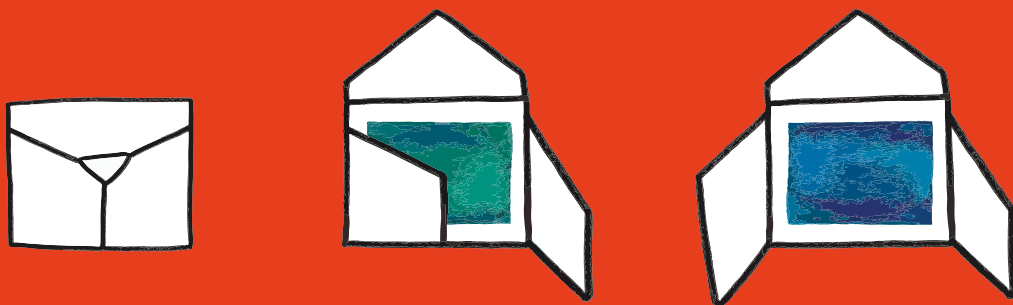


Plurilingual Kamishibai contest

Conception and implementation



Guide created between 2020 and 2022 by the association Dulala, the Universities of Aveiro, Aristotle of Thessaloniki and Paris 8 as well as the Autonomous Region of the Aosta Valley, within the framework of the "Erasmus+ Kamilala" project.

ISBN: 978-2-37122-053-9

CONTENTS

WELCOME TO THE ADVENTURE! 	4
Who this guide is for	5
Questions to ask yourself when organizing a multilingual Kamishibai Contest	6
Project leader, Portugal : Rosa Faneca 	8
I. GENERAL PRESENTATION OF THE MULTILINGUAL KAMISHIBAI CONTEST 	10
1. The genesis of the Multilingual Kamishibai Contest	10
2. What are the stakes for the development of a network of structures organizing multilingual Kamishibai contests?	12
Strengthening the relevance and visibility of multi-faceted approaches	
Mobilizing transdisciplinarity and transmodality	
Value diversity in modern societies	13
Changing attitudes towards multilingualism and promoting multilingualism	
Promoting an exchange of practices	
Disseminating knowledge, sharing experiences	14
Enabling cooperation of participant teams from different geographical contexts	
Project leader, Italy : Gabriella Vernetto 	16
II. WHAT PARTICIPATION PRODUCES AND GENERATES 	18
Effects on the country in which a multilingual Kamishibai Contest is organized	
Effects for the organizing structure of a multilingual Kamishibai Contest	19
Formalization of new collaborations	
Increased visibility of the structure	20
Increased team motivation	21
Effects on educational actors	22
Effects on knowledge production and skill development in the repertoire of children	23
Effects on families	25
Project leader, France : Anna Stevanato 	26
III. STEPS TO FOLLOW FOR THE SMOOTH RUNNING OF THE CONTEST 	28
A look back at the coordination stages of a contest	29
Preparation of the new edition of the competition: adaptation of the informational documents	30

Constitution of a selection panel	30
Launching the call for participation/communication	
Reception and management of registrations	
Communication with participants about the creation of a multilingual Kamishibai	31
Reception of the Kamishibais	
First remote selection by the jury (if the number of kamishibais received allows it)	
Final deliberations of the jury	
Eventual award ceremony	
Modular aspects of the competition	32
Joining the KAMILALA network	
Soliciting the intervention of actors outside your structure	
Promoting exchanges between the participating structures and with parents	33
Implementing additional actions to enhance the value of the productions	
Asking to receive the audios of the productions read by the children who produced them	34
Planning an awards ceremony	

Project leader, Quebec : Catherine Maynard 	36
---	-----------

IV. KAMILALA NETWORK: TERMS OF PARTNERSHIP 	38
---	-----------

1. Organizing an inclusive contest, in line with the partnership's objectives	38
---	----

2. Conditions for the successful completion of a contest	40
--	----

Making the contest one of your activities	
Carrying out an educational and multilingual project common to all the kaminautés	43
Respecting the annual theme	
Launching a call for participation	
Following the communication plan	44
Proposing a common format for the presentation and submission of kamishibais (format of the boards, languages, free of charge...)	44
Conducting a transdisciplinary selection panel	47
Sending the winning kamishibais in PDF format	
Reporting on the experience of the competition to KAMILALA	
Planning for financial autonomy	
Adhering to the values of the KAMILALA network	

3. Conditions to participate in the Plurilingual Kamishibai Contest	48
---	----

What types of structures can join KAMILALA?

To go further	48
----------------------------	-----------

Appendix 1 - CHARTER FOR STRUCTURES JOINING KAMILALA	49
---	-----------

WELCOME TO THE ADVENTURE!



This engineering booklet is the third production of the Erasmus + KAMILALA project, funded by the European Union. It is the result of the collaboration between the different partners who worked on it: the association D'Une Langue A L'autre (Dulala - France), leader, the Universities of Aveiro (Portugal), Aristotle of Thessalonica (Greece) and Paris 8 Vincennes in Saint-Denis (France), as well as the Assessorato di educazione of the Autonomous Region of Valle d'Aosta (Italy).

It is based on the experience of educational actors involved in plurilingual education and organizers of plurilingual Kamishibai contests. **The co-writing of this booklet aims to guide any educational structure wishing to set up such a contest.**

This project is based on the observation that our societies are increasingly multilingual and that multilingualism, as a reality, is valued throughout Europe. Yet, not all languages are equally promoted, some being considered more profitable on the job market. However, it has been shown that taking into account the languages of the families, whatever they may be, is a vector of well-being and motivation for the child's learning.

This booklet aims at explaining in the clearest and most exhaustive way possible the project engineering for

any implementation of a multilingual Kamishibai Contest, as it was created by the Dulala association, at the origin of the first editions of the contest and carrier of the KAMILALA initiative.

Indeed, every year since 2014, the association Dulala organizes a multilingual Kamishibai Contest. Since 2018, this contest is also carried in other territories by educational actors federated around the KAMILALA network (www.kamilala.org). The University of Aveiro, the Aristotle University of Thessaloniki and the Education Assessorate of the Autonomous Region of the Aosta Valley are part of it.

KAMILALA is a network of actors concerned with creating an **international community** around the same inclusive educational project to address multiple issues:

- reinforce **the learning of writing and reading** in the language of the school while opening up to the diversity of languages in the classroom;
- implement a **plurilingual and intercultural education**, open to the diversity of languages and cultures;
- mobilize **transdisciplinarity** in educational projects;
- develop the **psychosocial skills** needed in today's world: empathy, curiosity, openness to the world.



WHO THIS GUIDE IS FOR



- ▲ Educational structures planning to set up a multilingual Kamishibai Contest outside the KAMILALA network.

It will thus allow any structure to draw on the experience of the writers of this booklet, based on the issues they have faced, without necessarily joining the KAMILALA network.

- ▲ Educational structures wishing to join the KAMILALA network¹:

As such, it aims to answer the following questions:

- How to set up a multilingual Kamishibai Contest in connection with (the other contests of) the KAMILALA community?
- What are the common values behind this contest?
- How much freedom and adaptability can individual contests have?

As an indication, at the time of the writing of this booklet, among the structures organizing a competition, there were: research teams, French Institutes, a French Embassy, associations, school networks, academies (including the Aosta Valley Education Assessorato)...



¹ As a reminder, any educational structure can join the KAMILALA network. Find the conditions on kamilala.org under the heading "become a partner".

QUESTIONS TO ASK YOURSELF WHEN ORGANIZING A MULTILINGUAL KAMISHIBAI CONTEST...

The following elements will be developed in this engineering booklet. However, here is an overview of the aspects to be taken into account in order to set up a multilingual Kamishibai Contest.

Applications:

How many applications do you think you can handle for your project?

For information, we estimate that a minimum of 20 productions must be received to ensure a sufficient diversity of creations for the functioning of a competition.

Project funding:

Can you count on financial support? From which organizations? For what amount? Can you claim other technical, logistical, ... support (a space for the prize-giving ceremony, manpower to receive and sort the kamishibais, submission tracking and maintenance, etc.)?

Operational team :

Who will you be able to count on to help you in the implementation and operational follow-up of the contest you plan to coordinate? In particular, to produce the communication materials and relay them to the target audiences, to recruit the selection jury, to answer the candidates' questions, to receive the productions and send them to the jury members, to collect the opinions and ratings, to communicate the results of the competition to the candidates, etc. At what time of the year will these persons be able to help you? Is this compatible with the contest schedule?

*For information, it is impossible to define an average budget, or even a range, for the costs related to the organization of a contest. Indeed, it depends on the size of the structure and the contest it organizes, the cost of living in the territory where the project is located, etc. However, the parameters that a structure can foresee to anticipate the budget of the competition correspond to the working time dedicated to the communication with the different authorities (in particular with the participants), to the coordination time (in particular the reception of the projects and their analysis), as well as to the organization of a prize-giving ceremony (possibility of renting a space, possible prizes for the participants...)

Communication around the projet:

What means do you have to launch the call for participation in your competition (website, social networks, posters, direct communication...)?

Jury composition:

Do you already have in mind the people you could ask to be a member of your jury (professionals in education, illustration, publishing and multilingualism)? Do you already work with them on other projects?

Promoting your competition and the candidates' productions:

Are you planning a prize-giving ceremony (public or private), can you count on media support, are you planning a show based on the productions, a travelling exhibition, etc.? How many people do you plan to invite? Do you already know where the event will be held and when?

Partnerships:

In addition to financial, logistical and scientific partnerships, are there other synergies at work (with other structures for the organization of the contest, with a publishing house for the publication of the winning kamishibai, with a newspaper to give visibility to the event...)?

