

## **To report on child abuse through film images; challenges for social work and its training.**

This communication proposes to take a look at the social question of children in danger in the cinema. What are the challenges, benefits and limitations of using the images produced on this theme in social work training institutions, both in terms of training and research? Used in courses, films can be taken as spaces where we can put in perspective the complexity of reality and societies. They are "supports for identification and involvement" (Hélias and Labarre, 2018), and, in this sense, serve social work and its actors.

Our reflection will be based on a Lebanese movie released in 2018, "Capharnaüm" (jury prize at the Cannes Film Festival), directed by Nadine Labaki, whose main purpose is to report on the situation of children from poor Lebanese families and refugee children in a district of Beirut.

A fair movie or just a movie?

The film "Capharnaüm", which shows the daily life of a poor family, then the chaotic journey of a young boy - who chooses to live on the streets rather than in this abusive family - denounces at the same time a social crisis, a cultural crisis and a migration crisis. This fictional film is a strong and sensitive critique of the situation of street children in Beirut. We will analyze how the film tries to be an accurate picture of reality. We will see what he says about Lebanese society, its social and judicial system, and how he takes into account the significant migration issues in Lebanon.

We will also see, based on the question of the judicialization of parental responsibility, that by giving a child a voice on a media and legal scene, the film is a platform for the filmmaker/lawyer defending the rights of the child.

Cinema has long represented childhood in danger. Think of Chaplin's "Kid" (1921) as one of the first cinematographic figures of street children. It is "the tragic condition of the child in the cinema" (Babin, 2016) that strikes the eyes of adults. It is noteworthy that in Cannes, in 2018, two films featuring children and raising the question of parenthood were awarded (the second being the Golden Palm). Is "social cinema" dealing with the question of childhood intended to change representations and practices in social work? Is the weight of the image can transform the way citizens, and more precisely social workers and decision-makers, look at it? With regard to children at risk, what questions do these images raise from a general point of view for our plural societies, for living together, and more particularly for social work? But isn't it also a possible posture for the social worker to give to see, question, denounce, if this is claimed by filmmakers?

1. Hirokazu Kore-eda's "A Family Business". Golden Palm at the 2018 Cannes Film Festival.