Integrating Citizen Media
into Youth Work

Integrating Citizen Media into daily Youth Work for empowering Youths with Fewer Opportunities in Digital Citizenship

Cooperation for innovation and exchange of good practices in the field of youth

2020-3-DE04-KA205-020786

CiMe

Revision: v.1.1

Intellectual output	IO2: Learning Management System and Assessment
Activity	Design and prepare the training course content
Project coordinator	Offener TV-Kanal Bielefeld e.V., Germany
Deliverable lead	TEAM4Excellence Association, Romania
Due date	30 September 2022
Authors	ACOMI Ovidiu, GÓMEZ BLAYA Jaime Antonio, SARKISYAN Anna, SCHEER Aaron Christian, WART Carolin

Acknowledgement

Disclaimer

The European Commission support for the production of this publication does not constitute an endorsement of the content which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Copyright notice

Contents

Integrating Citizen Media into Youth Work

Introduction

Digitization is not just a technical trend, it is rather a process affecting society as a whole that affects various individual life situations. Digital technologies and media enable us to be faster and more efficient, they can mean more quality of life and equal opportunities. At the same time, we are confronted with risks and phenomena, in communication, civil rights and duties, individual freedoms or as participants in the market and society.

The internet was once hailed as the most democratic medium. Everyone can post, comment and share things on an equal footing. But more and more news on the Internet - articles, pictures or videos - are fake and manipulated. Nevertheless, they are often received completely uncritically and shared millions of times. On the one hand, the technical advances in image processing make it almost impossible to recognize changes at all. On the other hand, many users lack the criteria to distinguish between serious and dubious sources and to assess the credibility of a message.

CiMe wants to empower people especially from marginalized groups or with fewer opportunities who maybe didn´t have access or the privilege to the best schools or the information about media literacy and how to be a responsible digital citizen.

Digital Citizenship refers to the ability to engage positively, critically and competently in the digital environment, drawing on the skills of effective communication and creation, to practice forms of social participation that are respectful of human rights and dignity through the responsible use of technology.

As the rate of technological advancement continues to increase, the world as a whole is becoming more dependent on the Internet for day-to-day activities. In other words, digital citizenship refers to the responsible use of technology by anyone who uses computers, the Internet, and digital devices to engage with society on any level.

The internet has opened up communications across the boundaries of the world. And, social networking has helped people to expand their network, add friends, enhance their careers, make connections, recruit employees, and find people with scarce skills which summarizes the reason for their popularity.

The CiMe course is designed around the key idea of making use of the opportunity of modern media to defeat the risky situations that can occur. Recent political trends in Europe demonstrate the importance of media in community life. Overtaking the charge in public media was one of the first actions taken by Nationalistic governments in Hungary and Poland. Fake news, deception, and media manipulation are becoming increasingly widespread. People are online, but a lack of skills and understanding inhibits many of them from correctly using the tools available to them and, more critically, from actively participating in Digital Citizenship.

Digital Media must be used, understood, analysed, and created by all citizens. As a result, the main focus of this project, entitled "CiMe - Integrating Citizen Media into Daily Youth Work for Empowering Youths

with Fewer Opportunities in Digital Citizenship," will be the development and deployment of Citizen Media. All young people, especially those with fewer options, have a strong desire to participate actively in the creation of content and reflective consumption of digital media. Only by enhancing their digital abilities and offering tools and ways for youth workers who will act as stakeholders will they be able to do this.

Empowering an active and ethical digital generation means equipping citizens to actively, positively and responsibly engage in society, whether this takes place on or offline. Digital citizenship can be understood as norms of behaviour regarding the use of digital technologies. Digital citizenship involves:

- competent and positive engagement with digital technology (access and skills);
- active and responsible participation (empowerment and etiquette);
- lifelong learning in formal, non-formal and informal contexts.

Target Groups

Youth organizations and youth workers are the primary target groups. The CiMe focuses on developing their political and media literacy skills, as well as their competencies, skills, and knowledge. CiMe improves youth workers' knowledge and abilities while also influencing young people, who are the second key target group.

As a result, the CiMe project aims to reach out to young people by leveraging digital media, as well as the experiences and best practices of safe Citizen Media environments and concepts, to promote the concept of an active, self-assured, skilled, and responsible digital citizen. The project will provide innovative use of digital media in youth work based on the partner's capabilities.

Course Learning Objectives

On completion of this Course, participants will be able to:

- Create digital content.
- Adopt safe online behaviours.
- Construct media identity.
- Process information effectively.
- Identify social media trends.
- Spread information via social media.

Integrating Citizen Media into Youth Work

Module 1. Content Creation

Learning Objectives

On completion of this Learning Unit, participants will be able to:

- Engage youth to produce media.
- Come up with an idea.
- Plan a production.
- Analyse and understand storylines.
- Write a script.
- Tell a story with just 5 pictures.
- Identify good pictures.
- Record good sound.
- Mix different sounds.
- Understand the basics of editing.
- Address the audience.

Introduction

Media consumption is very important in the lives of young people. The production of media and communication with media is also an everyday occurrence in the lives of many young people using smartphones. In many cases, however, the productive skills are at a basal level and often not reflected. The module aims to promote media literacy in the critical analysis and design of media. Therefore, this module is kept very practical:

- The first part is about planning a media project. As an example, the conception of video production is explained.
- The second part of the module deals with images in videos and photos. Choosing the right frame, considering the background when shooting and why we filmmakers always think about editing when shooting.
- In the third part, we go into more depth on technical questions of sound recording and sound editing. We also take a look at what equipment is needed to produce professional films.
- The fourth part is about addressing the viewer with colour and graphic design.
- The last part of this module is all about editing and output for the appropriate platform to reach the desired audience.

1.1 Storytelling – Plan a Production

To attract viewers, there is nothing better than telling an exciting story. Whether it is a text, a photo or a video, it is the best way to capture the attention of the recipient. This makes it all the more important to master the basics of storytelling. Characters and suspense arcs and storylines, heroes/heroines and villains need to be defined and a script written. But first, you need an idea.

Everything starts with an idea

When individuals or groups plan a production, it is initially based on an idea for some reason. The occasion can be a competition, for example. The prospect of winning is also an incentive for young people to "stick with it". If you as a youth worker cannot find an external competition, it is also a great way to start a competition yourself. This can generate publicity for the media work of the institution and perhaps get other young people or youth institutions on board for cooperation too. Through sponsoring, real prizes are also possible, but for younger people, a certificate might already be enough of an incentive as also giving them a screen or stage in front of a big crowd. However, starting your own competition is a lot of work and requires some planning. It is best to give contestants a theme to work with and to limit film length and production time. Young people often want to imitate what they consume themselves. Sometimes young people underestimate the effort it takes to make a film and dream of making a 90 minutes Hollywood film. In our experience, 90 seconds is a way better length.

In dramaturgy, people speak of the "grand themes" that humans are drawn to with their attention. Successful film-makers always present these themes in their movies:

- Love/Erotic
- Death/Survival
- Glory/Success
- Power/Politics
- Economy/Money
- Revenge
- Self-awareness

For film production, you should first think about what you want to film. This can be, for example, a story, a fact, a technical procedure, a dispute or a similar situation in everyday life, etc. Of course, "non-everyday occurrences" (e.g. science fiction) can also serve as an idea. To develop the idea, it is worthwhile to brainstorm with young people first, and then sketch out connections between storylines and characters in the form of a mind map.

A video is usually meant to make a statement, explain something, or criticise. The video maker(s) want to address and reach a target group in their community (society, country, city, community, school class, social media...). Depending on how it is made, the video can persuade, manipulate, inform, shock, entertain, teach, etc. In order to achieve one or the other goal, it is necessary to outline the original idea in the form of a short description of the planned course of the film (maximum half a page). Film professionals refer to this as an exposé.

The expose can be easiest written as a narrative sentence in the following form:

*Integrating Citizen Media into Youth Work*

"I tell you today the story of this main character with the following attribute(s) and this plot motif. The main character is confronted with this challenge (opponent, conflict, task, obstacle, uncertainty, irritation) A certain role is played by these secondary characters. They are related to the main character or the obstacle or the change. This change/development happens with the main character. The story takes place in this main setting and subsequent secondary settings. The story develops along this "indispensable" red thread and could begin with the following starting situation." (translated from Gregor Alexander Heussen: "Der Erzählsatz" 2007 (ISBN 978-3-00-028648-3))

When writing the exposé, it becomes clear that you also have to deal with dramaturgy if you want to make a film.

Script – plan the drama

Important for a good and captivating story is its dramaturgical structure. There are dramaturgical sequences that were already used in ancient dramas. In short, the structure can be formed in 5 Points:

1) It begins with an introduction (exposition) The audience is introduced to the setting of the film. Characters and some of their characteristics are introduced. There is a first hint of the central conflict.
2) The development/increase of the action. The relationships between the actors are shown. The situation intensifies more and more. Events happen that lead to conflict.
3) The escalation of the conflict - the climax. The plot reaches its climax. The main characters are in the central conflict and a solution must be found.
4) Turning point/slowing down of the action. The plot slows down to increase the tension for its outcome. It can turn for good or bad, depending on the actor.
5) Catastrophe or resolution A catastrophe occurs for the main characters, or all problems are resolved, and the film concludes with a happy ending.

The course of the simple dramatic arc
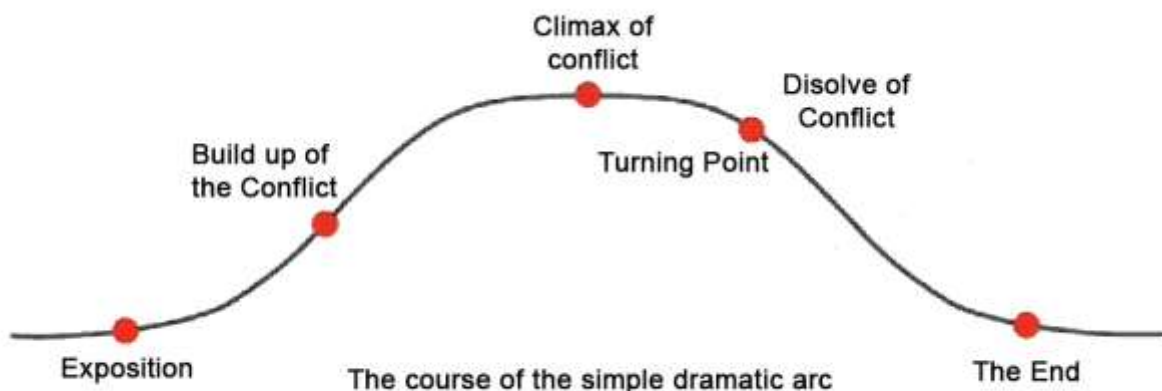
These five structural elements should be followed for the logical progression and construction of a story. If a format other than a feature film is chosen (for example a talk show), planning along these five elements is not necessarily required. However, it is still necessary to think in advance, for example, what the central theme is or in which setting and with which participants a round of talks should take place. Even the moderator of a talk show needs to put drama into the show, otherwise, it will be boring.

Integrating Citizen Media into Youth Work

In the post-modern, digital, social media world young people live in the time to develop drama is often very limited. Stories on Instagram, Facebook, and Tik Tok for example need to catch attention immediately. So they sometimes compress the dramatic arc and start on the climax of conflict and end with the solution.

The exposé serves as a basis for discussion for all participants in the further course of work on a video product. The jointly developed changes and improvements are set down in writing. This provides the basis for video production. The revised version of the exposé, which is worked out and improved in the course of further development, with its deletions and additions, is called a script or Screenplay.

Certain points are considered in more detail, such as the question of the story's suspense, the filming location or the length of the video. In the broadest sense, the script is the story-stage for the Production to be prepared for filming. The dialogue is worked out in concrete terms. The dialogue (feature film) or comments (documentary film) should also be written down in the Script.

```
EARTH FROM SPACE

The blue marble as seen from space.  We hear the calm voice
of Jerry Maguire, talking just to us.

                         JERRY'S VOICE
              Airight so this is the world and
              there are five billion people on
              it.  When I was a kid there were
              three.  It's hard to keep up.

AMERICA FROM SPACE

The great continent through mist and swirling skies.
(Satellites and other pieces of skycasting equipment float
by.)

                         JERRY'S VOICE
              That's better.  That's america.
              See, America still sets the tone
              for the world...
```

Source: https://thescriptsavant.com/pdf/JerryMaguire.pdf

Example Script of a Hollywood movie

Treatment and pre-production

The description of the content of the action, the type of action to be depicted in the video, right down to the details of the technical execution, form the components of the Treatment. The location, time of day, props, etc. must be named and described in detail. The dialogue is worked out in concrete terms. Questions such as any necessary filming permits for certain planned shots or financial aspects should also be considered in the treatment. Props and decorations should be written down and must be procured or built before the actual shooting begins.

Integrating Citizen Media into Youth Work

For young people, this is often the point where they no longer enjoy writing and finally want to film. During production, however, it quickly becomes clear whether the written preparation was sufficient. Endless discussions can arise on set and whole productions can fall apart.

Before filming begins, it is possible to work on the script in detail. This can be done in purely written form, as a transcription (with precise descriptions of image and sound elements broken down into the individual takes), but it is also possible to take the step of converting an existing script into a visualised version. The verbally described or written action is thus transformed and made vivid. Everyone remembers how a "film" runs in front of the so-called "mind's eye", for example when reciting a poem, listening to music or reading. It is as if one has an "inner screen" onto which the individual images of what one has heard or read are projected. One "paints" something in the figurative sense. However, these images in the scriptwriter's head naturally look different for everyone. It is therefore often appropriate to work with so-called "visualised scripts", the storyboards.