Moreover, if you wish to join the KAMILALA network:

Values promulgated by the network:

Do you agree with the charter of commitment (Appendix 1)?

Schedule:

Your competition should follow the general schedule of competitions organized by the network members as much as possible so that our communication and follow-up are facilitated. Are these conditions consistent with your situation, expectations and abilities²?

² These are presented in Part II "Steps to follow for the proper conduct of the competition".

PROJECT LEADER, PORTUGAL: ROSA FANECAL

RESEARCH PROFESSOR
UNIVERSITY OF AVEIRO (PORTUGAL)
DEPARTMENT OF EDUCATION AND
PSYCHOLOGY



Rosa is Portuguese. When she was nine years old, she moved to France and studied there until she obtained her M.A.S. "I started with Portuguese as my mother tongue. When my parents fled the war and I went to France, I didn't speak a word of French. The 70's were very difficult: we were immigrants and Portuguese was not well viewed in France in those years. I was forced to manage, to learn the language also thanks to intercomprehension: before learning French, I went through Spanish. I had a little friend in my class who translated French into Spanish for me. This friend would tell me: "The teacher said you have to do this and that. Tomorrow you have to bring such and such." In order to get into French, over time, I began to block out Portuguese. I denigrated Portuguese because it was a language that was not known, not considered. I was in a kind of denial: at a certain point, I stopped speaking Portuguese and spoke only French at home. French then became my mother tongue. I had forgotten Portuguese. It came back much later. When I went to university. It was there, but I didn't speak it. I understood it, but it was only once I began my professional life that the desire to speak it, the desire to rediscover its literature, to revisit its history – to give it a valued place – appeared.

Sincerely, I don't think that it's innocent that I am working on these questions today. To find a project that can give a place to languages and their speakers, is a great joy for me. I think that I may have a mission for these children. To not leave them in situations of suffering. Often, when there is no visibility of a language by the other, denial settles in and the child begins to suffer. I work on these questions, not only in a pedagogical way but also from an existential point of view, from the essence of being. That is to say, I am interested in the question of respecting and valuing a human being in all that constitutes him or her: his or her culture and language(s).

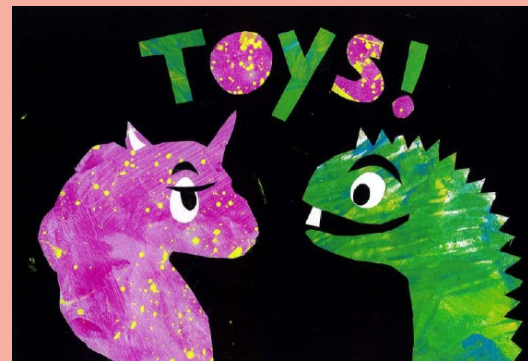
As a little girl, I would have liked someone to treat me this way, and in a way, I experienced it through this little friend who helped me with intercomprehension. He was a god to me. All of a sudden I thought: "Ah, someone who understands

me and whom I understand". I was able to understand Spanish and that was important. Because in the 70's there was no place for native languages and the recognition of those who speak them.

I don't come from a "first cycle" background at all, that is, kindergarten and elementary. I am a secondary school Portuguese teacher and then French as a foreign language. For years I was a middle and high school teacher. After an M.A.S. in didactics of French as a foreign language, I switched to adult education. The public was mainly oriented towards linguistic needs in order to get a job. Working with refugees brought me into contact with linguistic and cultural diversity. The difficulty of teaching people who did not understand the language, who came from different countries, different continents, in similar languages, in distant languages, changed my view on teaching and accompanying people. For ten years I worked with adult refugees and also in the continuing education of low level qualifications, always for migrants.

For family reasons, I decided to return to Portugal. So I went back to high school, where I taught French again. But, after fifteen years of working with adults in training, my experience in high school was not the happiest. I then undertook a doctorate in language didactics. I was studying the learning of the languages of origin of immigrants and of Portuguese as the language of origin of emigrants. I started to work on Portuguese immigration and how the school and the teachers valued the languages of origin or not. This passage towards the languages of origin took me back to school. Little by little, I became very interested in linguistic and cultural diversity.

Rosa's complete portrait can be found on the Kamilala website: <https://kamilala.org/en/portraits-of-kaminities-2/>



Supra-laureate 2019-2020, by the students of the Centro Integrado de Educação em Ciências (Vila Nova da Barquinha, Portugal)

I. GENERAL PRESENTATION OF THE MULTILINGUAL KAMISHIBAI CONTEST



1. THE GENESIS OF THE MULTILINGUAL KAMISHIBAI CONTEST

“ *"[This project] also allowed us to spontaneously welcome a little girl who arrived two weeks ago and who communicates in French Sign Language (LSF): the students naturally say hello to her in LSF and try to learn other signs... Therefore, in addition to the awakening to languages, this project touches, in my opinion, just as much on coexistence, respecting each other and different cultures, and helps to form the little citizens of tomorrow"* (CdB, 2019, France) ”

The Multilingual Kamishibai Contest was launched in 2015 by the French-based association Dulala. The goal? To encourage education professionals, especially teachers, to enter into plurilingual and intercultural education. How does it work? By involving students and their supervisors so that they themselves become actors in plurilingual and intercultural education. To the great surprise of the team, in a short period of time, registrations have been pouring in from all over France!

Several professionals ventured into the project for its artistic side, attracted by the production of a collaborative tale with an original format, that of the kamishibai. A certain number of teachers and educational actors were not at all familiar with the language awareness approach and "fell" into it by chance. Once the project was underway, their testimonies revealed how interesting it had turned out to be for them to make room for the languages of students and families. Many teachers took advantage of the project to enhance the skills of their students.

“ *The goal is to provide knowledge about language and to make any known or unknown language more visible and legitimate, by developing plurilingual skills that go beyond the development of specific linguistic or communicative skills. It is not about studying language or a language but about understanding that there are cultural diversities that even pass through languages and that all languages are close and different.* (CdB, 2019, Italy) ”

I decided to participate in the contest so that students could discover and share the languages/ cultures of other students, so that multilingual students could be proud of their origins and build their cultural identity in complete serenity, and in particular to welcome two allophone³ students, one of whom had just arrived from abroad before the beginning of the school year. (CdB[2], 2019, France)

Participation in the contest is an opportunity to involve all children and welcome their proposals, awakening their curiosity for the most diverse languages and cultures that the world has to offer. Besides being an exciting and creative experience, it promotes interest in reading. (CdB⁴, 2020, Portugal) ”

3 Term for children who speak a language other than the language of the educational facility.

4 "CdB" here means "logbook". The educational actors accompanying a group registered in the Multilingual Kamishibai Contest fill in a logbook that they share with the organizer at the end of the project.

For some, working for example in regions with less diversity, this project was an opportunity to enable the students (and themselves) to open up to otherness, but also to reveal a diversity of languages and cultures that was previously unknown.

“ *The multilingual Kamishibai has allowed us to resist the monocultural character of education, to discover the unfamiliar and to stand against racism and xenophobia.* (CdB, 2020, Greece) ”

The success of the first edition led Dulala to renew the contest in 2016 by opening it to the French Overseas Departments and Regions (DROM) and the French Overseas Collectivities (COM), and then in 2017 to the various structures of the French-speaking world (French Institutes and High Schools). At the same time, the association has produced and distributed resources (booklets, educational sheets and training courses) to support educational actors in the development of their creations. Determined to share this unprecedented experience of multilingual artistic creation, Dulala presented the project at the international EDILIC conference in Warsaw in July 2017. Actors of plurilingualism in Canada, Switzerland, Portugal, Italy and Greece then agreed to join the movement and embark on this collective adventure. The KAMILALA network was born!

It has continued to grow since then, with competitions organized in several continents and within various networks (Agency for French Education Abroad, network of libraries, French Institutes, embassies...).



Credit : Autonomous Region of the Aosta Valley, Italy, 2021

Between the launch of the contest in 2015 and the 6th edition in 2020/21, more than **1000** groups representing around **22,000** children have already participated in a multilingual Kamishibai Contest around the world.

2. WHAT ARE THE STAKES FOR THE DEVELOPMENT OF A NETWORK OF STRUCTURES ORGANIZING MULTILINGUAL KAMISHIBAÏ CONTESTS ?

The objective of this partnership is to create an international community around the same educational project and to respond to multiple challenges:

■ Strengthen the relevance and visibility of multi-faceted approaches

"Plural approaches to languages and cultures" refers to didactic approaches that provide teaching activities involving several linguistic and cultural varieties at the same time. The four plural approaches⁵ generally adopted are: the intercultural approach, language awareness, the intercomprehension between related languages and integrated didactic approach.

By showing that pluralistic approaches can be integrated into different school subjects in a playful and creative way, we promote their dissemination and highlight their accessibility for the educational actor. In fact, regardless of their foreign language skills, teachers can conduct these workshops without necessarily calling on the services of an outside speaker or language instructor.

The multilingual Kamishibai, as an object to be discovered or constructed, is above all a formidable gateway to pluralistic approaches. By articulating these tools in the framework of an educational contest set up in different countries, we aim to disseminate an example of production that can be reused during activities that fit within the plural approaches.

■ Mobilize transdisciplinarity and transmodality

The playful aspect of the project makes it a powerful pedagogical approach that is by nature interdisciplinary. It mobilizes soft skills (emotional, social and civic skills of students through cooperation, creativity, openness to others and acceptance of differences) and hard skills (formal skills related to writing, reading, speaking, languages and visual arts).