With the help of simple forms and a pencil, a form of script writing on paper is offered, with which everyone can individually depict their "film", and their thoughts on the realisation of the theme in a vivid way. No one has to be a drawing artist. Even stick figures and perspective sketches can reveal the planned setting. There are even digital apps nowadays for storyboarding (for example the free app "Storyboarder" from "wonder unit" for Mac, Windows and Linux), but the learning curve for this tool is steep and young people will have problems getting it going instantly.

Another interesting variant of visualisation is the photo storyboard. This uses photographic images of the desired environment or setting for better illustration and at the same time avoids drawing. Here, the young people can go on a photo rally with their smartphones and experiment with shot sizes and perspectives.

Storyboards not only offer the possibility to clarify the picture part but should also have a section each for the exact description of the shot, for the sound and other notes (special effects, important objects, etc.).

To make sure you don't forget anything during the shoot, you should also make a shooting schedule (especially for longer productions). This is where you plan what will be shot, in what order, where and with whom. The first scene can also be shot last. All scenes at one location should be shot before moving on to the next. At the latest, you should also clarify whether you have or need a filming permit for the planned location and, in the case of a documentary film, interview partners should have been found.

Finally, of course, you need a team plan. Who has to be present at the shoot? Who will take care of the camera, sound recording, and lighting, who will ask the questions or direct the film and who will be in front of the camera? Here at the latest, it becomes clear that filmmaking is always a team project. Youth workers in youth facilities sometimes have to mediate if, for example, everyone wants to operate the camera. There is also the possibility of not assigning fixed roles behind the camera so that everyone can gain experience in all areas.

Integrating Citizen Media into Youth Work

Storyboard

Title: *The Game*
Producer: *The Participants of a CiMe Workshop*

Date: *30.08.2022*

Company: *Kanal 21*

Nr.	Picture / Drawing	Description / Technical	Sound
1.	THE GAME	Fade In *Detail* Cover photo, a card game on a table. Text overlay Title: "The Game".	Music (quiet, boring)
2.		*Long shot* Empty space with table and chairs. In the background you can see a door.	Music
3.		*Medium Long shot* The door is opened and a man and a woman come in.	Music becomes quieter Original sound
4.		*American* Woman and man sit down. He grabs the set of cards on the table. He starts to talk	Musik He says: "Time to play a nice card game"
5.		*medium close-up* The woman looks at the clock at her wrist and sighs.	Musik She says: „He is running late... as always

Storyboard example

So, now we can start shooting! But wait a minute, how does it work technically? We will explain that in the next chapters.

Key concepts

Exposé: Is the first step to planning a film. Define what the theme of your film will be, as well as the rough plot. Who is the main character and what is the dramaturgical conflict he is facing? The exposé should be short and precise.

Dramaturgical structure: Traditional Dramas have 5 Points and can be described as an arc. It begins with an introduction/exposition, then there is development/increase of the action, and next comes the

12

escalation of the conflict - the climax. At the turning point there is a slowing down of the action and the final comes the Catastrophe or the resolution with a Happy End.

Storyboard: A visualisation of the planned production picture by picture.

Additional resources

Storyboard App - https://wonderunit.com/storyboarder/

In depth analysis of the film "run lola run": https://lola-rennt.neue-wege-des-lernens.de/lola/index_en.html

Gregor Alexander Heussen: "Der Erzählsatz" 2007 (ISBN 978-3-00-028648-3)

Video materials

CiMe E-Tutorial "Content creation": https://youtu.be/s2W3JeWfcaM

Filmmaking basics Create tension: https://youtu.be/1ss-dEGn05g

Activity: Write an exposé

Write an exposé in the form of a narrative sentence. In small groups (3-5 people), 15-30 Minutes

1. Creative participants can use their total imagination.

2. For Youth, you might prepare Cards, and let them pick a card of each with:

- characters (real or fiction) (for example Donald Trump, Mickey mouse, Dracula, Lady Gaga…)
- genres (for example Love movies, tragedy, science fiction, crime, horror, animation, …)
- and settings (for example in the woods, on the Eiffel tower, on a boat, or in the streets of Madrid…).

After writing, sell your Film to others.

1.2 Taking Pictures and Videos

The times when we had to take Pictures or produce Film on celluloid and wait for days to see the developed pictures are long gone. Digital pictures are instantly there, but the way we take pictures is still almost the same. We need a device to capture an image, to produce the pictures we want to show. In this topic, we discuss specific types of picture-taking devices with their pros and cons. How to frame a picture. How to tell a story in just 5 Pictures. Why it is important to keep your pictures steady, and what possible gadgets you could use to support your production of images (Video or Photo).

Example of Devices: Product pictures (Panasonic, GoPro, Apple, Sony)

Picture-taking devices

Today there are a variety of Cameras out there to do this. Dedicated Photo cameras, Action cameras, Video cameras, or even 360-degree cameras are all fit for special purposes. Nevertheless, most people nowadays use a Smartphone, since that is the camera they always carry around with them. In addition, the newer models of Smartphones often deliver beautiful pictures and videos and even support editing, distribution and publishing on the spot, or even live streaming with the same device. The following shall be an overview of possible devices to take pictures and record video, provided with Arguments Pro and contra a specific category of devices.

1. Smartphone cameras

This is the camera most youths carry around every day. Nowadays the quality of a picture from a camera is a mixture of the physical properties of the small lens and sensor on one hand and the software that

14

handles the picture data and develops the picture on the other hand. The newest smartphone cameras can deliver astonishing pictures through the use of artificial intelligence.

Pro: always in your pocket, no other device for editing and distribution is needed.

Contra: no grip to hold, no good sound quality for video production. Also, youth often use older phones which do not provide good quality pictures and memory size is limited. The smartphone camera lens is often dirty or scratched because we carry the smartphone around all the time in pockets or bags.

2. Photo camera

A dedicated photo camera is still the best way to make photos. Bigger cameras with exchangeable lenses are versatile in their functionality for picture and video production. Professional cameras and lenses can easily exceed the cost of a car. Small cameras with fixed lenses are nearly out of production nowadays since Smartphone cameras have filled this position.

Pro: Good quality pictures, many features can be controlled manually, cameras with interchangeable lenses give good versatility and options to expand over time.

Contra: expensive if you buy a camera plus a set of lenses. Camera Menus can be tricky to set right, some need a lot of studying. In older digital photo cameras the video functionalities are rudimentary and sound recording is not controllable.

3. Video cameras

If you want to make a fictional film or a documentary video a dedicated video camera should be your go-to. All the necessary controls you need at hand and the possibility to connect microphones, headphones, monitors or video mixers with streaming capabilities is a big plus for this type of camera.

Pro: Often good manual and automatic controls with buttons over the picture and sound functions. Possibility for smooth Zooming. Connectivity for audio and video accessories.

Contra: Often big form factor. Not the best versatile camera for picture taking.

4. Action cameras

These small cameras can be very useful in certain situations. In action sports and even diving underwater, these cameras can produce interesting videos and photos. Also, these Cameras are made for highspeed and slow-motion recordings. Wide lenses show the viewer your point of view if the action camera is mounted on your head or attached to your body.

Pro: Best camera for action, when you can't easily record with a normal camera and don't want to risk your better photo camera or smartphone getting damaged in the process.

Contra: Very small form factor. Often no buttons, mostly automatic control. Not easy to accessorise.

15

To sum up the topic of devices, there is a saying under picture professionals "The best camera is the one you always carry around", so there is no wonder why most of the pictures and videos today are made with a smartphone camera.

Framing your Picture

Every time you take a picture or make a video recording, you need to decide what you want the viewer to see. This is called framing. You need to decide what should be in the picture and what you better leave out of it.

The person or object you want to show always has a background and foreground. Distracting Objects (like objects sticking out of your head, see picture), People or Events that happen to be in the back- or foreground should be eliminated or addressed in the Text. For example, if you do an interview beside a construction site and the viewer sees the workers building a house this is fit for a report of the building of a house. But if you just want to talk about your new shiny fingernails you should better go somewhere else.

Image crop: When you take a picture you normally have enough resolution that you can afterwards decide to crop away all you don't need, or even turn a horizontal into a vertical picture. But when you make a video you need to decide upfront what you want your image to look like or on what platform or format you want to publish it. Some need 16:9 images like Television and some are 9:16 for smartphone usage.

Integrating Citizen Media into Youth Work

Field of view

Field of view - The way you show someone transports a meaning. The following is a List of different "fields of view" with the intended "visual statement":	
	WIDE SHOT (WS) or LONG SHOT (LS) Useful to show the subject in its entirety, but with the setting/surroundings being more dominant to the viewer. This is good to show the subject in its context, but with the context being in the centre of attention.
	MEDIUM SHOT (MS) Show the subject from below the waist up. This is often called the "American shot" since it shows the pistol on the waist, this is often used in traditional Hollywood Western films.
	MEDIUM CLOSE-UP (MCU) The upper Body from the chest up is shown. This is the classical interview setting. The subject is now the centre of attention.
	CLOSE-UP (CU) Shows just the head. The emotions of the suspect are at the centre of attention.
	EXTREME CLOSE-UP (ECU) For example a very close view of the eyes. Every muscle twitch is shown. Very emotional field of view. Often combined with slow motion for example tears rolling down the cheek. Details are at the centre of the attention of the viewer.

The way to produce a different field of view is a calculation between distance, optics and Camera-Chip size. With photo cameras, you can change the lens for different fields of view. Modern smartphones are often equipped with different lenses to choose the field of view. Traditional Video cameras use zoom lenses to vary between fields of view.

Integrating Citizen Media into Youth Work

In a sequence of shots you always need a MASTER or ESTABLISHING SHOT, this is often a WIDE SHOT, with no Camera movement, with a lot of Information for the viewer. The first impression of the Setting where the action takes place around the characters. When you don't show the Setting, you often leave the viewer confused. Close-ups or Details can focus the attention of the viewer on special aspects of the film.

Angle of view

When you take a Picture or produce a Video the height of the camera picturing someone or something is called the angle of view. It plays an important role in the way viewers subconsciously perceive the content. There are three main angles of view:

1. Normal Angle – at eye level. This is most important when you show people, for example in an interview, you want to be as impartial as possible to the contents.

2. High-Angle – view from above. When you show someone or something from above, or even a little bit higher than the normal angle you make them smaller to the viewer. This is often used in social media selfies to appear cute.

3. Low-Angle – view from below. When you show someone or something from below, they (or it) appear to be bigger to the viewer. Heroes or opposing villains in movies are often shown like this to make them look stronger.

So keep this in mind when you make an interview from a different angle of view than a normal angle just because you forgot to adjust the height of your tripod!

Integrating Citizen Media into Youth Work

Key concepts

Today there are a lot of different **Cameras** on the market. When deciding on what camera you want to use bear in mind that every camera has pros and cons. But it is not really important what kind of camera you produce your images with. The best camera is the one you always carry around, so smartphone cameras today play an important role in picture-taking.

Framing: The process of choosing what is in the picture and what is not.

Field of view: In the combination of distance, lens, and Camera-Chip size you decide what is shown and convey a certain feeling.

Angle of view: the height of the camera filming a subject is producing subconsciously a feeling of seize and importance.

Additional resources

More on the language of film: https://nwdl.eu/languageoffilm/

Video materials

Angle of view: https://youtu.be/knXiI7K4heg

Activity: Framing

In small groups or with 1 partner.

Cut out a frame, 16:9 or different sizes and look through it. Play with the distance between your eye and the frame. Creating "Field of view" and Angle of view" in the process.

Question: What do you see and how do you feel? Can you relate to what you have learnt?

Alternatively, you can take your smartphone and do the same with the camera.

Integrating Citizen Media into Youth Work

1.3 Capturing Sound for Video

A film is an audiovisual media product. Image and sound influence each other strongly and sound plays a rather significant role. Try watching a film without sound or listening to a film without seeing the picture.

In Hollywood films, specialists are taking special care of sound. Recording on location and in studios, mixing and editing sounds, creating sound effects and composing and recording music, all result in a special sound-bed that often has a direct subconscious effect on the viewer.

Good Sound

What defines good sound quality? Good sound quality starts with the recording. Beginners often tend to neglect sound recording when filming. The image is directly visible in the camera, but how the sound is recorded often cannot be controlled with some cameras or smartphones. So the focus of up-and-coming filmmakers is often on the image side during production. It is only later, when they are reviewing the material, that they realise that perhaps the speech is not intelligible enough, or that background or wind noise has disturbed the sound unusable.

A **microphone** is a so-called sound transducer that converts sound waves into electrical impulses that are then digitally recorded. Acoustically, the volume of the sound decreases with distance from the sound source. The best sound is therefore obtained when the microphone is as close as possible to the sound source. For video production, it is, therefore, advisable to use an external microphone, as the microphones integrated with the camera (or smartphone) are relatively far away from the sound source and the noise from holding the camera is also recorded.

There are many different types of microphones, but for video recording, these three are the most used:

Dynamic close-talking microphone

This type of microphone is suitable for pure voice recording. They are also used by musicians on stage because (side-) noises are no longer picked up from a short distance. This type of microphone must be held directly in front of the mouth to ensure good vocal pick-up. The disadvantage of this is that the microphone is always visible in the picture. This is good for reporting or presenting, but not a good solution for feature films or documentaries where the viewer should not see the microphone.

Directional microphone / Shotgun microphone

With directional microphones, you can still record clean sound from a distance. In this case, the directional microphone must be aimed at the sound source; the sound from there is picked up most strongly. Often directional microphones are used with a boom pole, held directly above the action and panned along when the subjects move.

Lavalier / clip-on microphones

This very small type of microphone is attached directly to the subject and thus provides a consistently good sound level from a short distance from the mouth. Lavalier microphones are often connected by radio transmission, but they are also available as pure cable solutions, e.g. for connection to a smartphone. Disadvantages of lavalier microphones are: Possible noise from clothing, jewellery or unintentional hand noises are picked up loudly. With wired microphones, you are tied to a certain distance from the speaker. With wireless solutions, interference from other radio sources is possible.

Monitoring is important in any form of sound recording, i.e. the reliable control of the sound during film production. With well-shielded, neutral-sounding headphones, the recordings can be safely controlled. During recording, the recording level must be monitored so that no overload occurs or the sound is recorded too quietly. With many small cameras and smartphone recordings, it is not possible to control the level; automatic systems take over this task.

Integrating Citizen Media into Youth Work

Diegetic and non-diegetic sound

In Film production, there is a distinction between the sound belonging to what is shown in the picture and what is artificially added.

*"**diegetic:** Refers to everything belonging to the fictional world of a film that the characters themselves experience and encounter. The implied world of the story, including its settings, events, sounds, spaces and the characters that inhabit these, as well as many other things, actions, and attitudes that are not explicitly shown in the film but are inferred by the audience as belonging to it are known as the **diegesis**. In keeping with this, any sound (voice, music or sound effect) that is presented as originating from a source within the film's world is referred to as diegetic sound. In contrast, background music, a narrator's commentary or sound effects that do not seem to originate from within the film's world, is considered to be non-diegetic sound. The audience constructs a diegetic world from the material presented in a narrative film, and all elements that exist outside this diegesis are then labelled as non-diegetic.*

__non-diegetic:__ Not belonging to the fictional world of the film (opposite of diegetic). For instance, background music, a narrator's commentary or sound effects added after filming that does not seem to originate from the film's world, are all examples of non-diegetic sound."
(https://www.filmmakersacademy.com/glossary/)

For the sound mix, there is always the question if the diegetic or the non-diegetic sound needs to be in the centre of the mix. For example in an action movie sequence, one expects loud fast music to be in the centre, whereas in a documentary the diegetic sound of the subjects in front of the camera needs to be the loudest sound source.

Accessorise your camera

The basic equipment you need is a big and fast enough memory (card) for video recording. In addition, you should have enough power in form of battery power for your camera. You need to be able to switch between batteries so you can go on with the production and not wait for recharge. When producing with a smartphone you could also use an external power bank.

Even though modern cameras are often equipped with some sort of image stabilisation; for good, steady pictures a Tripod or a Monopod can be very helpful. There is a difference between Photo tripods and Video tripods. Tripods for photographic use need to be fixed, whereas for video we need to make smooth movements while filming.

If you want more filmic movement in your video, you can use a steady-cam or motorised gimbal-systems. There are even small gimbals available for filming with a smartphone.

For making good images inside you might need lights. Dark pictures look grainy and colours seem washed out. A small light at the top of the camera can help. If you plan a big Film production you certainly need a lot of lights. In Hollywood productions, all lighting needs to be controlled, so most filming is done inside a studio with lots of lighting equipment.

As we described earlier, a microphone and headphones are very good to have. But if you can´t connect them to your camera or your camera does not allow you to control the sound recording you might think about getting a simple audio recording device.

Integrating Citizen Media into Youth Work

For Projects with children, the use of a classical clapperboard is a simple way to up the value of production for them. This seems professional and youngsters take your project more seriously if you act professionally.

There are many additional possibilities to invest in production gear, but the above are most common in production with youth.

Key concepts

A film is an audio/visual product. The importance of the audio shall not be underestimated.

A microphone can help produce good sound.

Diegetic and non-diegetic: Diegetic is all that seems to belong to the world of the film. Whereas non-diegetic is all that seems artificially added from the outside.

Accessories: Only having a camera for production won't get you far.

Additional resources

Filmmaking terms: https://www.filmmakersacademy.com/glossary/

Video materials

A CRUCIAL step to making INCREDIBLE videos!! AUDIO & SFX: https://www.youtube.com/watch?v=3qBfGqUPNwQ

How to capture sound at events like a pro: https://www.youtube.com/watch?v=_Ienixn0ScU

Activity: Audio recorder in a box

Take an Audio recorder or the recording function of your smartphone and put it into a box. Talk to each other. How does this affect the sound of the recording?

Integrating Citizen Media into Youth Work

1.4 Graphics Production and Picture Processing

When you produce an image or a video, it is always communication with the viewer. The viewer has consumed many media over the years and therefore expects certain forms of communication. The colour and brightness of your image can change the mood of the viewer. And the showing of graphical overlays is a method of keeping the attention and underlining what you want your viewer to learn in your picture or video.

No matter which way you want to publish, you are trying to get the attention of the viewer. If you want a lot of views for your videos you need to become your own promoter. Networking the social media platforms and using all possible ways of linking yourself with others generating clicks. Getting famous or making a lot of money with your productions is a difficult thing and can be very challenging.

Simple colour Psychology

When you want to address the viewer you need to understand a little bit about colour psychology. With the use of colour in lighting or accessories in the picture or with a colour effect in the editing process of the app of your choice, you can influence how the viewer perceives your message. Colours can underline or distract.

- Saturation: the decision of how much colour is in your image. Black and white feels old and even a very desaturated image seems dreary. Strong colours feel modern or popular.
- Brightness: Is your image dark or light? This also sets the tone of the viewer's feelings.
- Contrast: Black and white or contrasting colours in the colour wheel. Complementary colours create the strongest effects in the colour world. Complementary pairs that are often used in visual arts are red–cyan, green–magenta, and blue–yellow.

In typical imaging apps, you can easily try out different colour variants and feel how colour affects perception.

Graphics

"A picture says more than a thousand words" but a Graphic can be used to clarify what you want the viewer to understand or learn. Simple graphical overlays with text need to be no distraction to what is

24

said. The viewer of an audio-visual product is easily distracted. If you show a long text the viewer wants to read, but if your voiceover tells the viewer something at the same time they get confused. The solution is to keep the graphics simple. You can even create a movie in this process where you explain something to the viewer in a process that is called simple show animation.

Simple show

You find simple graphics for everything you want to explain and print them out. You need the main characters, villains the problem and a solution like in the classical drama. Then you take scissors and cut everything out. For the production, you take a camera on a tripod facing downward. On a big carton, you create your stage. Now you press record. With your hands, you bring in everything you need to tell the story or problem. You can even explain atom physics like this.

Different Channels of publication

Today there are many different video streaming providers on the market with different formats to reach the viewer. Most popular today are YouTube, Instagram and Tiktok. On YouTube for example you can produce live streams for many hours on Tiktok clips for only a few seconds.

Long videos are mostly in 16:9 format like in TV but all short clips are either in 1:1 or in 9:16 format for viewing on a mobile device. So when you film or export out of a video editing app you need the right pixel Ratio of your video.

Viewers on these streaming platforms tend to have an extremely short Attention span. Long deep coverage of themes is swept away in the app with the tip of a finger dismissing your long work of producing content in a heartbeat.

"Open channel" is local or regional radio or television which guarantees all citizens free and equal access to these electronic media. Open channels offer the opportunity to address the public in a self-responsible way with self-determined content. The Open Channels provide studios for the production of contributions, recording equipment, technical instruction and advice. They are free of advertising and non-commercial; they are financed by broadcasting fees (in Germany). As places of local communication, open channels have grown in different forms of organisation.

Opportunities for media education and political education can be found in open channels as well as social and cultural activities and impulses. In their implementation, experiences from the exchange and cooperation with comparable projects at home and abroad are taken into account.

If you have the chance of finding Citizen Media in your country you should reach out and join the free, non-commercial way of publication.

Key concepts

Communication with the viewer is not only content but colour and brightness play an important role.

Graphical inputs in your video can distract or help transport the message.

Different methods of publication need to be specifically addressed.

Citizen Media is a good way to publish your content in non-commercial surroundings.

Additional resources

Complementary colours: https://en.wikipedia.org/wiki/Complementary_colors

25

Colour wheel: https://en.wikipedia.org/wiki/Color_wheel

Video materials

Color Psychology - How Colors Influence Your Choices and Feelings: https://youtu.be/OM4fXB23pCQ

Color Psychology | Video Essay: https://youtu.be/ujKNa0fsGfk

Activity: Take a Picture and try Colour

Activity in pairs: Take a Picture with your smartphone and try different kinds of colour filters.

Question: How do the different colour filters make you feel?

Integrating Citizen Media into Youth Work

1.5 Postproduction and Distribution – editing for the Audience

While it was still very difficult to release a film and find an audience at the turn of the millennium, many things have developed since then. Cinemas and TV channels were still a closed system at that time. To get in, you had to have a huge budget to produce a film, or to generate television content and the technological resources for the quality demanded by broadcasters. In addition, there were "gatekeepers" in all fields in the form of TV producers or cinema distributors who granted few people access. Topics that were not wanted did not appear in the mass media. The basic principle of mass media was and is today: few producers for many viewers.

In the mid-1980s, activist groups with political influence in some EU countries introduced alternative media, citizen media, parallel with the new commercial TV providers. Here, citizens became editors and could publish their own programmes. In the production process, there were technical and personnel support as well as training courses to acquire technical skills. In addition, a lively community of enthusiastic alternative producers developed in many broadcasting locations of citizen media.

Since 2005, a new model of publishing has developed with the video platform YouTube, which also allows anyone with internet access to publish. However, the producer must place himself completely in the hands of an algorithm that decides with whom the produced video appears in the player. This is often associated with frustration for beginners. The contrast to the mass media often applies here: many producers for (often) very few viewers.

Some montage techniques for film editing have been around for over 100 years and are still often used, even today in the age of TikTok and Instagram shorties. You need to know the "how" of editing, but this is the easy part. In addition, you should always keep in mind "why" you edit something the way you do. This is the more complex part.

Editing process – How to edit

In the early days of film, editors were still dependent on cutting with scissors and a glue press, and effects were created in a complex chemical process of development or through optical constructions while producing with the camera. Today, in the digital age, there is a wide range of editing options. Today, anyone can produce digitally and edit using software. Simple edits can be made easily with a smartphone or tablet, sometimes with free apps. Really complex work can be done with professional software, some of which is also free to use, but requires a powerful computer. All editing Apps today have a so-called timeline for the editing process on which the video clips can be sorted and arranged.

27

Example Editing Software Davinci Resolve 17

Steps in video editing:

1. Get an overview - looking through the material is the first step.
2. Develop an editing concept - rough cut the video material.
3. Fine cut - now the film is put together.
4. Corrections - colours and brightness of the material are adjusted to each other.
5. Tuning - graphics, titles and transitions are added.
6. Sound mixing - Sound editing and mixing of the different soundtracks with sound effects, voiceover and music.
7. Export in the format suitable for the target medium.

Five Pictures rule

The editing process always needs to be thought of before the shooting. To tell a story in pictures, professional video journalists use the 5-shot rule. That is, they use only 5 camera angles to convey a story.

1st Shot: What's happening? Show the viewer the action you want to cover.	

2nd Shot: Who is taking action? From whom is this action coming? Who is doing it?	
3rd Shot: Where is all this taking place? Give the viewer a spatial orientation of where the action is taking place.	
4th Shot: How does this fit together? Underline again how action and actor belong together.	

Integrating Citizen Media into Youth Work

5th shot: The wow shot. With this final shot, you are already saying goodbye to the viewer. Choose a particularly impressive, beautiful image for this that the viewer keeps in mind. An "over-shoulder" shot is nice for example.	

But the order these shots are shown can vary in your edit. One might show a wow shot at the beginning to grasp the attention of the viewer from the start.

Of course, this is to show a simple action or document a short event. For a feature-length film like the ones we know from Hollywood you need many thousand more pictures.

Video Montage – Why we edit

At the beginning of film editing, there were only "continuity montages". An action needed to be shown step by step to not confuse the viewer. This is also called "montage of narration" where the context of the film is explained to the viewer.

Soviet thinker Lev Kuleshov began in 1919 to experiment with the cutting of two totally unrelated images to create a meaning that changed when editing it differently. For example, a picture of a woman edited into a picture of a baby, or the same picture of the woman edited into a picture of a gun do create totally different feelings in the viewer. You can create context through edits. You could film a subject wearing a ski mask (in the summer and your garden) and edit it to a snowy mountain or a picture of a bank. This is an easy way to manipulate the viewer. Since that time every filmmaker knows that the editing process can tell you something that was not originally there in reality.

Associative montage: A specific sequence of shots is intended to trigger an association in the viewer. Example: a man is looking at a woman, in the next shot he is looking at wedding rings in a jeweller's shop.
Parallel montage: Two storylines running simultaneously are shown alternately. Usually, they run towards a common climax. The tension can be increased considerably towards the end by using shorter and shorter intervals.

Contrast montage: The juxtaposition of completely opposite images. Example holiday film: Colourful hustle and bustle in the luxury hotel - poverty and misery in the slums a few hundred metres away. The effect is created by the editing sequence, which is unexpected for the viewer.

Substitute montage: Events that cannot be depicted or should not be shown can be suggested by substitute shots. Example: Sign of the cross or candle going out for death.

Causal montage: The content of the first scene is a prerequisite for the events in the following one. Example: unsteady skier - plaster leg in hospital.