“ This project allowed for cross-curricular work: modern languages, visual arts, literature, written and oral expression, moral and civic education. It gave rise to numerous readings of albums, novels, documentaries, kamishibai,... This cultural "nourishment" is essential, especially for students who suffer from a lack of access to books. It also relies on a fundamental element: learning to work together (working in groups, collectively, accepting compromises, accepting that the ideas of each are taken into account, listening to each other, arguing,...) (CdB, 2019, France). ”

■ Valuing diversity in contemporary societies

To participate in the creation of a multilingual Kamishibai, one doesn't have to be multilingual! However, this project gives the opportunity to those who know languages that are not always highlighted to share them and make them a common resource. It also provides the opportunity to compare and bring together very diverse languages and cultures around the language of the school.

“ Students have made the effort to learn to read alphabets other than Latin [and Greek]. They have discovered commonalities between languages that appear different at first glance. (CoB, 2020, Greece) ”

■ Changing attitudes and promoting multilingualism

The multilingual Kamishibai is likely to accommodate the languages of the class. The previous editions of the contest in different countries and on different scales have shown, through several hundreds of kamishibais, the use of a multitude of languages, whether regional, national, international, official, known or less known! The aim is to show that every language is a resource for the child and for the group/class.

■ Promoting an exchange of practices

While we are trying to create a collective dynamic, we are aware that each territory has its own specificities. In this sense, we are open to your comments and your vision of the project and hope for a collaboration in the name of communication and sharing. Whether you wish to join the KAMILALA network or not, do not hesitate to send us suggestions and feedback on the competition, the media used, possible ways of evolution, etc.

Moreover, a network of structures organizing multilingual Kamishibai competitions favors and facilitates exchanges between organizations and thus allows for an improvement of the modalities of the competitions, of the tools and pedagogical supports shared with the participants, etc.

⁵ More information on pluralistic approaches is available on the ECML (European Centre for Modern Languages) website: <https://carap.ecml.at/Accueil/tabid/3577/language/en-GB/Default.aspx>

- Disseminate knowledge, share experiences

The exchanges between kami-nities⁶ allow:

- To share experiences about the organization of a multilingual Kamishibai Contest on a territory;
- To reflect together on solutions to certain situations (such as the global health crisis in 2020);
- Dissemination of knowledge;
- And more generally, the creation and reinforcement of links between actors involved in a common dynamic: reinforcing the relevance and visibility of an education that's open to the diversity of languages and cultures.

- Enable the cooperation of participants from different geographical contexts

Through the creation of an international community of actors around the multilingual Kamishibai, the formalization of partnerships between educational structures or groups is facilitated. Thus, a multilingual Kamishibai Contest can be an opportunity to organize exchanges between groups of children from different countries, directly supporting the opening to linguistic and cultural diversity.

For example, eTwinning⁷ is a European action that offers teachers from the 44 participating countries the possibility to get in touch with each other in order to carry out distance exchange projects with their pupils using digital technology. This is one possible way to continue the process of opening up to other languages and cultures! An eTwinning project to create a multilingual Kamishibai created collectively by pupils studying in Portugal, Greece, Italy and Germany was launched in 2021.



Credit : University of Aveiro, Portugal, 2021



Credit : Autonomous Region of the Aosta Valley, Italy, 2021



Credit : Aristotle University of Thessaloniki, Greece, 2021



Credit : University Aristotle of Thessaloniki, Greece, 2021



Credit : University of Aveiro, Portugal, 2021

⁶ The kami-nities are the members of the KAMILALA network.

⁷ <https://www.etwinning.fr>

PROJECT LEADER, AOSTA VALLEY REGION (ITALY): GABRIELLA VERNETTO



REGIONAL INSPECTOR
OF EDUCATION FOR
PLURILINGUALISM

AOSTA VALLEY REGION



After high school, I studied medicine for two years. I had no desire to teach, far from it. That was the least of my worries. And then there was Mexico...

I left for family reasons and since I had free time I wanted to take German courses at the Alliance Française. Mastering a fifth language could make it easier for me to find work when I return to Europe.

When I arrived to register, the director told me that, sorry, the German teacher had to return to Europe and that she had to cancel the course. But she offers me to give Italian lessons because people ask to learn this language.

I told her I had never taught, I didn't know how. But I tried. Why not? I had some time to fill: I started out like this and I loved it. And I began giving French courses as well.

This is how I started my career as a language teacher abroad for an adult audience in the context of mobility. Without putting words on it, I had an active and communicative approach. I was unable to teach French in the traditional way... take up the manual, explain, do the exercise.

Back in Italy, I resumed my studies at the Faculty of Languages to become a teacher and at the end of my whole course I told myself that I could not go to schools like that. I didn't feel that I had learned to teach. So, I went through training, first in France and then in Spain.

The first year of teaching I was assigned to a linguistic high school. I offered my students global simulations, or I asked them to invent comic strips. I thought they were excellent, they had a good level of French both orally and in writing. In October (the schools start in September) I enter the teachers' room where a colleague approaches me, because we both had the first-year classes. She said, "Oh, they're at a terrible level." I responded that I don't feel that way. "We did an assignment and guess what? They did not know

the feminine form of 'boar'". I looked at her and said, "Listen, I've never met a boar in my life. If I ever met one, the last thing I would worry about is whether its female or not." She did grammar checks, vocabulary checks: boars, sows, young boars, stuff like that. But what interest does this represent in the learning of the language, its functioning, the lexicon? And then the students hated it because it was only memorization that finally had no meaning.

After a few years I became an instructor and started teaching at the university. Courses in French first, then language didactics and children's literature for future teachers.

There again I studied: I went to see how the francophones were using the children's books and I started to train my students and teachers in this way, experimenting with them. I could not envision university teaching for this audience solely as a theoretical teaching.

I've always tried to figure out how to show what can be done based on theory. And this is my chance: I am always in between, I rely a bit more on the practical aspect of the tools, but always with a well-defined theoretical anchor. That's my "housekeeping" side. You have to be concrete.

Some students tell me: Before starting this course, I told myself that I would never teach languages, that it is too difficult. I can't do it. Now I know I can do it. It's still difficult. I realize that, but at least I have theoretical points of reference and, above all, I know how to do it. And I know how to solve problems if I encounter them."

I suggest to my students a chef's pose. I tell them: "You can do Bofrost pedagogy (which is a company that delivers frozen food at home), that is to say you open the fridge, you look at what frozen foods you have there. You microwave them, and you put everyone at the table. But I want you to do a Masterchef pedagogy: that is to say that you have guests, each guest has his needs, has his different style. One is allergic to leeks, another hates meat. You open the fridge and you decide with what you have in the fridge, what you can do for this audience."

Gabriella's complete portrait can be found on the Kamilala website: <https://kamilala.org/en/portraits-of-kaminities-2/>



Supra-laureate 2020-2021,
by the pupils of the nursery
Monseigneur Jourdain of Aosta
(Italy)

II. EFFECTS OF ORGANIZING THE CONTEXT

The effects of organizing a multilingual Kamishibai Contest vary from one context to another. We have chosen to present a certain number of them, identified by the editors of this guide. This is not an exhaustive list.

Moreover, the effects of the Multilingual Kamishibai Competition are felt at different levels, both by the participants (teachers and children) and by the structures organizing the competition, as well as by the country in which the competition is held.

Effects on the country in which a multilingual Kamishibai Contest is organized

In each country we have seen a consolidation of the links between practices promoting plurilingualism (such as the setting up of a plurilingual Kamishibai competition) and the training of educational personnel. Indeed, the contest was a way to make visible a certain number of new pedagogical practices in the field of plurilingual and intercultural education and this valorization aroused the interest of the institutions concerned according to the national contexts (ministry of education, local authorities) and of formal and non-formal education networks. Thus, a development of the articulation between institutional discourses of educational policies and discourses of pedagogical practices has allowed an integration of the devices that promote plurilingualism in the initial and continuous training of teachers.

The project approach linked to the organization of a competition has made it possible to find various arguments according to the contexts in which it has been deployed, such as the valorization of migrant languages and regional languages. It takes place in an international context favorable to pedagogical autonomy and flexibility, as in the field of language didactics and plurilingualism.



Credit : Autonomous Region of the Aosta Valley, Italy, 2021



Credit : University of Aveiro, Portugal, 2021

In **Greece**: the University of Thessaloniki includes modules on multilingual Kamishibai in its initial and in-service teacher training.

In **Italy**, in the region of Valle d'Aosta, the initial training of teachers (at the University) integrates the contest projects within the framework of a course on the didactics of multilingualism. Almost all the schools take part in the contest as an activity to implement the awakening to languages and cultures provided for by the official programs since 2016. More generally, the Kamishibai is one of the most used tools to encourage and promote language awareness with a percentage of use in children's schools of 96% of all classes (source: Department of Schools Superintendence - 2018).

In **Portugal**, though the University of Aveiro is at the initiative of the contest -- which led to a strong mobilization of the schools of this region from its launch--, it was then taken up at the national level. The contest has thus become a national presence, mentioned on the website of the National Education projects.

Effects for the organizing structure of a multilingual Kamishibai Contest

The organization of a multilingual Kamishibai Contest has effects on the structure that coordinates it, both internally, through the reinforcement of the motivation of the teams, and in terms of visibility or partnerships.

Formalization of new collaborations

The creation of a competition has a positive impact on establishing new partnerships: the organizing structures can communicate and exchange more with education professionals, institutions and other structures involved in the promotion of languages in their territory and beyond. This can be an opportunity to diversify the partner structures, by opening up their actions to new types of structures.