Formal montage: Addition of shots of the same movement: Children's spinning top - figure skater turns pirouette, of the same shape: Ball - Globe, of the same type: Water flowing into a glass - Waterfall, or of the same colour: White icing - Snow landscape.

Rhythmic montage:

The background music controls the tempo of the edit: This Clip style has been most popular since the dawn of music television.

Often used today is the Jumpcut as a method of leaving out parts of the movement of a subject to create action. And even more rigid is today's way of cutting out the breaks between a speaking person. Influencers use this a lot not to "bore" the viewers.

Key concepts

Editing process: can be done on any kind of Computer or Tablet/Smartphone with a variety of apps.

5 picture rule: a story can be presented in these 5 pictures: What?, Where?, Who?, How? And additional a WOW shot

Montage: describes the process of editing video content in different ways.

Additional resources

Software: https://www.blackmagicdesign.com/uk/products/davinciresolve/

Software: https://shotcut.org/

Filmmaker IQ on Soviet Montage-Theory: https://youtube.com/watch?v=JYedfenQ_Mw&feature=shares

Video materials

CiMe E-Tutorial on editing: https://youtu.be/0VZeQccahJc

Filmmaker IQ - History of Editing - https://youtu.be/6uahjH2cspk

Activity: Storytelling in 5 pictures

Take your time to think about the 5 pictures you need to show a simple action and produce them with your smartphone.

- In small groups,
- Think about a simple action. For example, a wedding… or drinking tea.
- Take 5 pictures.
- Present your five Pictures in an order to the group and ask them if they understand what is happening.
- Don't tell them upfront!

Reflection

What do you find most challenging when creating audio-video content? What do you do to overcome those challenges?

Integrating Citizen Media into Youth Work

Evaluation quiz no.1

1) What does a good story need?
   a) Stars, Money, a Hollywood Studio.
   b) Ideas, Characters, a plot.
   c) An expensive camera, Cats, incredibly good pictures.

2) What is an Exposé?
   a) When a star joins a movie production.
   b) The whole dialogue of the Film.
   c) The first step when writing a script.

3) What are the pro arguments for smartphone cameras?
   a) Always in your pocket, no other device for editing and distribution is needed.
   b) Google always sees what you are doing.
   c) Audio quality is superb.

4) What is the "American" field of view?
   a) A picture of the President in front of the White House.
   b) Money makes the world go round.
   c) A field of view where you could see the gun on the waist of a person.

5) What feeling conveys a high angle of view?
   a) The subject seems dominant to the viewer.
   b) The subject seems smaller to the viewer.
   c) There is no effect on the way the viewer sees the subject.

6) How many pictures do professionals need to show an action?
   a) 10
   b) 5
   c) 100

7) Why do you need a microphone?
   a) It looks professional.
   b) The volume of the sound decreases with distance from the sound source.
   c) It is the only way to capture sound.

8) What is the difference between diegetic and non-diegetic?
   a) Diegetic is everything belonging inside the fictional world of a film whereas non-diegetic does not belong to the world.
   b) Diegetic refers to young people, while non-diegetic to older adults.
   c) Diegetic is loud music.

9) What should be the first step in video editing?
   a) Colour correction.
   b) Export of the Film.
   c) Getting an overview of the materials.

10) What experiment did soviet filmmaker Lev Kuleshov do in 1919?
   a) The first digital video editing.
   b) Editing together two totally unrelated images to create meaning.
   c) He experimented with sound film.

Integrating Citizen Media into Youth Work

Module 2. Online Security

Learning Objectives

On completion of this Learning Unit, participants will be able to:

- Understand the definition of security.
- Recognize the importance of security.
- Explain the importance of security in the context of privacy.
- Understand the definition of privacy.
- Recognize the importance of privacy.
- Explain the importance of privacy.
- Understand the definition of digital environments.
- Recognize the influence of social network sites.
- Identify the multi-layered threats to privacy in digital environments.
- Understand Copyright and how to license own products.
- Understand the role of hardware and software in digital environments.
- Identify the individual risks of using hardware and software.
- Recognize user-related risks in relation to the usage of hardware and software.

This module aims at raising awareness of the importance of privacy in relation to living a fulfilling (digital) life and the necessary steps that need to be taken to protect this privacy. It will present knowledge and practical advice on the fundamentals of modern security in the face of modern risks. The modules cover the following topics:

- What value has privacy in an online environment?
- What is security?
- What are digital environments?
- How does privacy affect our lives?
- How does a digital device work?
- How to behave securely and responsibly?
- Why are digital safe spaces so important for people from marginalized backgrounds?

Introduction

The possibilities on the Internet are diverse and useful: You can do banking and shop in online shops, but you can also exchange information with friends and family on social networks. In addition to the many opportunities that the Internet offers, there are also risks, such as malware or identity theft, against which you should protect yourself.

The Internet forgets nothing: everything that finds its way onto the Internet stays there - especially when data is copied, stored and distributed by third parties. Services require personal data when registering and the installation of apps requires far-reaching access authorizations so that they can be used at all. Even when surfing the web every day, when communicating with a smartphone, when shopping on the Internet or when registering for online games, users leave behind information and data that can be used commercially by the Internet provider or advertising services.

Integrating Citizen Media into Youth Work

In social networks, it is often unclear which information other users can see. Equally unclear is the question of what information and data are exchanged between different services, especially when linking or single sign-on (sometimes translated as "single sign-on") is used.

Source: https://www.pinterest.com/

Although most websites and platforms do much to prevent your information from unauthorized access – the connected and open nature of the internet means that no security system can be 100 % secure.

Media literacy is the ability to correctly assess and classify digital information. The most important prerequisite: remain critical and objective towards all information and messages from the internet and acquire a basic knowledge of internet mechanisms. Responsible use of digital services and rules of conduct in social networks are also part of competent media use. As well as compliance with legal rules such as copyright or personal rights on the Internet.

The more digital devices become daily companions, the more important it is to use new media safely and competently.

This module covers the fundamentals of online security. The main topic is divided into five subtopics. It explains its basic definition and its relation to privacy and showcases the importance of security in digital environments. It focuses on the importance of digital safe spaces for people with fewer opportunities coming from marginalized backgrounds. It offers copyright information and gives you tips and tricks on how to become an aware and responsible digital citizen and decide actively which data you want to provide to whom.

Privacy and security are old terms, but their importance only grew in recent years. The module "Online Security" explains the modern interpretation of privacy as a human right in a digitalized era.

The Digital Citizenship Educational Handbook of the Council of Europe defines privacy as a right that "*concerns mainly the personal protection of one's own and others' online information, while security is related more to one's own awareness of online actions and behaviour.*"

35

Privacy and security are dependent on each other, more so in a digital environment. Facing threats relating to hardware, software, and the users themselves, protecting one's own privacy is a continuous challenge and responsibility for any digital citizen.

The CiMe course is designed not only to make people aware of the importance of security in the digital space but also to show people who are already active in the digital space which aspects are essential for a safe appearance and the use of the Internet.

Integrating Citizen Media into Youth Work

2.1 Definition of online security

Security means freedom from danger caused by external threats or from fear or anxiety regarding harm or danger. Human rights are partly based on the principle that human beings long for a state of being secure.

In the context of digital citizenship, security means the freedom from the danger which can be caused by one's own actions, inactions, and behaviour in a digital or online environment. It is deeply connected to privacy because without applying proper security measures your privacy is endangered. The Council of Europe states on its website:

"*To become a digital citizen, one is expected to develop a critical and ethical approach to navigate the digital environment with confidence and clarity and act accordingly.*"

Source: https://www.imaginarycloud.com/

Therefore, to be secure, the digital citizen must be aware of potential risks and threats which can not only harm herself but also other people. To better understand the potential harm caused by a lack of security, we can look at an example list of personal data:

- Name and surname
- Home address
- Telephone number
- E-mail address
- Geolocation data
- IP addresses
- Cookie IDs

The leak of any of this data can lead to minor and/or severe harm.

Integrating Citizen Media into Youth Work

Importance of online security

Digital environments pose new and often enough invisible dangers to individuals. To explain the importance of digital security, we can look at the Corona pandemic: The more people are infected with the virus, the higher the chance that other people will be infected. Imagine your device is compromised by malware. Depending on the type of malware, it might not only pose a danger to your privacy but also to other people's privacy and could negatively affect their lives.

Security should not be viewed as a privilege, option, or voluntary offer. In contrast, a responsible digital citizen must understand security as a civic responsibility for oneself and other citizens. Following the basic principles of digital safety (see module 4) is an active contribution to a fairer and more positive digital environment.

Security is never only about protecting yourself. It is about protecting all of us, including our friends and families.

Source: https://www.weforum.org/

Definition of privacy

There is no globally acknowledged definition of privacy because the term can have different meanings depending on culture, history, or personal experience. During this course, we will use a definition which should sufficiently apply to most Western democracies:

Privacy is someone's ability to be in a state of no company and no observation, or in short: it is the right to be let alone. Being in privacy means keeping personal information and matters secret and only sharing personal information and matters at one's own will. The protection of privacy, therefore, means the freedom from unauthorized intrusion into one's personal space, information, and matters.

Integrating Citizen Media into Youth Work

Source: https://economictimes.indiatimes.com/

Confusion often stems from the issue that the terms "privacy" and "data protection" are used as synonyms. They are both connected to each other, but while privacy refers directly to the personal space or sphere of an individual, data protection specifically refers to the protection of "any information relating to an identified or identifiable natural (living) person"[1]. Privacy covers all aspects of the personal sphere, like the physical protection of your home. For example, if you fall victim to unwanted physical contact, your right to privacy was harmed, but not your right to data protection.

The right to privacy is a human right as stated in Article 12 of the 1948 Universal Declaration of Human Rights (UDHR):

> "*No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.*"[2]

---

[1] Data Protection. (n.d.). European Data Protection Supervisor. Retrieved September 1, 2022, from https://edps.europa.eu/data-protection_en

[2] Universal Declaration of Human Rights. (n.d.). United Nations. Retrieved September 1, 2022, from https://www.un.org/en/about-us/universal-declaration-of-human-rights

Integrating Citizen Media into Youth Work

Source: https://www.blackpast.org/

The protection of privacy was specifically recognized by the Council of Europe when the European Convention on Human Rights (ECHR) was signed in 1950 and became effective in September 1953. Article 8 of the ECHR is titled "Right to respect for private and family life" and states:

"1. Everyone has the right to respect for his private and family life, his home and his correspondence.

2. There shall be no interference by a public authority with the exercise of this right except such as is in accordance with the law and is necessary in a democratic society in the interests of national security, public safety or the economic well-being of the country, for the prevention of disorder or

crime, for the protection of health or morals, or for the protection of the rights and freedoms of others."[3]

Furthermore, the European Union recognizes the right to privacy in Articles 7 and 8 of the Charter of Fundamental Rights of the European Union (CFR) which was drafted in 2000 and became legally effective in December 2009:

> *"Article 7*
>
> *Respect for private and family life*
>
> *Everyone has the right to respect for his or her private and family life, home and communications.*
>
> *Article 8*
>
> *Protection of personal data*
>
>> *Everyone has the right to the protection of personal data concerning him or her.*
>>
>> *Such data must be processed fairly for specified purposes and on the basis of the consent of the person concerned or some other legitimate basis laid down by law. Everyone has the right of access to data which has been collected concerning him or her, and the right to have it rectified.*
>>
>> *Compliance with these rules shall be subject to control by an independent authority."[4]*

Digital privacy

The digital era brought new opportunities and challenges alike. When talking about privacy in a digital environment we usually use the term "digital privacy". Digital privacy includes the right to privacy and all its applicable definitions from the analogue world as well as data protection.

Digital privacy might be a confusing term because privacy as a legal term already covers all areas of application: It does not matter whether privacy is endangered in the real world or in a digital environment because its protection is applied independently of technology, place, or time. When talking about "digital" or "electronic" privacy we basically want to emphasize specific risks and dangers to privacy which originate in new(er) technologies like the internet, social networks, or new devices.

The European Union established two main rulesets which specifically protect privacy and data protection rights in digital or electronic environments: the ePrivacy Directive[5] (full title: Directive on Privacy and Electronic communications) and the General Data Protection Regulation[6] (GDPR). Both try to deal with internet-related privacy and data protection concerns, for example by demanding more transparency in the context of marketing or the tracking of personal data.

---

[3] European Convention on Human Rights. (n.d.). European Court of Human Rights. Retrieved September 1, 2022, from https://www.echr.coe.int/Pages/home.aspx?p=basictexts&c

[4] Ibid.