For example, several kamishibai have developed partnerships with publishing houses through the Multilingual Kamishibai Contest (Sana Editora in Portugal, Callicéphale in France). Moreover, it is possible to take advantage of a contest to get in touch with structures. On the other hand, it allows to promote the plurilingual aspects in other spaces. For instance, a partnership with the Integrated Center for Science Education (CIEC in Vila Nova Da Barquinha, Portugal) has allowed the University of Aveiro to develop the design and implementation of multilingual pedagogical workshops. In the same way, the Aosta Valley education assessorate collaborates with other services of the Region in the framework of the multilingual Kamishibai Contest and in particular with the regional library service and the regional office of ethnology and linguistics (BREL).

It is a project with drawers, which can go very far, in particular thanks to the work with a diversity of actors met during the jury composed of representatives of strategic organizations and who can be allies for the future. These partnerships can have more or less important effects within the organization that coordinates the competition project.

For Dulala, this has allowed us, for example, to enter prestigious institutions such as UNESCO, to build a partnership with the Maison de la culture du Japon in Paris, with networks of French high schools abroad or with publishing houses such as Callicéphale. [In 2021/22], Claude Ponti has decided to sponsor the contest and we are very proud of this!

A structure located in a smaller town than Paris could take advantage of this to bring together professionals, the daycare center, the leisure center, the school, the library: to really carry out a territorial project by taking advantage of the transdisciplinary and transgenerational character of the project. The level of scale and the levels of intervention are very different and specific to each group.

(Anna, at the initiative of the Kamishibai contest in France and abroad)



Credit : University of Aveiro, Portugal, 2021

Increased visibility of the structure

The structures organizing a plurilingual Kamishibai Contest have seen their visibility increase on their territory or within their network because of the buzz created by this type of project. Moreover, their actions in favor of linguistic and cultural openness and the integration of plural approaches within educational projects are thus more easily identified. Finally, the number of beneficiaries of their actions increases rapidly after the first edition of the competition.

Increased team motivation

Within the kamishibai teams, the implementation of a Plurilingual Kamishibai contest and its very positive impact have allowed to develop a sense of pride and additional motivation. This is due to the large number of beneficiaries, actions and actors involved in the project and the quality of the partnerships created (with the members of the jury, the institutions hosting the award ceremonies, and the kamishibai).

In addition, the richness and quality of the kamishibais received were a source of inspiration for all the teams in setting up activities and, in some cases, in creating new tools.



Credit : University of Aristotle of Thessaloniki, Greece, 2021

In 2018 the first edition of the Plurilingual Kamishibai Contest took place, and we have continued ever since.

I don't think it's cumbersome to organize it, I have a team working with me. And then, what motivated me was really the enthusiasm of the teachers. Last year (2018), we had a thousand and some students who participated in the contest. And this year too, we started the kamishibai in kindergarten, elementary school. Now we have middle school classes that are participating as well.

Teachers' need to share their experience and to confront each other is also fulfilled by sharing around the organization of the contest. I wanted to put them in touch so that they could communicate about new things, preventing them from getting tired. That is to say, to encourage them to always work on plural approaches, language awareness, all the while having the impression of doing something different.

(Gabriella, at the initiative of the Plurilingual Kamishibai contest in the Autonomous Region of the Aosta Valley)

Effects on educational actors

As for the role of the multilingual Kamishibai in the professional development of teachers, they mention in their logbooks⁸ the importance of the articulation between disciplines (literature, languages, sciences, geography, theater, drawing) because this tool "makes us work in a different way", "allows us to work with the curriculum in a flexible way" and "favors awareness of linguistic and cultural diversity or aspects inherent to intercultural education".



Credit : Université Paris 8, 2022

The strengthening of collaboration between teachers is also a strong point of the multilingual Kamishibai project, as one teacher states in her logbook: "It was an experience that represented a growth in my teaching career because I had the opportunity to actively collaborate with my colleagues" (CdB, 2019, Italy).

“This project has been a very positive and exciting experience for the students and it has become a life experience for all of us and an opportunity to take on new challenges. (CdB, 2020, Portugal)”

Participation in the project encourages teachers⁹ to embark on a journey of pedagogical renewal because "in my profession there is always a need for renewal and this project has led me to "try to..." "For the Quartiere Cogne school, the project has become recurrent and demonstrates the school's openness to less traditional didactics and attention to multilingualism and intercultural" (CdB, 2019, Italy). In particular, the realization of a Kamishibai project has allowed the implementation of innovative didactic and learning strategies such as cooperative learning, peer tutoring and active and experiential learning, i.e. learning by doing¹⁰. The use of active methodologies allows teachers to get to know their students better: "we got to know the students better thanks to the creative activities and group work", "The project favors the observation of the students and allows us to work effectively on the critical points of the group" (CdB, 2019, Italy).

⁸ The educational actors accompanying a group registered in the Multilingual Kamishibai Contest fill in a logbook that they share with the organizer at the end of the project.

⁹ Casarotto, V. (2019). The kamishibai, a support for the didactics of plurilingualism. An investigation of the use of plurilingual Kamishibai in the Aosta Valley. Master's thesis in primary education sciences.

¹⁰ Ibid. 100

“Openness to languages and cultures does not only involve the students; the teachers also learn words in other languages and discover the cultures of the children's families: "the teachers also learned new languages and cultures" (CoB, 2019, Italy).”

Effects on knowledge production and skill development in children's repertoire

The effects of participating in a multilingual Kamishibai Contest for groups of children were uncovered through logbooks completed by participants (teachers, educators and other educational agents) in the contests organized between 2019 and 2021 by the editors of this guide.

At the youngest child level, ages 3 to 6, the largest deferred contributions are at the :

- i) a pathway to critical self-awareness;
- ii) the development of multilingual communication skills;
- iii) the development of attitudes of empathy (especially related to linguistic diversity), acceptance of cultural diversity, openness to other cultures, beliefs, ways of seeing the world, and practices (related to valuing their own language and awareness of linguistic diversity).

For older children (6-15 years), the major contribution that emerges from working with plurilingual Kamishibais is the development of values and attitudes such as valuing linguistic and cultural diversity, as expected, since the emphasis is on a plurality of linguistic-cultural possibilities. In particular, we observe:

- i) the development of attitudes of openness to the Other (sensitivity to linguistic and cultural diversity; curiosity about other languages and other ways of communicating; willingness to share one's language with the Other),
- ii) respect and reinforcement of self-esteem and values such as openness to other cultures, beliefs, ways of looking at the world and different practices (linked to valuing one's own language and awareness of linguistic diversity) and
- iii) the development of self-knowledge (of one's own abilities and attitudes).

In most of the logbooks, openness to the Other is mentioned, mainly in the sense of students' awareness of linguistic and cultural diversity, but also in the sense of acceptance of other points of view. In half of the cases, awareness of empowerment is also highlighted, with students feeling "their ability to carry out a multifaceted project and succeed" and "pride in their work".

The capabilities sphere¹¹ appears in the logbooks as the most developed, particularly in terms of:



Autonomy in learning - through participation in planning the boards, distribution of tasks in text construction and/or illustration and/or editing, translation, presentation to others, voting to select designs, etc. ;



Cooperative and collaborative work - having a common goal, developing a taste for teamwork, brainstorming in groups, writing or drawing in pairs;



Multilingual communication skills, including speaking, writing, reading, and expanding the language repertoire. The development of these skills contributes to greater flexibility and adaptability, analytical and critical skills - when exploring different types of texts, answering "who, when, where, what and how" questions, selecting different languages - as well as empathy - with the countries of the chosen languages, appreciating the sound of languages and the ability to listen and observe. Emphasis was also placed on their declarative knowledge (knowledge of the world: art, history, geography, environment, etc.). The logbooks also show the contribution to the development of creative skills (plastic and dramatic expression).

The participation of children, teachers and parents is considered important in these projects.

“ The work was integrated with the planned activities in many ways: we worked on the structure of the text, on the characteristics of the fantasy text, on the lexical, grammatical and syntactic aspects of the French and Italian languages. In addition, social and civic skills were fostered through mutual knowledge and collaborative work. (CdB, 2019, Italy)

”

11 To go further: Competences for a culture of democracy. Council of Europe. 2016. <https://rm.coe.int/16806ccf12>

Effects on families

Kamishibai is characterized by the consideration of family languages and the development of the family-school partnership. From a pedagogical point of view, it emphasizes family transmission and the educational role that parents can play in the school. The kamishibai project allows for the realization of the educational¹² alliance between the family and the school, by inscribing this partnership in a real path that respects the responsibilities and specificities of each actor in his or her relationship with the child and by encouraging the involvement of families in the production of stories, in the translation of the boards, in the transmission of the language and the family¹³ culture.

In the logbooks, the teachers underline the active role of the children's parents who intervened directly in the classroom or who collaborated externally, by filling out questionnaires in the classroom about the customs of the different cultures or the translation of certain words, as well as the participation of the families, which favored the interest, commitment, and awareness of the children, as well as a strong sense of belonging, pride, and acceptance¹⁴

Finally, other aspects appear that deserve to be emphasized: the presentation of certain projects to outside audiences and the institution's pride in the project/performance achieved.



Credit : Université d'Aveiro, Portugal, 2021

“ The children were proud to see their parents speak in their mother tongue, the Chinese student participated for a few words and exchanged with the other children (...) The children realized the difficulty of speaking in another language (some laughed when the foreign student tried to say a word in French. Reversing the roles allowed them to step back from phonology and adopt a different behavior). (CdB, 2019, France)

”

12 Ministero dell'Istruzione, dell'Università e della Ricerca. (2012). *Indicazioni nazionali per il curricolo della scuola dell'infanzia e del primo ciclo d'istruzione*. Annali della pubblica istruzione. http://www.indicazioninazionali.it/wp-content/uploads/2018/08/Indicazioni_Annali_Definitivo.pdf

13 Ibid., 100

14 Ibid., 119

PROJECT LEADER, FRANCE: ANNA STEVANATO

FOUNDER AND DIRECTOR OF THE
DULALA ASSOCIATION
CREATOR OF THE KAMILALA
PROJECT



Dulala is also rooted in my early childhood. I was born in Veneto (Italy). Raised by my grandparents, we communicated only in Venetian. Both of them grew up with little schooling, making it difficult for them to speak Italian. As a little girl, I felt that Venetian was not valued: it was not to be spoken at school. This social divide, for me, was hurtful. There was a kind of ambivalence between the language spoken at home with my grandparents – the language of hugs, of reprimands, of childhood – and the view of society, of other educational actors who were concerned about my schooling.

As a child, I was ashamed that they spoke Venetian to me because it was “not appropriate” to speak Venetian to a child. I interiorized these representations, this denial, very early on. Later, I was ashamed of having been ashamed. This fed my

Once an adult, I moved to Russia for my studies, where I met my husband. We spoke Spanish because he didn't speak a word of Italian and I didn't speak a word of French. Over the years, I learned French and it became a language of everyday life, a language of professional use, of friendship. We practiced it at home.

Our family repertoire includes French, Italian and Venetian, all of which are spoken depending on where we are. Then there are the other languages learned through studying and by life experiences abroad: Spanish, Russian, English.

My daughter was born in 2005. The transmission of Italian came about almost naturally. Still, I looked around for groups of people, speakers with whom to share this language: at two and a half years old, I wanted her to speak and play in Italian with other children. A language needs a community to live and develop in, and I found nothing except classes, starting from 6 years old and organized mostly in a religious context (parish, mosque..)

The very first actions of Dulala were extracurricular bilingual workshops in Italian and Spanish, but I wanted this bilingualism to develop with all languages and not only languages that are already valued.

To access minority languages, we had to enter the schools. We therefore proposed workshops in Wenzhou, Tamil, Soninke, Maghrebian Arabic... Then, thinking about it, we would have had to open as many workshops as there were minority languages, which was impossible. This observation, reinforced by the discovery of the project of opening up to languages at the Didenheim school, encouraged me to move on to another form of action, that of training teachers in a logic of empowerment. The first trainings started in 2011, two years after the birth of Dulala. One of the first systematic support projects (for all educational actors) targeted Rillieux-la-Pape, a city next to Lyon, for 3 years in the framework of a city contract. This community has included the issue of languages and plurilingualism in its educational policy project: it has taken up the project. A work of putting into words the representations of languages, language, family languages and the learning of French, the language of the school, was undertaken. This work has made it possible to reveal these themes, which were previously invisible. Some languages are perceived as welcome and others as harmful. Ideas of pollution between languages (especially the languages of immigrants) can persist. To defend them is to have an action in the public sphere, it is to carry a political project. These actors succeeded not only in formulating it as a major issue for their city, but also in setting up extraordinary projects that have lasted through changes in the municipal team, demonstrating that children and parents were more involved in the schools thanks to these actions and that the social link had improved.

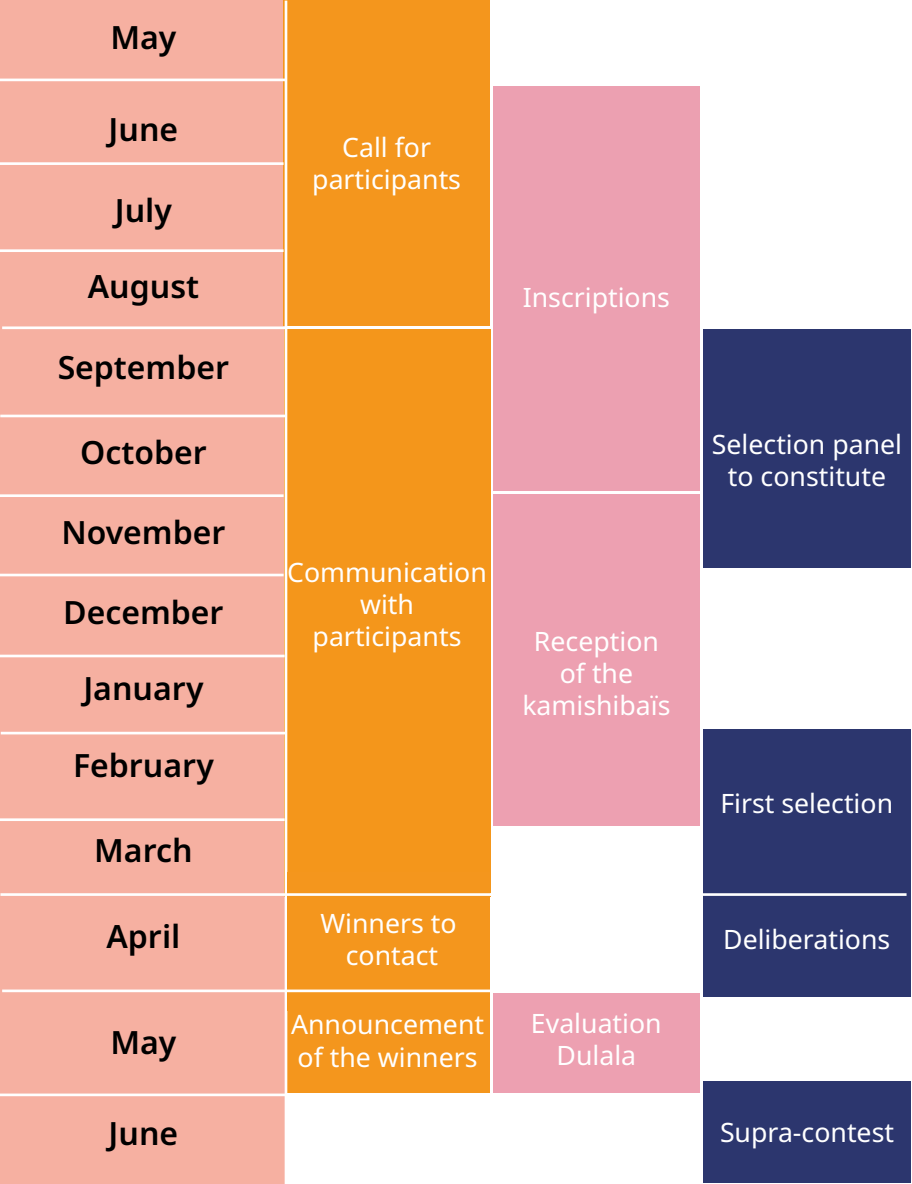
Anna's complete portrait can be found on the Kamilala website: <https://kamilala.org/portraits-de-kaminautes/>



Favorite of the 2020-2021
Kamishibai contest by
the pupils of the Pierre
Ronsard School in Mans.

III. STEPS TO FOLLOW FOR THE SMOOTH RUNNING OF THE CONTEST

Here is a sample timeline outlining the steps to follow for a successful competition.