[5] Directive 2002/58/EC of the European Parliament and of the Council. (2002, July 12). European Parliament, Council of the European Union. Retrieved September 1, 2022, from https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A32002L0058

[6] Regulation (EU) 2016/679 of the European Parliament and of the Council. (2016, April 27). European Parliament, Council of the European Union. Retrieved September 1, 2022, from https://eur-lex.europa.eu/eli/reg/2016/679/oj

Integrating Citizen Media into Youth Work

Source: https://towardsdatascience.com/
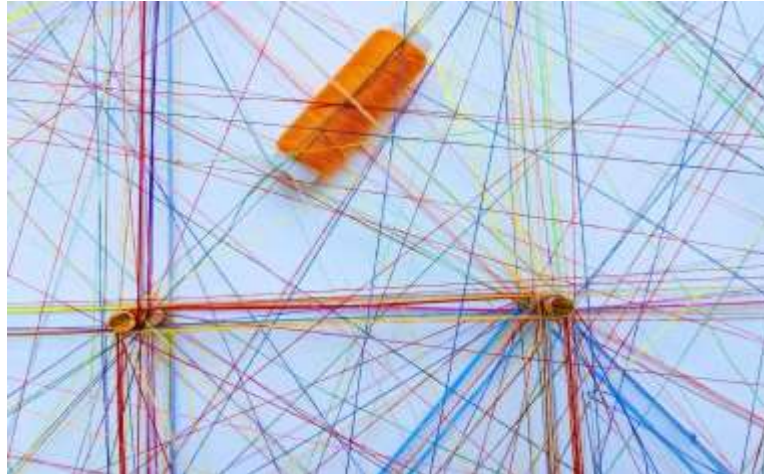
The right to privacy is a prerequisite to the free development of personality, as stated in Article 22 of the UDHR:

"*Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.*"[7]

Some member states of the European Union such as Germany or the Netherlands specifically recognize a right to personality in their respective constitutions, for example, Article 2 of the German constitution which states:

"*(1) Every person shall have the right to free development of his personality insofar as he does not violate the rights of others or offend against the constitutional order or the moral law.*"[8]

Other states such as France chose different means in their jurisdiction to protect the development of personality.

However, they all share a general conception of the importance of personality, its protection, and its intrinsic connection to privacy. Without the protection of privacy, a human being cannot develop and live freely.

Key concepts

According to the United Nations, **privacy is a human right**.

Privacy is the right to keep all information about yourself secret.

---

[7] Universal Declaration of Human Rights. (n.d.). United Nations. Retrieved September 1, 2022, from https://www.un.org/en/about-us/universal-declaration-of-human-rights

[8] Basic Law for the Federal Republic of Germany in the revised version published in the Federal Law Gazette Part III,. (2020, June 29). Federal Ministry of Justice. Retrieved September 1, 2022, from https://www.gesetze-im-internet.de/englisch_gg/englisch_gg.html#p0023

"Privacy" and "Data Protection" are not synonyms. Privacy refers directly to the personal space or sphere of an individual; data protection specifically refers to the protection of "any information relating to an identified or identifiable natural (living) person".

Additional resources

European Data Protection Supervisor: https://edps.europa.eu/data-protection_en

Council of Europe – Privacy and Security: https://www.coe.int/en/web/digital-citizenship-education/privacy-and-security

Video materials

Privacy & Security Online 101: https://www.youtube.com/watch?v=qZE45J-MIUg&list=RDCMUCsnGwSIHyoYN0kiINAGUKxg&start_radio=1&rv=qZE45J-MIUg&t=0

A Beginners Guide to Digital Privacy: https://www.youtube.com/watch?v=u8_9AQYLSbo

2.2 Copyright

When it comes to copyright, many people initially think of the media sector alone. Copyright refers to a much larger area: Works within the meaning of the law on copyright and related rights are all personal intellectual creations. Therefore, in addition to articles, books and texts, all artistic, but also some scientific and technical achievements are among the works protected.

In order to make the following easier to understand we provide a definition for the important terms relating to copyright right at the beginning.

Owner of the Copyright

The copyright owner is the creator of a product. This term thus includes authors, composers, choreographers, designers, painters, sculptors, inventors and programmers as well as other professional groups who have created a work as a result of productive and creative work. The owner has the right to decide on the exploitation of his work.

Item/Work

Copyright does not protect the idea, but only the work created through personal intellectual creation. In order for a work to be created, an owner is required. This gives his idea a form that can be perceived by the human senses. The form is not characterized by a random or natural arrangement, but clearly follows the will of the owner.

Intellectual property

Source: https://dsmiami.com/

Intellectual property refers to the protective rights for drafts, inventions and works. Alternatively, the term "intellectual property law" is used, which makes it clear that these are intangible, intellectual goods.

44

Licensing Agreements and Creative Commons

Anyone who creates content or a work is the owner of that work. If you want to make this work available to other people for use (e.g. to illustrate a blog text, to use in a piece of music, to use scientific work in your own bachelor thesis), license agreements help.

These contracts regulate who may use the work under what conditions, i.e. rights of use are presented. The most well-known license agreements for distributing self-created content under standardized rules are offered by the non-profit organization "Creative Commons"[9].

Without these license agreements, making your work available or sharing it becomes more complicated. If, for example, an image is placed on your own website and no information is given about possible use by third parties, the provisions that are already regulated in copyright law apply - a relatively complex matter.

The CC license agreements, on the other hand, regulate in a simple and direct way in which form content may be used (and of course do not exclude the legal protection that all authors enjoy anyway!) and do not violate any legal requirements. Of course, it is also possible to develop your own license agreements and apply them to your works - but whether these are legally fine is your own responsibility.

A basic distinction is made between the following four modules with CC licenses, which can be combined with one another and thus form the basis for the current six existing core licenses:

Module	Designation (en/de)	Explanation
BY	by	The name of the author must be mentioned
NC	NonCommercial	No commercial use of that work is allowed
ND	NoDerivatives	No editing/alteration of the work allowed
SA	ShareAlike	Once modified, the work must continue to be distributed under the same license

License	Statement of the CC Organization	Graphics
CC BY 4.0	This license allows others to distribute, remix and build upon your work, including commercially, as long as you credit the original work. This is the freest license they offer, recommended for maximum distribution and use of the licensed work.	
CC BY-NC 4.0	This license allows others to distribute, remix, enhance and build upon your work, but only non-commercially. And while new works based on your work must also include your attribution and be for non-commercial use only, those new works do not need to be licensed	

---

[9]Creative Commons. Retrieved September 1, 2022, from https://creativecommons.org/

Integrating Citizen Media into Youth Work

	under the same terms.	
CC BY-ND 4.0	This license allows others to redistribute your work, commercially or non-commercially, as long as it is done intact and in its entirety, and you credit it.	
CC BY-SA 4.0	This license allows others to distribute, remix, tweak, and build upon your work, including commercially, as long as you credit the original work and new works based on your work are released under the same terms. All new works based on yours will be under the same license, so they will be commercially available. This is the license used by Wikipedia, recommended for works for which incorporation of Wikipedia material or other works so licensed may be useful.	
CC BY-NC-SA 4.0	This license allows others to distribute, remix, tweak, and build upon your work non-commercially and as long as you credit the original work and new works based on your work are released under the same terms.	
CC BY-NC-ND 4.0	This is the most restrictive of the six core licenses. It only allows you to download and redistribute the work by stating your name, but no editing or commercial use.	

Source: https://www.pixsy.com/

Public Domain

The term public domain is used to describe a copyright-free state. So to make a piece of work freely available without any restrictions, it can be transferred to the public domain ("public property"). For this purpose, a special CC license was created with CC0:

License	Statement of the CC Organization	Graphics
CC0 1.0	The idea behind this is to create a possibility for the complete abandonment of all proprietary rights to a certain content. As with the 6 core licenses of CC, CC0 uses a private law declaration to relax standard legal protection. In the case of CC0, the protection is brought to zero,	Modul:

	thereby prematurely establishing the condition that occurs when the statutory protection expires over time.	⓪ Button: ⓪ PUBLIC DOMAIN

CC0 consists of a disclaimer and an unconditional license. The latter was specifically designed for countries like Germany where a waiver is not legally possible. In this case, the license acts as a rescue package, in which the usual CC conditions such as attribution are omitted and the work can be used as freely as possible under German law.

How to license my own product

Licensing takes place in two steps:

1. Deciding which license I would like to use
2. Making the license conditions visible

How do I use third-party works that are CC-licensed?

Before using any content/work created by someone else, the rights of use for the content/work to be used must be clarified. Since the BY attribute is always specified, with the exception of CC0 works, the following information must always appear under the work used, insofar as it is technically possible:

- Attribution, i.e. the name of the author (pseudonyms are permitted and e.g Wikipedia common)
- Title of the work (if available)
- Link to the page of origin of the work (if not available to the author)
- License abbreviation used (e.g. CC BY-ND 3.0) or suitable button
- Link to the license certificate (e.g. https: //creativecommons.org/licenses/by-nc/4.0/en/deed)

Where can I find CC works?

- All Wikipedia content is under a CC license
- There are CC platforms or commercial media platforms that offer CC functions (e.g. Flickr: https://www.flickr.com/creativecommons/)
- Search engines: https://search.creativecommons.org/ (it is also possible to set the "rights of use" under search options on Google)

Integrating Citizen Media into Youth Work

Source: https://www.prestigeonline.com/

What else needs to be considered?

It is possible for someone to license works under CC but have additional terms. Therefore, in the case of previously unknown sources, you should always check exactly which conditions actually have to be met! It can happen, for example, that use in videos is explicitly prohibited. Works that do not use a CC but still say "free" do not necessarily have to be free. Each license text should be read carefully, especially in the case of "Royalty Free" content.

Key concepts

Copyright refers to the legal right of the owner of intellectual property. In simpler terms, copyright is the right to copy.

Creative Commons is a non-profit organization that helps overcome legal obstacles to the sharing of knowledge and creativity to address the world's pressing challenges.

Royalty Free is not always free.

There are numerous websites that provide material with a **creative commons license**. Such as Unsplash, Pexels, Freemusicarchive and even Wikipedia.

Additional resources

What is Copyright? https://copyright.gov/what-is-copyright/

Creative Commons: https://creativecommons.org/

Video materials

Understand Copyright, Public Domain and Fair Use: https://www.youtube.com/watch?v=XzzkSZ0Jrko

How does Copyright law work: https://www.youtube.com/watch?v=ho8QEJSF3YA

Integrating Citizen Media into Youth Work

2.3 Security in a Digital Environment

Nowadays, the technical definition of a digital environment usually refers to digital and electronic systems that are integrated, connected, and accessible via the world wide web or other online accesses. For digital citizens, however, digital environments are often defined by contexts and are experienced as connected online spaces, enabled by technology and digital devices[10].

Premise of digital environments

Digital environments can be used to raise awareness for human rights or issues concerning the civil society by connecting each other and expressing your opinion. Digital citizens access digital environments with the help of digital devices such as smartphones or laptops. They gain access to different elements of digital environments which serve different functions.

However, the secure participation of all digital citizens in social and communication environments is connected to a necessary degree of media literacy.

To experience digital citizenship, communication and social services within the digital environments are most important, for example, websites, social network platforms or messengers. The United Nations Educational, Scientific and Cultural Organization states in its report on "Culture in the Digital Environment":

"This includes the ability to critically analyse the variety of information we are subject to (that is, audio-visual content), to form autonomous opinions, to be actively involved in community issues and to master new forms of social interaction."[11]

---

[10] Handbook of Research on Educational Design and Cloud Computing in Modern Classroom Settings", p. 79, 2017, Yannis Kotsanis (Doukas School, Greece), ISBN13: 9781522530534

[11] Octavio Kulesz, Culture in the Digital Environment, published in 2017 by the United Nations Educational, Scientific and Cultural Organization, 7, place de Fontenoy, 75352 Paris 07 SP, France from https://en.unesco.org/creativity/sites/creativity/files/dce-policyresearch-book2-en-web.pdf

Integrating Citizen Media into Youth Work

Source: https://www.forbes.com/

Since digital environments tend to rapidly change their interfaces, accesses, functions, and behaviours, it is important to actively include them in formal and non-formal educational processes for people of all ages.

Risks of digital environments

The digital environment poses risks to digital citizens of all ages and with the rise of social network sites and instant messengers, privacy issues seemingly appear more often than ever.

> "*In 2020, over 3.6 billion people were using social media worldwide, a number projected to increase to almost 4.41 billion in 2025.*"[12]

If these services are used in an inconsiderate way, the user can suffer social, financial, emotional, professional, or legal consequences. The following list provides the most relevant privacy concerns in relation to social network sites:

- **Loss of Data Sovereignty**: The loss of your ability to control the processing of your personal data
- **Lack of Transparency**: The lack of your ability to be informed about the handling of your personal data
- **Wrong Perception of Benefits**: A situation in which the perceived benefit of revealing bits of your personal data seems to be larger than the perceived risk of sharing information on an online platform
- **Relaxed behaviour**: The underestimation of the consequences that sharing personal data might cause
- **Permanency of information:** The fact that your personal information is likely to be permanently available online (related to the "right to be forgotten" in the European Union)
- **Profiling**: The threat of a profile being created about you by using available personal information and/or meta-data, for example in the framework of targeted advertisement

Nowadays, one of the biggest threats is the relaxed behaviour on social network sites like Facebook, Twitter, Instagram or TikTok. Each of these sites offers a varying degree of privacy. Sites like Facebook oftentimes force their users to use their real names or else their accounts could be closed, while other social network sites encourage the usage of pseudonyms. However, every social network site can potentially provide enough personal information to make you or others identifiable, for example by using the same profile pictures in different networks, by posting pictures with recognizable environments or by sharing location information with your profile.

In 2020, the US-American satellite internet retailer "Viasat Savings" conducted a survey among 1000 adult US-American citizens, asking how many people on social network sites kept their profiles private:

> "*Turns out, it's evenly split: nearly 50% of the people we surveyed keep their accounts in private mode, while the remaining half chose to be public. According to Kyrsten Holland, internet expert*

---

[12] Dixon, S. (2022, August 22). Number of social media users worldwide from 2018 to 2022, with forecasts from 2023 to 2027. Statista. Retrieved September 1, 2022, from https://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/

Integrating Citizen Media into Youth Work

with Viasatsavings.com, "The young and the old have one thing in common: people 18–24 and 54+ are the age groups most likely to make their social media accounts public."[13]

But even when keeping your profile private, the most important social network sites are owned by private companies with the intention to realize profits. Therefore, they usually reserve the right to use, combine (especially valuable if they own multiple services, for example, Facebook, Instagram, and WhatsApp) and/or sell your personal information – that you willingly provided – to other companies which then can aim their advertisement (including political campaigns) towards your interests.