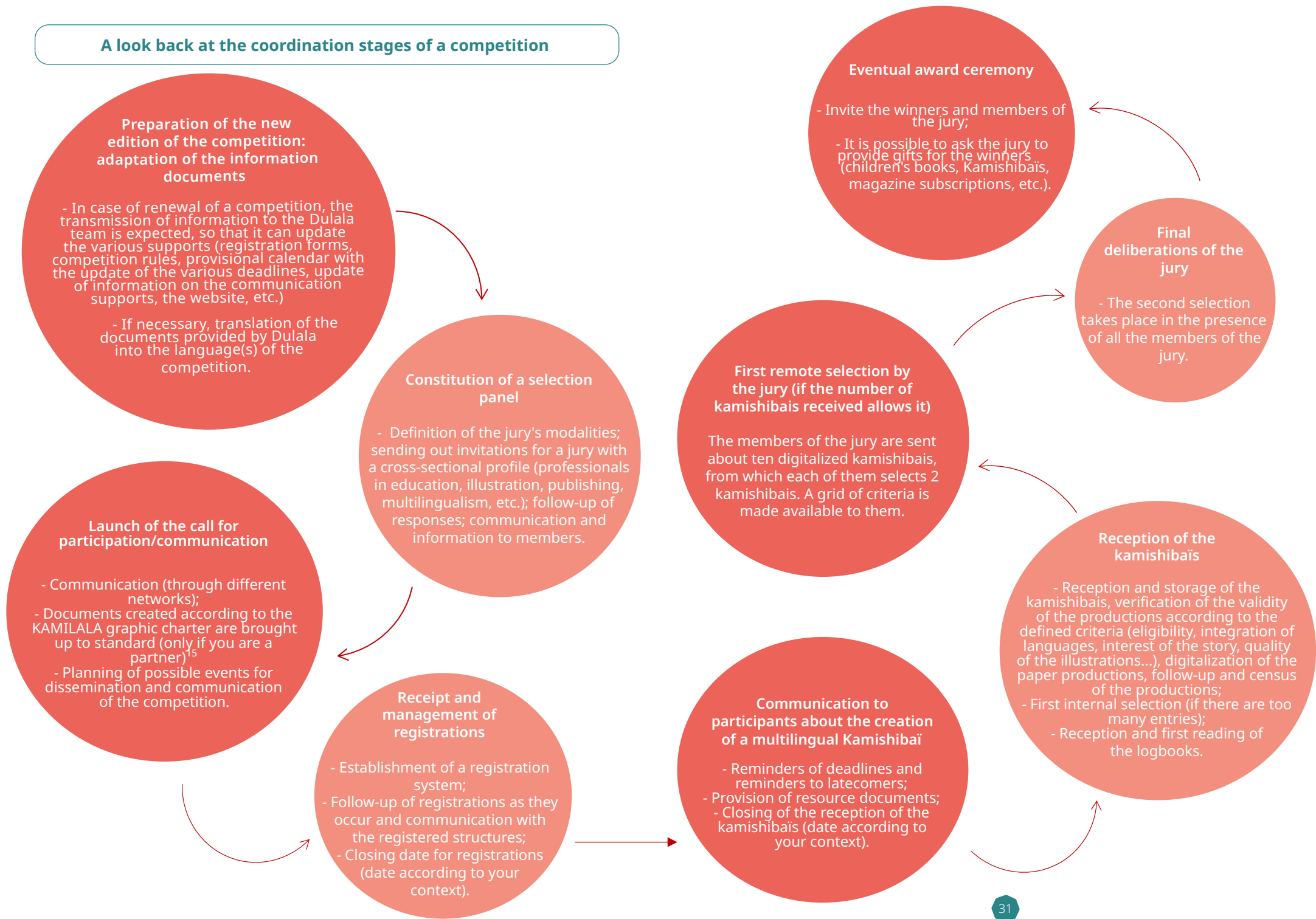


A look back at the coordination stages of a contest

For your information, the months indicated below are variable depending on the context.

Steps of the contest	Estimated period
<i>Preparation of the new edition of the competition</i>	May/July
<i>Constitution of a selection panel</i>	May/October
<i>Launching the call for participation/communication</i>	June/October
<i>Receipt and management of registrations</i>	June/October
<i>Communication with participants about the creation of a multilingual Kamishibai</i>	September/February
<i>Reception of the kamishibaïs</i>	February/March
<i>First remote selection by the jury</i>	March/April
<i>Final deliberations of the jury</i>	April/May
<i>Eventual award ceremony</i>	May/June
<i>Online supra-ceremony gathering Multilingual Kamishibai contests from different countries</i>	June/July
<i>Optional step: some kaminities organize training sessions for those who take part in the contest</i>	flexible

A look back at the coordination stages of a competition



Modular aspects of the competition

■ Join the KAMILALA network

Joining the KAMILALA network allows you to gain visibility, to exchange with other project leaders, to share resources, to receive advice and support for the organization of a competition¹⁶ and finally to join and support a growing community committed to open and inclusive education.



■ Solicit the intervention of actors outside your structure

You can consider having artists, multilingual storytellers or kamishibai experts intervene with the participating audiences, to accompany the creation of the kamishibai, the making of a butai or the staging and dramatization. In France, for example, schools can apply for an Artistic and Cultural Project (PAC) class to work between 8 and 15 hours with an artist or cultural professional.

Parents also have talents that can be called upon in the creative process and neighborhood associations can help.

■ Promote exchanges between the participating structures and with parents

The Multilingual Kamishibai Contest is a real opportunity to create new links between educational structures. Thus, the organizer of a contest can encourage feedback from participants by organizing events (face-to-face or distance) in this sense. This can also be an opportunity to support exchanges or joint projects between schools, social or leisure centers, media libraries, etc., thus participating in the implementation of a multi-actor dynamic.

In addition, the involvement of parents can be encouraged by the contest organizer, by reminding participating educators that they are resources, and can be asked to share their language knowledge. Parents can also be invited to read the entries and to attend the award ceremony.

■ Implement additional actions to enhance the value of the productions

Each participant/teacher disseminates the final product as he/she wishes/can according to his/her context/structure.

However, it may be interesting for the organizer of a contest to disseminate the productions, the winners and/or other multilingual Kamishibais on social networks, in the media, in the school newspaper, in the community, on the radio, etc. Such an approach reinforces the visibility of the project and the structure organizing the contest, but it is especially rewarding for the children who created the works presented. For example, the students of the music middle school of Veria (Greece) presented the multilingual Kamishibai they had produced during a program they hosted on the municipal radio of Thessaloniki (radio FM 100).

In addition to the digital publication of the winners at the end of the competition, it is also possible and rewarding to plan a publication of the winners, for example in partnership with a publishing house, as Dulala has done with the publishing house Callicéphale¹⁷.

¹⁵ The graphic charter is sent to a new kaminité when it joins the network.

¹⁶ More details are provided in Part III of this guide: "KAMILALA Network: Partnership Modalities".

¹⁷ Editions Callicéphale published "Soup Joumou", the favorite of the Dulala Multilingual Kamishibai Contest in 2017 - <https://www.dulala.fr/kamishibai-soup-joumou/>

- **Ask to receive the audios of the productions read by the children who produced them**

It is possible to ask the participants or the winners to send the productions read by the children in video format. Examples are available on the websites and social networks of the kaminautés as well as on the KAMILALA website.

For example :

- in audio form associated with a powerpoint;
 - directly in video format, if the participant has the necessary skills to do so.
- ➔ In this way, one can experience the Kamishibai by hearing the children who wrote it narrate it. Such an initiative, proposed by several kami-nities, makes the productions even more lively, and involves their young writers in a new way!

- **Plan an awards ceremony**

Once the jury has chosen the winners of the contest, it is possible to organize an award ceremony, bringing together the winners, other participating groups and actors related to the kamishibai theme. It is also important to think about gestures of recognition for the participants

In previous years, Dulala and the Pluralities research team of the University of Thessaloniki, for example, gave a "multilingual artist's diploma" to each of the winning children and sent a letter to all participating groups to thank them for their contribution. In Valle d'Aosta, the prize-giving ceremony is traditionally held during the week of the Francophonie and is integrated into the other events planned for this occasion, thus benefiting from an additional echo. On this occasion, each class that participated receives prizes: kamishibais or children's books.

Other possible prizes are magnets, notebooks, books, games, bookmarks, pencils, subscriptions...



Credit : University Aristote of Thessalonique, Greece, 2021



Credit : Université Aristote de Thessalonique, Grèce, 2021



Credit : Université d'Aveiro, Portugal, 2021



Credit : Université d'Aveiro, Portugal, 2021

PROJECT LEADER, QUEBEC: CATHERINE MAYNARD



ASSISTANT PROFESSOR
(DEPARTMENT OF LANGUAGES,
LINGUISTICS AND TRANSLATION)

UNIVERSITY OF LAVAL (CANADA)



I was born in Quebec to French-speaking parents and grandparents. I went to French schools from elementary to university. I have no linguistic affiliation with English other than through its schooling as a second language. In my daily life, it is not a language I use.

In Quebec, when we talk about teaching French, there is something political, but my commitment is more social. It was really with my master's degree that I became involved in plurilingual approaches. I understood how it could be used as a lever. My social commitment was affirmed during my studies.

I have a degree in teaching French as a second language, and I immediately continued on to my master's degree. My dissertation focused on teaching writing from a perspective of engagement with the written word and using plurilingual approaches, including plurilingual theater workshops and the production of plurilingual identity texts.

I found that kamishibaïs were directly related to these different areas of interest. Initiatives of this type are recent in the school environment: I did not experience them when I was a student. It was the studies that were a chance for reflexivity for me, because it's easy to get carried away by everything that is monolingual, mononormative. It's very strong everywhere, I think.

After my dissertation, which focused on plurilingual approaches to teaching grammatical spelling and was done under the joint supervision of the University of Montreal and the University of Grenoble Alpes, I obtained a position at Laval University (in Quebec City). In my teaching and research, I focus on students from immigrant backgrounds, but I also train future teachers of French for English schools. Training and informing on how we learn a language, on the role of first languages in this learning, puts the emphasis on plurilingual approaches on a daily basis.

The Plurilingual Kamishibaï Contest is a way to sow another small seed in this lineage. I teach future teachers who, for 4 years, go through an internship every year. The contest could be a project to implement in their internships. I would also like to plan a class session on kamishibaï. Training students could allow them to take on the project in their future teaching contexts.

Catherine's complete portrait can be found on the Kamilala website : <https://kamilala.org/portraits-de-kaminautes/>



10 to 15 years old Prize
2020-2021

By the pupils from the
Sainte-Colette et Sainte-
Colette Annexe schools

(Montreal, Quebec)

IV. KAMILALA NETWORK: TERMS OF PARTNERSHIP



If you have this guide in your hands, it means that you are considering joining the KAMILALA network. The following is intended to provide you with information.

1. Organize an inclusive competition, in line with the partnership's issues

Your project should aim to **reflect linguistic and cultural diversity** and promote social inclusion.

It is desirable that it be **open to the whole territory**, and to a **diversity of structures** (to schools, but also to social or leisure centers, to associations or to media libraries).

Ideally, at least **20 groups of children** should participate.

The **human aspects** must be anticipated: who does what? At what times?

The **material aspects** are not to be neglected either: what do we need?

The **financial aspects** follow from this and can be developed upstream.

The real strength of the KAMILALA network lies in the adaptability of this initiative. Indeed, the contest can be adapted to any context, which explains its success on several continents. Thus, children write a story, create the illustrations and integrate at least 3 other languages than the language of narration, which makes it possible to adapt to a great variety of social, economic, educational, linguistic and cultural situations.

As a project leader, you must be convinced by the meaning and values conveyed by this competition in order to support and defend this action. This requires the mobilization of human and financial resources. You have to be convinced by the usefulness of this action to succeed in convincing the community around you. Then the rest follows quite easily.