Source: https://theconversation.com/

At the same time, experience teaches us that no company can be trusted with keeping your private data stored safely all the time. All major social network sites fell victim to data leaks in the past:

Instagram, TikTok, YouTube: "The security research team at Comparitech today disclosed how an unsecured database left almost 235 million Instagram, TikTok and YouTube user profiles exposed online in what can only be described as a massive data leak."[14]

Facebook: "The UpGuard Cyber Risk team can now report that two more third-party developed Facebook app datasets have been found exposed to the public internet. One, originating from the Mexico-based media company Cultura Colectiva, weighs in at 146 gigabytes and contains over 540 million records detailing comments, likes, reactions, account names, FB IDs and more."[15]

Twitter: "A quarter of a million Twitter users have had their accounts hacked in the latest in a string of high-profile security breaches at internet firms. Anonymous hackers may have been able to gain access to

---

[13] https://www.viasatsavings.com/news/blog/are-more-people-public-or-private-on-social-media/

[14] Winder, D. (2020, August 19). 235 Million Instagram, TikTok And YouTube User Profiles Exposed In Massive Data Leak. Forbes. Retrieved September 1, 2022, from https://www.forbes.com/sites/daveywinder/2020/08/19/massive-data-leak235-million-instagram-tiktok-and-youtube-user-profiles-exposed/?sh=702567da1111

[15] UpGuard Team. (2019, August 3). Losing Face: Two More Cases of Third-Party Facebook App Data Exposure. UpGuard. Retrieved September 1, 2022, from https://www.upguard.com/breaches/facebook-user-data-leak

Integrating Citizen Media into Youth Work

around 250,000 accounts on the social networking site, including usernames, email addresses and passwords."[16]

The following advice should be followed when dealing with privacy issues in a digital social or communication environment:

- Always follow the principles of data avoidance and data minimization: Never provide personal data and if you must, provide as less as possible (related: always activate as many privacy protection settings as possible)
- Never upload content (for example photos or videos) that you do not own the rights for
- Never share other people's personal information or data (for example private photos, videos or messages) without their explicit consent
- Always verify friend or family requests offline
- Always report suspicious users that try to convince you to share your personal information – others might not be as smart!

A 2012 German study on digital privacy[17] shows that especially young users take a very individual approach to their digital privacy. They often participate in digital social and communication environments in a tug-of-war between their need for social participation and their fear of their privacy. The study identifies three user types with different privacy strategies:

- **The revealing persons**: This is the smallest group among the study subjects. They are characterized by having open privacy settings in their online accounts while sharing a lot of personal information at the same time. There are relatively more revealing persons among younger people and among people with a lower standard of formal education. The study suggests that this group either voluntarily shares their data, or that they lack the competence and awareness for secure privacy settings.
- **The cautious persons**: This group of people has comparatively restrictive privacy settings and is shying away from sharing personal information. They are the antipole to the revealing persons. Although they frequently visit their preferred social network, they probably do not want to miss out on important social information.
- **The privacy managers:** This group of people is continually active in terms of posting status updates and comments on social networks. They possess a vast network of contacts and know many of them in real life as well. They seem to be experts in privacy in a digital environment and can weigh up their sharing habits against the protection of their privacy.

The study concludes that potential threats to privacy barely affect the user's behaviour. Interestingly, the principles of digital citizenship itself are not actively sought out.

---

[16] Jones, C. (2013, February 2). Twitter says 250,000 accounts have been hacked in security breach. The Guardian. Retrieved September 1, 2022, from https://www.theguardian.com/technology/2013/feb/02/twitter-hacked-accounts-reset-security

[17] Schenk, M., Niemann, J., Reinmann, G., & Roßnage, A. (2012). Digitale Privatsphäre: Heranwachsende und Datenschutz auf Sozialen Netzwerkplattformen. Schriftenreihe Medienforschung Der Landesanstalt Für Medien Nordrhein-Westfalen Band 71. Retrieved September 1, 2022, from https://www.medienanstalt-nrw.de/fileadmin/lfm-nrw/Forschung/LfM-Band-71.pdf

Integrating Citizen Media into Youth Work

Tips on user-related risks

- **Be careful with unknown sources:** Never click on links or attachments from unsolicited e-mails or other messages on any device.
- **Have good password management:** Use a password manager (for example KeyPass) to create safe passwords and securely store these passwords. Never use the same password twice.
- **Reduce the usage of personal information to a minimum:** You should always reconsider if unsolicited sharing of personal information and data in a digital environment is necessary, for example on Social Networks. There is usually no benefit in doing so, but it can harm you later, for example by being a victim of social engineering attempts.
- **Avoid scams:** Learn not to trust strangers on the internet or on a phone call. Social engineering in a digital environment is especially dangerous to older people, for example, the infamous grandparent scam. Inform yourself and others and make sure that you **never** share personal data and information over insecure digital channels, such as unencrypted emails, messenger chats or telephone calls.

Source: https://datainnovation.org/

Key concepts

Applying **data avoidance** is the safest way to keep your personal data secure.

Facebook may use your data to personalize my experience according to its terms of service.

Identity theft is a major threat to inexperienced social media users.

One of the biggest threats is the **relaxed behaviour** on social network sites like Facebook, Twitter, Instagram or TikTok. Each of these sites offers a varying degree of privacy.

Additional resources

Facebook Data Leak: https://www.upguard.com/breaches/facebook-user-data-leak

Twitter hacked accounts: https://www.theguardian.com/technology/2013/feb/02/twitter-hacked-accounts-reset-security

Video materials

How Facebook tracks your data: https://www.youtube.com/watch?v=JAO_3EvD3DY

Data, social media & privacy: https://www.youtube.com/watch?v=frTz5hL3z2U

Integrating Citizen Media into Youth Work

2.4 Security risks

We are dealing with different devices to take part in a digital environment every day, for example, smartphones, desktop PCs, or ATMs. Hardware is the term used to describe the physical components of these devices. While the hardware itself can be a critical vulnerability, security measures were primarily taken for software and user issues.

Source: https://unsplash.com/

Introduction to Hardware

The combination of multiple hardware components makes our devices function:

- The CPU (Central Processing Unit) is responsible for carrying out the various commands and calculations necessary for the proper function of our devices. You will find a CPU in your smartphone, your laptop, desktop PC or tablet, for example.
- The GPU (Graphics Processing Unit) is responsible for any graphically demanding processes, such as video streaming or video games. High-workload GPUs require a high amount of power and can process even complex and lengthy calculations in a short amount of time.
- The HDD (Hard Disk Drive) and the SSD (Solid State Drive) are storage devices. They are used to save data or software. Their difference lies in their architecture: HDDs are using magnetic storage technology, while SSDs and all mobile devices are using flash memory technology.
- The Motherboard or mainboard is the core piece of every computer or mobile device. It connects all electronic components of the device.
- The RAM card (Random Access Memory) is a form of computer memory. The device stores the currently executed programs, program parts and data in the RAM. The RAM's access speed and the size of its storage capacities can drastically improve a device's speed.

Integrating Citizen Media into Youth Work

Introduction to software

Software refers to all kinds of programs or apps that we can install on our devices, like LibreOffice Writer, the VLC player, or your personal banking app. While the hardware is responsible for performing the work, we can use software to determine the task that our devices should do.

There are different types of software for different purposes:

- System software refers to all programs and data that are used to control the processes that make a computer work. System software is intricately connected to the hardware of the respective device and controls the usage of resources; therefore, these provide the infrastructure of the computer. Examples of system software are:
  - operating systems, like Linux, Windows, Android, or iOS
  - device drivers for external hardware such as printers or speakers.

- Application software refers to all programs that perform specific tasks for the users which are not related to system or utility software. All modern devices can execute a range of different application software:
  - Media players, for example, the VLC player
  - Word processors, for example, LibreOffice Writer
  - Editing software, for example, Adobe Premiere Pro
  - Email clients, for example, Mozilla Thunderbird
  - Web browsers, for example, Mozilla Firefox.

  Application software can either be installed by the user which in most cases works by downloading the program data from an online source or are pre-installed and bundled with certain devices such as smartphones.

- Utility software refers to software that supports the infrastructure, operating systems or application software with additional functions. Utility software is often integrated into operating systems with some of them working in the background, therefore the distinction between system software and utility software is always not clear. Typical examples of known utility software are:
  - Anti-virus programs
  - Data recovery programs
  - File managers.

55

Source: https://towardsdatascience.com/

Threats to hardware and software

As we determined in the previous modules, we must pay special attention to our personal data and information. The benefits and reliefs of carrying out many tasks or everyday life routines online may threaten our privacy, for example:

- You might be sick and want to visit a doctor. You search for a specialized doctor using Google on your smartphone. You then proceed to call the doctor, using your smartphone and make an appointment, which you save in the calendar app of your smartphone. On the day of the appointment, you use your smartphone to buy a tram ticket and Google maps to reach your destination. After the appointment, you visit the nearest pharmacy and buy prescribed medicine by using Google Pay with your smartphone.
- You search for interesting people on the dating app Tinder. After chatting for a while with an interesting person, using your smartphone, you exchange your e-mail addresses. You use an e-mail client app on your smartphone and after a while, you exchange your phone numbers. You proceed to use WhatsApp and call each other from time to time. Finally, you meet for your first real-life date. The calendar app on your smartphone reminds you of your date and you use PayPal on your smartphone to pay for the movie tickets. Later at night, you use your smartphone payment options to pay for drinks at the bar, before saying goodbye to each other and calling an Uber to go home.

As the examples show, we often enough use one and the same device for different purposes, while sharing and storing sensitive, personal information. If somebody gains access to this device, they easily get to know or at least reconstruct the most intimate details of your private life.

1. Hardware risks

As technology advances, designing hardware components becomes more and more complex. A recent example from 2018 showcases two examples of critical hardware vulnerabilities: "Meltdown" and "Spectre" both exploit vulnerabilities in modern CPU chips and can be used to access data in programs and operating systems. The vulnerabilities can be exploited in smartphones, desktop PCs and basically every

Integrating Citizen Media into Youth Work

device that uses one of these CPU chips. There are other examples of attacks on hardware components, e.g. "RAMbleed", but they are usually difficult to execute and require specific prerequisites.

While there are ways to protect yourself from these kinds of vulnerabilities the greatest threat to your hardware is direct access. While it is not likely that your desktop PC at home will be accessed by an attacker, it is easy to lose a USB stick or your smartphone (not always dependent on negligence by the user – expensive smartphones attract thieves, for example).

2. Software and network risks

Software and network risks can be a threat to the security of your whole device. They often result either from software bugs (e. g. the programmers made a mistake while creating the software), from online attacks and/or from different types of malware (software that intentionally acts against the interest of the user by harming the computer), including viruses, worms, trojans, spyware or adware.

Source: https://eufordigital.eu/

Key concepts

Sharing geolocation data puts privacy in danger.

Users themselves are often responsible for **security leaks**.

The **hardware** is responsible for performing the work; we can use **software** to determine the task that our devices should do.

Additional resources

What is hardware security: https://www.spiceworks.com/it-security/vulnerability-management/articles/what-is-hardware-security/

Software security: https://www.techopedia.com/definition/24866/software-security

Video materials

Computer Basics: https://www.youtube.com/watch?v=vG_qmtdBPTU

Types of Cyber Attacks: https://www.youtube.com/watch?v=Dk-ZqQ-bfy4

Integrating Citizen Media into Youth Work

2.5 Importance of digital safe spaces for marginalized groups

While digital privacy is something we should all prioritize, it's especially important to those already facing discrimination or persecution offline. For marginalized groups, the ways in which data is collected and often shared with third parties can put their lives in danger.

For members of the LGBTQ+ community — and particularly people living in ultra-conservative societies — digital footprints pose a significant risk. When a person visits a site about transitioning gender or downloads a queer dating app, this data can be collected by third parties and compiled with other data, such as IP address and device information, to form a profile on that person. This information can then either be bought or seized, often legally, by authorities and used to identify LGBTQ+ people, including those who have not made their sexual or gender identity public.

This has been the case in Egypt, where police have used apps[18] like Grindr to track, arrest and sometimes even torture gay people[19]. Evidence suggests that the geolocation tracking features on these apps have led to some of these arrests, causing campaigners to warn against their use. Meanwhile in Russia, Tinder is required to store its user data (including messages and pictures) on local servers[20]. Given Russia's long-standing persecution of the LGBTQ+ community, it's alarming that authorities have jurisdiction over this data.

Breaking encryption is even more dangerous for vulnerable communities in other parts of the world who are subject to prosecution on the basis of religion, ethnicity, residency status, sexual orientation and gender identity. Those deemed to be criminals could be subject to prison, torture, or even the death penalty.

It's in everyone's best interests to protect their privacy online, but for marginalized groups, it can literally mean the difference between life and death. Just as designing with accessibility in mind has increasingly become the norm to avoid excluding the visually impaired and those with disabilities, tech companies must consider the safety of marginalized users of their products. Privacy and app security must form an integral part of a product's build and ensure the safety of marginalized groups from the get-go.