We have created tools and resources that allow us to support project leaders with a lot of ready-to-use documents (engineering booklet, pedagogical booklet, video-tutorials...). But of course, everyone must also be able to adapt this competition to their own context, to the specificities of their territory. There are so many variables from one country, one territory, one actor to another, that it is necessary to take this time to reflect and build it as a team. The leader cannot be alone, it is a collective project. (...)

Being a project leader for a competition requires time: processing the registrations, receiving and listing the productions, organizing their evaluation, selecting a jury, also planning a active recall activities with the children, planning small gifts, sometimes symbolic. For example, at Dulala we send to all the children who participate in the contest a diploma of multilingual artist and reward the winning groups with various gifts (subscriptions, books, nursery rhymes CDs...) in collaboration with our partners. You will also be keeping track of the kamishibais by recording them on the website, reading all the logbooks that are sent with the different productions, analyzing them, evaluating them and thinking about how to do it better the following year.

(Anna, at the initiative of the Kamishibai Contest in France and abroad).



Credit : Université d'Aveiro, Portugal, 2021

2 . Conditions for successful completion of the competition

● Make the contest one of your activities

To ensure the success of your project and its sustainability, it is preferable that the Multilingual Kamishibai Contest be integrated coherently and harmoniously into your activities and that it be followed up by at least one member of your team. Do not hesitate to create links between the Multilingual Kamishibai project and the other activities of your organization!

The Multilingual Kamishibai Contest requires a **significant and enduring investment from the project leader**. It is difficult to quantify the amount of work this represents, since it depends on the scale of the contest (national, regional, within a network of specific actors...) and the rhythm of work can vary from one month to another. If we were to quantify this work over a concentrated period, we estimate that it would represent the work of a full-time person for a period of about one to two months. However, a competition lasts a year, from its launch to the award ceremony. Depending on your team's functioning and your ambitions, this workload can fluctuate and be divided among several people.



Credit : Région autonome Vallée d'Aoste, Italie, 2021



Credit : Région autonome Vallée d'Aoste, Italie, 2021



Credit : Université d'Aveiro, Portugal, 2021

Given the diversity of the types of structures to which you are attached and your own challenges, it is possible that the Multilingual Kamishibai Contest will not fit easily into your activities. Here are a few ways to remedy the situation:

TRAINING STRUCTURES (UNIVERSITY OR OTHER)

In the case of training structures (university or other), the multilingual Kamishibai can be presented to your students as a concrete example of a tool for language awareness, didactics of multilingualism, interdisciplinary approaches (art, literacy, narration, languages). You can also train your students to use the multilingual Kamishibai as a pedagogical tool, for example in their teaching internship. There may also be student research on multilingual kamishibai (as is the case in France, Portugal, Italy or Greece). The exhibition of the best kamishibais also allows the general public to be made aware of the work of the group.

GOVERNMENTAL INSTITUTIONS

In the case of governmental institutions, the contest is justified as a project that meets the objectives of European multilingualism, the protection of diversity, the promotion of regional languages and cultures, and linguistic rights. It can also be integrated into a national school program (arts, language awareness, language teaching, civic values: tolerance, inclusion).

In the Aosta Valley, language awareness is widespread throughout the region and is disseminated through several devices: beyond the declarations of intent, the most significant contribution of language awareness lies above all in the concrete tools on which it is based. The bi-plurilingual albums, the story bags, the story boxes, the kamishibai: these are a series of devices which intervene in a system which foresees the opening and the early teaching of a second language (French) and takes into account other languages which the school does not have the ambition to teach, with the aim of valorizing the family linguistic heritage of the children of this region¹⁸.

18 Casarotto, V. (2019). The kamishibai, a support for the didactics of plurilingualism. An investigation of the use of plurilingual Kamishibai in the Aosta Valley. Master's thesis in primary education sciences. University of the Aosta Valley.

In any case, the project leader must be able to support the education professionals in the implementation of their project. **Practical and pedagogical documents are freely downloadable on the kamilala.org/ website.** In addition, **videos, articles, bibliographies and sitographies posted on the site** allow participants to find answers and inspiration to carry out their creative and pedagogical project. Finally, a **pedagogical booklet**¹⁹ is available to accompany the supervisor of a multilingual Kamishibai creation project, step by step, and can be transmitted to the participants or used during training sessions. In a sharing dynamic, the ideal would be that each one communicates on his created resources and proposes them to the partners (see point below on communication).

At the beginning, we distributed the Quebec edition of the Plurilingual Kamishibai contest on the Dulala website, on the Elodil Facebook, on the Elodil Ontario website and to some teachers I knew. The first year, an entire school got involved in the project, so we received about ten kamishibais from one school. One of my colleagues, a lecturer at the University of Montreal, teaches at this school. She joined the project and also mobilized other teachers. She was like a project leader who drew her colleagues into the adventure. That's how the first edition of the contest was a success.

We learned how to better manage the contest as the first edition went on. We realized that there were very few operational tools to assist the teachers (such as a summary of the criteria to be respected, like the number of story card). Many documents were scattered, conditioned to a form of self-appropriation, necessarily random depending on the person. Not all of them had understood that the text was not to be placed on the back of the same cards, that it was necessary to respect the theme and not to send the original, for example. We received kamishibais in pastel, it's messy! Some had lost sight of the theme, but all had made a kamishibai. That was already a victory for us. The second year, we created a checklist to help participants remember key ideas to follow.

I then assembled a jury with people I knew from my research and practice network. That part was really fun. Everyone participated with great enthusiasm and generosity. From the first year, we gave out prizes: children's literature albums. This year, we sent a butai and a kamishibai to our two winning classes, to congratulate them and in the hope that it will help them to continue.

(Catherine, at the initiative of the Kamishibai contest in Ontario).

¹⁹ This is the booklet "Multilingual Kamishibai: from creation to implementation - Guide d'accompagnement", available on [kamilala.org](https://kamilala.org/wp-content/uploads/2018/05/Livret-daccompagnement-a-la-creation-de-Kamishibai-plurilingue-Dulala-Kamilala-comprese.pdf) at <https://kamilala.org/wp-content/uploads/2018/05/Livret-daccompagnement-a-la-creation-de-Kamishibai-plurilingue-Dulala-Kamilala-comprese.pdf>

● Carrying out an educational and multilingual project common to all the kaminautés

As far as possible, it is preferable to keep a common timetable in outline, so that the different structures organizing a multilingual Kamishibai Contest live this experience simultaneously.

● Respect the annual theme

The project leaders commit themselves to spread the **theme defined collectively** by the KAMILALA network within their territories. This theme is defined each year through a vote of the kami-nity, each kami-nity having previously proposed a theme.

● Launch a call for participation

Whether your contest is statewide or restricted to a specific geographic area, whether it is aimed at schools only or at a wide range of educational institutions, it must be **open to all participants in accordance with the audience** you have defined. It is therefore important to implement effective means of **dissemination** and **communication**. A good communication should allow to easily reach the minimum number of entries required: we have set the minimum threshold at 20 entries, it is up to you to decide if it is necessary to set a maximum threshold. For reference, the competition with the highest number of entries has so far set a maximum threshold of 140 entries. The capacity to process the number of applications will of course depend on your human and financial resources.

I realized that it's not that hard to sell something you believe in. I dedicated myself a lot and it worked. At the beginning, I intervened in all possible structures, I presented the project and animated a kamishibai workshop in each school. As I didn't have any Portuguese Kamishibai, I translated 3 French Kamishibai and my first Kamishibai was Nya-Nya. I went to the schools with Nya-Nya translated into Portuguese, and I recounted the story to all the primary classes. They said to me: "Kami, Kami, Kami what? what does it mean?" There was even an article in the newspaper. I had an interview on the radio. It's true that I did a little bit of marketing. I went to see the teachers, the teachers in the schools with our master teachers... And a lot of schools began to construct their butai, it was very funny because all of a sudden in the schools we work with in the department of Aveiro - we started in Aveiro- the children all knew the word "Kamishibai"... (Rosa, initiator of the Kamishibai Contest in Portugal)

(Rosa, at the initiative of the Kamishibai contest in Portugal).

● Respect the communication plan

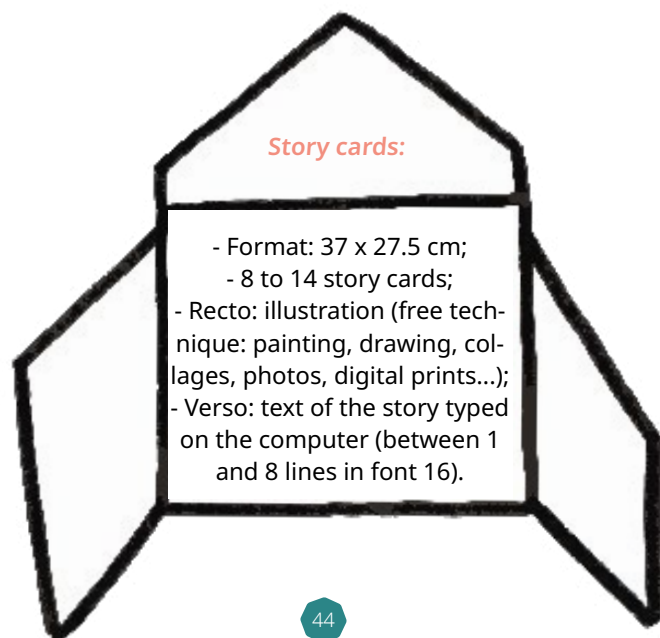
The communication plan guides you step by step in the diffusion of your project and your events registered in the global dynamic KAMILALA.