Forms of threats people from marginalized backgrounds are often exposed to

Doxing

Doxing or doxxing is the practice of gathering and publishing personal or private information about someone on the internet. It comes from the word 'document'/'dox' and emerged as a revenge tactic in the 1990s hacking culture. Methods for obtaining information about the person being doxed range from

---

[18] Brandom, R. (2018, August 25). Designing for the Crackdown. The Verge. Retrieved September 1, 2022, from https://www.theverge.com/2018/4/25/17279270/lgbtq-dating-apps-egypt-illegal-human-rights

[19] Egypt: Security Forces Abuse, Torture LGBT People. (2020, October 1). Human Rights Watch. Retrieved September 1, 2022, from https://www.hrw.org/news/2020/10/01/egypt-security-forces-abuse-torture-lgbt-people

[20] Jowitt, T. (2019, June 5). Tinder Ordered To Store User Data Within Russia. Silicon: Technology Powering Business https://www.silicon.co.uk/mobility/mobile-apps/tinder-data-russian-watchdog-260387.

using publicly searchable databases, social media platforms such as Facebook and hacking personal accounts.

Doxing may be carried out for various reasons, including to aid in legal investigations or for use in business analysis, however, in the context of cyberbullying, doxing is used for the purposes of coercion, online shaming, extortion and even vigilante justice. It is often associated with use by online 'mobs' who are seeking to intimidate or threaten the victim by making them fear for their personal safety and security. Sometimes, perpetrators can use the threat of leaking personal information in order to manipulate or potentially blackmail someone into doing or saying things they don't feel comfortable with.[21]

Account hacking

Cyberbullies can hack into a victim's social media accounts and post abusive or damaging messages. This can be particularly damaging for brands and public figures.

Corporate attacks

In the corporate world, attacks can be used to send masses of information to a website in order to take the website down and make it non-functional. Corporate attacks can affect public confidence, damaging business reputations and in some instances, forcing them to collapse.

Harassment

When someone is being harassed online, they are being subjected to a string of abusive messages or efforts to contact them by one person or a group of people. People can be harassed through social media as well as through their mobile phones (texting and calling) and email. Most of the contact the victim will receive will be of a malicious or threatening nature.

Source: https://www.peakpx.com/

---

[21] Doxing. (n.d.). The Cybersmile Foundation. Retrieved September 1, 2022, from https://www.cybersmile.org/advice-help/doxing

Integrating Citizen Media into Youth Work

Netiquette

Netiquette exists to help people to communicate more effectively whilst online and to avoid unnecessary misunderstandings and potential conflicts. Without a sound understanding of netiquette, you run the risk of displaying abusive or cyberbullying type behaviour without even being aware of it. Netiquette is a new word and concept for some of us, but a basic understanding of netiquette is important for everybody that uses the internet.

Written communication takes place without the benefit of body language, tone of voice or facial expressions, which means there can be uncertainty about what someone is *really* saying.

This is why most websites and social media platforms where users can communicate in this way have accepted rules of behaviour. These codes of practice have been developed to ensure people are able to communicate clearly and avoid misunderstandings (see our examples of good netiquette for more in-depth information and examples of acceptable online behaviour).

Each website, whether a discussion board, social media platform or forum will have their own rules about how to use its platform responsibly – so always read them before you start posting!

Netiquette golden rules[22]

Use the following golden rules for good netiquette to keep things positive online!

- **Respect people's privacy** –If someone isn't comfortable sharing information with you, try not to push or pressure them into doing so. Also, never share other people's personal information such as addresses, phone numbers or emails without permission as this can be considered doxing.
- **Be mindful of your language** – Be aware of the language you use online. Although you might believe it to be funny or harmless, another person might take offence to it or find it upsetting.
- **Choose your emojis carefully** – Emojis or emoticons have now become a recognized language in their own right! Make sure that if you use emoticons, you are using one that is appropriate for the emotion you are trying to convey – they can easily change the context of an entire conversation.
- **Respect others' views** – The beauty of the internet relies on varying and diverse opinions and beliefs. Allow others to share their views without the conversation becoming heated or turning into an argument – regardless of your personal opinion!

How can marginalized people increase their digital privacy?

It's important to recognize that for many in marginalized communities, social media and other online forums provide a place where people can explore their identity and form a community with others like them. Safety should not mean having to come offline. Thankfully, there are other privacy precautions people can take.

---

[22] Netiquette. (n.d.). The Cybersmile Foundation. Retrieved September 1, 2022, from https://www.cybersmile.org/advice-help/category/netiquette

Integrating Citizen Media into Youth Work

When using social media, don't post your live location or give away your home or work address. Even better, make your social media accounts private so that authorities don't have a window into your private life.

Switch to a privacy-focused browser like Mozilla Firefox. Firefox blocks third-party trackers by default which will help stop brokers from getting hold of your browsing data. Similarly, switching to a search engine like DuckDuckGo will help keep your data private. Unlike Google, DuckDuckGo doesn't use cookies or store information such as your browsing history or IP address. If it's not stored at all, it can't get into the wrong hands.

If the cyberbully is sending you messages of a threatening nature or you have reason to be worried about your safety, you should contact law enforcement. They will be able to help you with your immediate safety and give you advice on what to do going forward.

Source: https://www.darksky.org/

Key concepts

For marginalized groups, the ways in which data is collected and often shared with third parties can put their lives in danger.

Cyberbullying: people from marginalized face different forms of cyberbullying such as doxing, harassment or hacking more often.

Netiquette: describes rules of conduct for the digital space.

Privacy settings are the key: Switch to a privacy-focused browser like Mozilla Firefox.

Don´t share your (live) location on social media.

Additional resources

Are marginalized communities being censored online:
https://www.forbes.com/sites/janicegassam/2020/05/24/are-marginalized-communities-being-censored-online/?sh=34fc691f7a45

Integrating Citizen Media into Youth Work

Safety in marginalized groups: http://www.patientsafety.manchester.ac.uk/research/themes/safety-marginalised-groups/

Video materials

What is doxing? https://www.youtube.com/watch?v=Yw_VQnyQ7jY

What is cyberbullying and how to defend it: https://www.youtube.com/watch?v=5wjKb4DAhI4

Reflection

What personal practices do you adopt to protect yourself from online risks?

Evaluation quiz no.2

1) Social networks have huge privacy risks because:
   a) One of the biggest threats is the relaxed behaviour on social network sites like Facebook, Twitter, Instagram or TikTok.
   b) You can´t access the privacy settings.
   c) You have to pay to change your privacy settings.

2) Privacy is:
   a) A synonym for data protection.
   b) Someone's ability to be in a state of no company and no observation, or in short: it is the right to be let alone.
   c) Not a human right.

3) ……………….. is a right that concerns mainly the personal protection of one's own and others' online information, while security is related more to one's own awareness of online actions and behaviour.
   a) Security
   b) Privacy
   c) Copyright

4) Data protection refers to the protection of any information relating to an identified or identifiable:
   a) Dataset.
   b) Company.
   c) Natural (living) person.

5) ………………… refers to the legal right of the owner of intellectual property.
   a) Privacy
   b) Copyright
   c) Huma right

6) Which of the below is the least restrictive Creative Commons license?
   a) CC BY 4.0
   b) CC BY-SA 4.0
   c) CC BY-NC-ND 4.0

Integrating Citizen Media into Youth Work

7) What is the safest way to keep your personal data secure?
   a) Applying data avoidance.
   b) Creating fake accounts.
   c) Accepting all cookies.

8) Which of the below is the most privacy-focused browser?
   a) Google Chrome.
   b) Microsoft Edge.
   c) Mozilla Firefox.

9) What do you put in danger when sharing your geolocation data?
   a) Your security.
   b) Your hardware.
   c) Your privacy.

10) ………………. is the practice of gathering and publishing personal or private information about someone on the internet.
   a) Hacking
   b) Doxing
   c) Harassment

Integrating Citizen Media into Youth Work

Module 3. Young People & Media Identity

Learning Objectives

The key goal of this module is to promote the empowerment of European youth, in particular those in situations of vulnerability, by offering a better understanding of their media identity construction.

Upon completion of this Learning Unit, participants will be capable of and assist others to:

- Recall the basic elements that aid to define identity from a sociocultural point of view and the difference between narrative and media identities.
- Remember the phases and complexities involved in the developing process of media identity during youth.
- Have a better understanding of the narrative practice and cultural consumption, as well as their influence on the development of youth identity.
- Acquire knowledge of the young individual's culture of reference and better comprehension of cultural roots influence on own media identity.
- Achieve a greater understanding and responsiveness to social, ethnic, linguistic, and cultural diversity.
- Analyze dominant narratives versus narratives from the margin and their influence on their own media identity.
- Apply media competence to evaluate the influence of different types of narratives on own opinions, likes, and personal goals
- Generate a healthier approach to youth management of self on social media.

Specific objectives:

- Learn to elaborate own cultural diet (both at analogical and digital levels) to developing of healthy cultural consuming habits.
- Identification and recognition of dominant narratives (stock and concealed stories) and alternative narratives (resistance and transformational stories) to promote critical thinking and interculturality and allow reflection about own identity development
- Apply media competence to explore social narratives to better understand other groups' cultures and history and enhance empathy with out-group members.
- Analyze one's own life story in their social context and take advantage of digital media to re-signify it.
- Create biographies using media knowledge and digital skills to share with others the personal identity, thus, accomplishing sociocultural and psychosocial homeostasis.

Introduction

Why is so important for young people to understand media and make healthy use of media content? According to the theory of narrative identity, the construction of the idea of ourselves starts in early adolescence and develops from late adolescence through young adulthood (Ergün, 2020). This is a long and complex process toward maturity that started with expanding their social relations in preadolescence and concludes with the transition to independence when approximately people reached their legal age. Erik Erikson (1994) believes that adolescence is a critical period of identity formation, in which the

64

individual overcomes uncertainty, becomes more self-aware of their strengths and weaknesses, and is more confident in their own unique qualities. Precisely, for this reason, adolescence is a time when a significant part of our behaviour is oriented towards who we would like to be, which serves as a booster for the development of identity (Erikson, 1994; Esteban-Guitart *et al.*, 2010; Habermas & Köber, 2015; Reese *et al.*, 2017). In addition, there is solid evidence that narrative identity is a source of resilience for adolescents (Reese *et al.*, 2017), and it may also be a special source of resilience for individuals from specific cultural groups.

Source: https://www.digitaladventures.com/
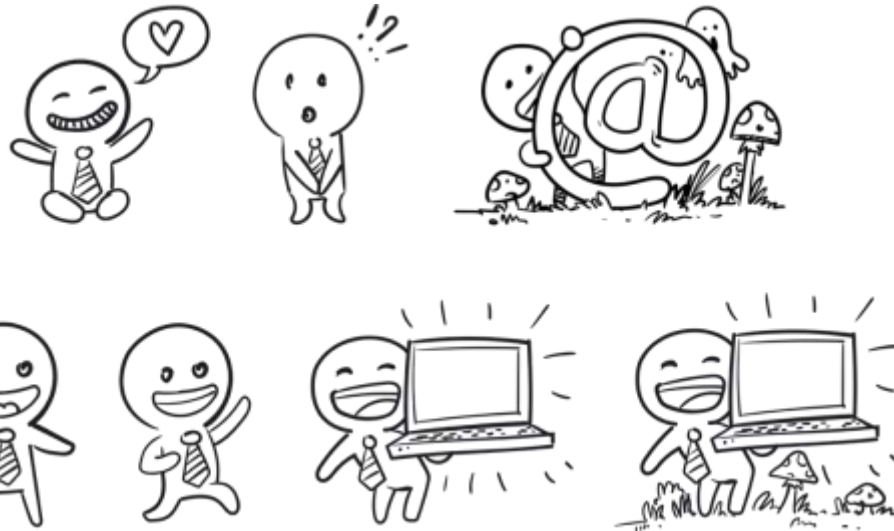
In this module, we are going to learn about the intricacies of media practices and media content in connection to individuals´ social participation and identity, and how these have a direct influence on what we think that we are and what others believe about us based on the information we disseminate in social media. Remember that Media Alphabetization is defined as the combination of knowledge, skills, and attitudes needed for the full and healthy development of individuals´ autonomy in their interaction with mass media and new digital media (Ferrés Prats & Piscitelli, 2012).

The module is divided into five different topics and each one has several subsections. The first topic, "Narrative construction of the Self and Media Literacy," is a theoretical one with the purpose of setting the fundamentals for the practical approach that will be provided about the following topics. This way, we can come back anytime to our theoretical framework making specific connections between it and the educational practices offered in the other topics of the module. We take a constructivist perspective in the presentation of this unit. From topics two to five, we will present themes with fewer descriptions since they have been previously introduced and we will always keep in mind that our overall goal is to enrich your practice as a youth worker.

3.1 The Narrative Construction of The Self and Media Literacy

To better understand what identity means and how each of us comes to this idea of self, we take a sociocultural self-approach, according to which the conditions within an individual's environment influence the experiences which they draw upon to construct the self (Benninger & Savahl, 2017). The "sociocultural self-model" builds on this theory to describe the transactional relationships between individuals and their environment. According to this, Individuals and structures influence one another in an ongoing cycle whereby individuals shape their different selves in response to their social and cultural experiences. While the self is shaped by cultural experiences, new sub-cultures can simultaneously arise in the form of the interactions of the individual selves within them (Adams & Markus, 2004). As new patterns emerge, cultural norms, meanings, and identities influence and support the new patterns. In Social Psychology, Benninger and Savahl write that the conscious component of the 'self' is commonly referred to as the *self-concept* or *self-identity*. The self-concept is defined to be a construct created as a reflection of a child's interaction with their social environment and the way children think about themselves their abilities and attributes (Kenny & McEachern, 2009). In sum, personal identity is to know who I am, where I am going in life, and what my place is in society. The identity provides us with the required psychological stability to complete the transition from depending on others to depending on oneself.