KAMILALA uses a precise graphic charter, which is transmitted to the competition organizers wishing to join this network. For all documents related to the contest (communication and educational materials), the partners agree to respect and use this charter: graphic elements and formatting, logo, mention of the partnership with Dulala in the framework of the KAMILALA network. The respect of this charter will facilitate the diffusion of our common initiative, which will be more visible. The website dedicated to the international competition will also act on the diffusion of this shared project.

These communication elements will be provided by the Dulala team and you will be asked to apply them in all circumstances. Also, if a partnership is set up, a dedicated page on the website <https://kamilala.org> will be made available. You will then be asked to write its content.

Finally, Dulala regularly communicates about the Plurilingual Kamishibai Contest on its social networks, which we invite you to follow right now. By doing so, we reinforce the visibility of the project. To keep these pages alive, please tag/mention Dulala and the contest in your publications when you communicate on your respective networks. This will also increase the visibility of your own pages and accounts. For more information, we invite you to consult the communication plan.

● Propose a common format for the presentation and submission of kamishibais (format of the boards, languages, free of charge...)



Languages:

- 4 minimum
- Various statuses;
- Free alternation (e.g., narration in the common language, dialogues and insertion of narrative elements in the other languages);
- Phonetic²⁰ transcription of foreign language words to allow reading for all;
- Ensure comprehension of the text through context, cross-comprehension, rephrasing or translation.



The logbook:

We recommend that each production be accompanied by a logbook filled out by the group leader, which will explain the process and evolution of the project and will allow you to have data to evaluate its impact. A model online form is provided. It can be adapted by adjusting the specific points to your context (name of the different types of educational structures, school classes, list of languages likely to be most represented...).

The logbook is useful to the contest organizer, who can get feedback on the participants' experience. For example, some supervisors of children who have participated in a competition say that filling in the logbook was beneficial to them, allowing them to measure the progress made by the project. However, in other cases, writing the logbook can be considered time-consuming.

Submission:

The kamishibai is a collective work, submitted by a group. Only one kamishibai is accepted per group or class. It is possible that several groups or classes of the same structure participate in the contest and submit one kamishibai each.

We recommend that organizations keep the original of their work and submit a photocopied version. This avoids having to manage the return of the kamishibais to the groups at the end of the competition. It is possible to ask for a digital format in addition or instead of the paper format.

²⁰ There are many phonetic transcription guides. For example, it is possible to use the API (International Phonetic Alphabet). However, it is possible to simplify the transcription to make it accessible to children.

As an indication, it is possible to use a series of criteria to evaluate the projects received. Here is a possible grid:

- **Multilingual dimension:** Diversity of the status of the languages represented, fluid integration in the text and/or in the illustrations, understandable story despite the presence of languages unknown to the reader/audience
- **Interest of the story:** Originality of the story told, rhythm, story adapted to the orality of the kamishibai
- **Quality of the illustrations:** Respect for the format of the kamishibai (the illustrations must be visible from a distance and not too busy), respect for the direction of the scrolling of the boards, support of the illustrations in the understanding and in the possible interactions with the public
- **Use of the tool:** Effects of suspense in the unveiling, adaptation of the story to the kamishibai format, rhythm in the scrolling of the boards

For each criterion, here are suggestions of aspects that are important to consider, but not necessarily mandatory. Indeed, what is most important is the pleasure that the kamishibai elicits during the reading. Thus, a maximum score can be achieved even if all the aspects listed below are not present.

Each criterion can be scored on a maximum of 4 points for a total of 20 points maximum.

Depending on the age of the children you are reaching, the award categories may vary. For example, if you decide to open the registration to middle school students only, there may be one prize, or several (best project, best artistic achievement, best digital project...).

Free access:

It is imperative that the contest remains open to as many people as possible and does not involve any financial transaction between the participants and the contest organizers.

Prizes:

If the number of participants allows it, four prizes can be awarded:

- For the 3-6 years age group;
- For the age group 6-10 years;
- For the age group 10-15 years;
- the "jury's favorite" prize.



● Conduct a transdisciplinary selection panel

For the best selection, invite members who are specialists or practitioners in education, languages, publishing, visual or performing arts. Feel free to record the discussion during the deliberation!

● Send the winning kamishibais in PDF format

Sent in digital format via a high quality scan, your winning kamishibais will be able to join the dedicated page on kamilala.org/ and be viewed worldwide!

● To report on the experience of the competition in KAMILALA

At the end of the edition, your testimony will be invaluable to us to continue to improve the KAMILALA project! It will be necessary to report on the project engineering implemented, the successes, failures, surprises and difficulties encountered, and, if possible, a summary of the analysis of the logbooks.



● Provide for financial autonomy

The project leader must be able to find the necessary financial resources to carry out the competition. He or she is totally autonomous in these steps.

In addition, a computer and a scanner are required to organize a competition.



● Adhere to the values of the KAMILALA network

The partners commit themselves to carry out a multilingual Kamishibai Contest on their territory and adhere to the philosophy and objectives of the KAMILALA network, in accordance with the charter²¹ signed at the time of the application.

"From the setting up of the project to the election of the best kamishibais, KAMILALA will remain available to accompany you in your steps. For that, we will put at your disposal all our pedagogical resources related to kamishibai. But our support will also be ensured thanks to a regular communication between partners. The synchronization of the competitions from one country to another means that we will all be able to communicate and [2] share our experiences, in order to promote the success of each edition."

²¹ The charter is included in Appendix 1 of this guide

3. Conditions to participate in the Multilingual Kamishibai Contest

"The duration for the formalization of a partnership and the integration of a structure in the KAMILALA network is variable. On average, the exchanges last between 3 and 6 weeks. To participate in an edition of the competition, the organizing structure must have joined KAMILALA before November. Otherwise, except in exceptional cases, it will be able to launch a competition for the next edition."

What types of structures can integrate KAMILALA?

The organization of a competition can be carried out by a wide variety of structures: universities, networks (of schools, media libraries, leisure centers, etc.), territories (municipalities, regions, countries), institutions (French Institute, embassies, etc.). The criteria? To be able to deploy such a project, and to be an educational structure.

To go further:

For more information on the Plurilingual Kamishibai Contest, we invite you to visit the project website <https://kamilala.org>. Furthermore, if you are interested in setting up a multilingual Kamishibai project with a group of children, we invite you to consult the accompanying booklet and the online training course also produced within the framework of the Erasmus+ KAMILALA project, funded by the European Union. These productions are complementary to the present guide, which focuses on the perspective of competition organizers, and are accessible via the KAMILALA website.

Appendix 1 - CHARTER FOR STRUCTURES INTEGRATING KAMILALA

Considering that:

- **Multilingual and intercultural education is a major challenge for the school of the 21st century!**

Plurilingual and intercultural education is beneficial to all children and helps to develop positive representations of languages and cultures, to bring allophone parents closer to the school, and to create a climate favorable to learning.

- **Arts-based projects are valuable allies in the development of multilingual education.**

The multilingual kamishibai contest represents a great opportunity to enter into multilingual education through an artistic project open to the languages of a group of children. The contest becomes a pretext to engage in actions of opening to diversity. In this sense, it is not the final result that counts but rather the process implemented by each group.

As an organizer of the Multilingual Kamishibai Contest, I commit myself :

- » To respecting the spirit of the competition which aims to promote multilingual and intercultural education.
- » To respecting the common format of presentation and submission of kamishibais (creation of a story in the format of a kamishibai and containing a minimum of 4 languages with different statuses)
- » To using in all communication concerning the Kamilala competition the graphic charter that will be provided by the team and to respect the theme chosen for the year of the competition, common to all partners.
- » To send to the team in charge of the KAMILALA website, as soon as my candidates have been informed, the winning kamishibai(s) in digital quality version, for participation in the super-contest as well as for distribution. They will have to be scanned by me.
- » To take part in the super contest, by sending to Dulala in due time the information about the winning kamishibai that will represent my kaminity, by participating in the vote of the super winner and by attending, if possible, the digital ceremony of announcement and awarding of the super winner.
- » To provide a timely description of the project to be displayed on the Kamilala website, and the necessary translations if any.
- » In a general way to inform the team of the KAMILALA website of any impacts concerning the contest (press articles, publishing, ...) and to respond to requests from Kamilala partners on this project.

Considering the above:

- ☐ I declare that I share the values of the KAMILALA network
- ☐ I commit myself to join the international movement driven by Dulala, federating actors of plurilingualism
- ☐ I commit myself to organize a contest respecting the points indicated above

Place :

Date :

Signature :



Credit : Dulala, 2022

Content: Handbook created in 2020 and 2022 by:



ARISTOTLE
UNIVERSITY OF
THESSALONIKI

UNIVERSITÉ
PARIS8
VINCENNES-SAINT-DENIS

Photos: Dulala, Universities of Aveiro and Aristotle of Thessaloniki, and the Autonomous Region of the Aosta Valley

Graphisme : Laura Gomez



This publication has been funded with support from the European Commission within the framework of the «Erasmus+ Kamilala» project (reference code KA201-886AAF3F).

This publication reflects the views only of its authors, and the Commission is not responsible for any use which may be made of the information contained therein.


With the exception of the images, the reproduction, reformulation and diffusion, for non-profit purposes, of the texts is authorized on the condition that the source is mentioned and that the new contents are diffused under the same CC license.

ISBN: 978-2-37122-053-9



Credit : Dulala, France, 2019

www.kamilala.org

 @kamilala.org

 @kamilala_org

 @Réseau KAMILALA