Source: https://www.socialstudies.org/

Today, youth social interactions impacting identity are also developed in the media environment.

No one can deny that in today´s world this social interaction is also developed in the media environment and, particularly for young people, this process is mostly conducted on social media. Therefore, it seems natural that one should learn about digital media since their content are influencing the way we think and, at the same time, we can also create media content that comes from our reflections and define ourselves to others through self-presentation. In this section, we will decipher this process, its parts, and the consequences for each of us.

Integrating Citizen Media into Youth Work

The concept of self: Who am I?

However, we must first understand the concept of self to come to a definition of the identity of a given "self." The neurologist Antonio Damasio ensures us that the evidence about the existence of a subject, a "self," is unambiguous and conclusive. Nonetheless, **the self is a process, not a substance**. This means that the "self" is something we cannot grasp or hold since we are not referring only to our physical body but to something else beyond the materiality of a human being. Therefore, we can only try to describe the "self" at a specific point in time. For instance, every time we are conscious ("we" as individual subjects), we are in the presence of what we call subject; most specifically, when we think about ourselves to tell others about ourselves. We have seen that this subject can be approached from two angles: the material self, or "subject as an *object*" that Damasio (2010) defines as a dynamic collection of neural processes, focused on the representation of the living body, which find expression in a dynamic collection of integrated mental processes; we could say that this is the physical expression of the self. Then, there is the "self as *subject*," much less concrete and difficult to capture than the other. In essence, the second "self" is the subject that knows and whose appearance was one of the most crucial moments in our biological evolution as species. The "self as a *subject*" is stacked about the "self as an *object*" in a continuous and progressive form, that generates a whole of neuronal processes, which in turn create a stratum of mental processing. In summary, Damasio believes that **subjectivity** is a necessary condition for the important development of mental functions of the human being, such as memory and reasoning, as well as for the accomplishment of language, the previous step for human reason. **Subjectivity is possible thanks to the feeling of himself that each subject can experience** or, in other words, the fact of being conscious of our existence. Subjectivity is, on the other hand, the source of creativity and the basis on which elementary human feelings can develop, specific feelings like love and friendship. Creativity is the key attribute when the individual becomes a **prosumer** in digital media, meaning the one that not only consumes information but also produces information through his/her media communications.

Several authors seem to agree with Damasio that the conformation of a mind with consciousness was a fundamental step in human evolution. The evolutionary leap that propelled us from our basic animal nature to a higher level of development. In other words, thanks to our intelligence we can consciously determine our individual actions, influence the organism and, when interacting with the outside world, modify it. Fernando Broncano (2013) explains that consciousness gives the subject the ability to express the self-determination of one's cognitive state in a single statement. This is a practical and basic knowledge of one's subjectivity, which becomes "objective" (real and logical) when communicating it. In this sense, the Spanish philosopher agrees with Christine Korsgaard who writes about the reflective self. For Korsgaard (1996, p. 100), the act of the thinking mind is a source of 'self-consciousness' because it forces us to have a *conception* of ourselves. This is why we conclude that learning to think critically and make healthy use of digital media will in turn provide us with a strong and consciously created personal identity.

Nonetheless, before getting into a dialogue with others through digital media, we should understand that consciousness is also a conversation with us. This notion of internal dialogue in the individual´s mind is capital for Mikhail Bakhtin. In the opinion of this Soviet literary critic, philosopher, and schoolteacher, this effort of consciousness about oneself implies the possibility of differentiating between the personal inner world and the same individual in the form of an interpersonal relationship.

Integrating Citizen Media into Youth Work

For Paul Ricoeur (2004), a French philosopher, *change* is also a key dimension of identity that is presented with all the drama for the human being in the history of the individual embroiled in the countless stories of others. Ricoeur also reminds us that "change" is the central phenomenon of the tragic action that the ancient Greek thinker, Aristoteles, calls *metabole*. It has a character of temporality that regulates the extension of the theatrical play and builds the emotional response of the viewer to that specific story, the fear, and the compassion, all the emotions cause in the audience. Hence the constant narrative use of "change" has transformed the meaning of the term into the dimension of reality to endow it with the mysticism that transpires today. However, discussions about identity, argue Fernando Broncano (2013), have their origin in the experience of change in bodies, in character and reactions of people, and also in the great commitment to the life of individuals.

> *In the experience of change, the phenomenological level, the self-identity and the self-identification with which each person refers to themselves are present in its social form, in particular in its legal-moral form, and are present in the changes to which people are submitted by real or potential scientific and technological developments.* (Broncano, 2013, p. 167)

As a result of this constant becoming, the "self" needs to find internal balance concerning the environment. Now this individual need to find equilibrium is also present in the constant interactions of the person with digital media. According to Damasio, human beings struggle to find balance in their interactions with nature. He calls *basic homeostasis* to this is a mechanism operating to preserve our biological value. In addition, Damasio distinguishes clearly between *basic homeostasis*, which is unconsciously guided, and *sociocultural homeostasis*. The latter is created and directed by conscious and thoughtful minds in their interactions with the socio-cultural environment, and with others in society. Therefore, when we move into digital media, we are talking about the need of the individual for achieving "sociocultural homeostasis," as a result of the tensions they must face in dealing with others.

On the other hand, Francis L. K. Hsu also writes about the balance between the inner and outer worlds of the self but stresses instead the role of affection and relationships in this process that influences everyone. He argues that the need of the self for affection is literally as important as his requirement for food, water, and air. In his opinion, we should term this phenomenon of finding balance in our affective interaction with others as *psychosocial homeostasis*. This is different from the sociocultural one because the mind is searching for equilibrium at the psychological level and is formulated based on the affective relationships among individuals. As anyone could infer, this new interpretation of the individual interaction with the environment is also present in the digital context. "The process whereby every human individual tends to seek certain kinds of affective involvement with some of his fellow humans" (Hsu, 1971, p. 23). He believes that Human ways of life are somewhere in between two extremes: the individual and the social. To avoid wild swings from one extreme to another and the common failing of confounding the psychology of the individual with the socio-cultural orientation of the group, he says, we need a more precise formulation of how man does live as a social and cultural being.

Integrating Citizen Media into Youth Work

Source: https://spsp.org/

Psychosocial homeostasis is the process whereby every human individual tends to seek certain kinds of affective involvement with some of his fellow humans

From consciousness to narrative identity

Antonio Damasio (2010) says that storytelling is something brains do, naturally and implicitly. Moreover, this neurologist ensures that an implicit narrative is the creator of reflexive consciousness. He adds that storytelling has created us, and it should be no surprise that it pervades the entire fabric of human societies and cultures. Thus, the evolution of the narrative has had an extraordinary influence on the development of the *autobiographical self*[23] that over time has also been perfected, because it has allowed linking individual biological needs to wisdom accumulated by the social group.

In the early 1990s, the North American psychologist Jerome Bruner echoes the trend that began with the publication in 1981 of a work of essays entitled *On Narrative*, where several authors from different academic disciplines begin to consider the possibility of narrative as a way not only of representing reality but of aiding in the construction of reality. Bruner starts by wondering where the narrative does fit into the complex process of individual internalization of culture by following the steps of Lev Vygotsky and concludes:

> *We organize our experience and our memory of human happenings mainly in the form of narrative –stories, excuses, myths, reasons for doing and no doing, and so on. Narrative is a conventional form, transmitted culturally and constrained by each individual's level of mastery and by his conglomerate of prosthetic devices, colleagues, and mentors.* (Bruner, 1991b, p. 4)

New evidence from neurological research favours the narrative approaches to "identity" and "self" proposed earlier by philosophers. Alasdair C. MacIntyre's exploration of human behaviour and individual identity in *After Virtue* led him to believe that:

---

[23]Damasio (2010, pp. 27–28) defines the autobiographical self in terms of biographical knowledge pertaining to the past as well as the anticipated future of each individual. The multiple images whose ensemble defines a biography generate pulses of core self whose aggregate constitutes an autobiographical self.

Integrating Citizen Media into Youth Work

> *"It is now becoming clear that we render the actions of others intelligible in this way because the action itself has a basically historical character. It is because we all live out narratives in our lives and because we understand our own lives in terms of the narratives that we live out."* (2007, pp. 211–212).

On the other hand, Ricoeur investigates the relationship between narration and life by taking the Socratic expression "an unexamined life is not worthy of being lived" as a starting point (Ricoeur, 2006, p. 9). Regarding the notion of the narrative unity of life, the Frenchman believes this must be seen as an unstable mixture of fabulation and actual experiences. The reason is precisely the elusive character of real life that requires the assistance of fiction for a retrospective organization of life. This is, Ricoeur (1994) emphasizes, why speaking of the narrative unity of life is reasonable and necessary. No doubt narratives teach us how to articulate narratively retrospection and prospection in our own lives. This is only a powerful way to understand ourselves and make sense of the world, and an essential learning tool that our socio-cultural environment makes available to us from infanthood. We believe that anyone would agree that the success and widespread use of digital media and, specifically, social media is precisely based on this narrative quality that helps individuals to make sense of his/her life within the social context.

> *"Narrative identity is, then, more a way of ordering the diversity that occurs in the long periods in which actions, plans, people, places, and times are linked, and a possible sense emerges, that of which the person in question appropriates as his, as an identification that this course is his own life, has been told by himself or, like Ulysses, heard in the song of the aedo. The normative point is that the order is lived as its own order."* (Broncano, 2013, pp. 182–183)

Additionally, it also serves our purposes the definition of identity in two senses by MacIntyre: on the one hand, the self is what justifiably is according to the others during a lifetime, that is lived between birth and death; in other words, **we are the subject of a story**, which is ours and nobody else, and with its particular meaning. This is what exactly happens when we disseminate our lives through social media. Thus, personal identity could simply be the identity budgeted by the unit of the character that the narrative unit requires. On the other hand, **correlation is the second aspect of narrative identity**. Not only are we responsible, but we can also ask others for responsibility, we can challenge them for it. We are part of their history as much as they are part of our own. "The narrative of anyone's life is part of an interlocking set of narratives. Moreover this asking for and giving of accounts itself plays an important part in constituting narratives" (MacIntyre, 2007, p. 218). This author's argument is precisely that the concept of narrative together with the intelligibility and responsibility of the self presupposes the applicability of the term in discussion: *personal identity*. The unity of an individual life consists in the unity of a narrative embodied in this life that is reflected in a self-searching process.

In this conceptual revision of the terms *identity* and *narrative*, we cannot forget the ideas of Peter Goldie (2004). In a similar dyadic approach as reported above, he reformulates this question by proposing that *narrative identity* is a process that can adopt two dimensions. He is convinced that the individual experience of consciousness turns out to be a combination of what he calls, on the one hand, *Woolfian inside view* (following the American writer Virginia Woolf) and, on the other, *Augustinian inside view* (for the medieval philosopher St. Augustine). Concerning the first of these two perspectives of the self, he writes that this is a multiplicity of thoughts, feelings, emotions, and memories that the habitual speech of the personality tries to capture in a single word. It becomes, he explains, what William James (1890, p.

488) called: "one great blooming buzz and confusion of the stream of consciousness." It is the effect that the world around them "self" changes, but the "self" does not. Thus, we (the self) live with ourselves, with the traits of our own personality, even if these are not even registered in our consciousness. For Goldie, this approach does not sufficiently capture the personal experience that converges in our consciousness. Therefore, there should also be another part of the experience that, one might say, means turning the *Woolfian interior vision* outward. In this case (*Augustinian inside view*), one takes the perspective of the self as another.

On the question of dialogic discourse between the individual, the other, and the culture, Jerome Bruner and David A. Kalmar (1998) have also proposed a model of the self, in which its organization is a production of the narrative. The self has two functions: promoting both subjectivity and individuation. The story we make of our "self" is limited by reticence and by social taboos, whether expressed in the form of small excuses or justifications, or in the writing of memories that account for our lives. We are always pushed to project the "self" adjusted to social conventions, of what an individual should be within the norm of a given community. Isn´t this what many of us do when projecting our lives through the virtual windows of social media? We try to satisfy the social cannon… And, in the end, this practice becomes a self-learning process in which we teach ourselves to think and feel following the social standard, through what we know as internal speech. Thus, Bruner and Kalmar highlight that the self develops in a constant dialogue with itself and others. This is a mechanism through which the individual develops a self-elaboration based on his own perception and the perception he has of others. A process is similar to the one envisioned by Korsgaard (1996) and Broncano (2013), and we referred to earlier. This dialogue accomplishes two things at the same time: first, it promotes individuation, meaning differentiation from others; and, second, it generates intersubjective compliance with the social environment since the individual feeds himself from others. It is a vision that draws on the revealing proposals of Mikhail Bakhtin.

For this reason, according to Mark Freeman (2001), the history of each one of us cannot be simple and entirely ours, because we define and articulate our existence with and among others, through the different narrative models that our culture provides to us. Social media are also a constant source of possible models and our story the result of our posts tangled with the feedback and stories of our contacts in a virtual network. Thus, there is a close connection between cultural stories, personal stories, and, ultimately, the interpretive thread of thought itself. Our personal stories are deeply conditioned by our cultural world, although it is not a direct influence. One could say that, in the literary region circumscribed by the canon of the folk psychology[24] typical of each culture, there is always a considerable variation in narrative elements, such as genre, plot structure, themes, etc. Consequently, there is a certain level of freedom narrative even despite the cultural limitations imposed by each social group. Freeman also suggests the possibility that the narrative imagination has enough initiative capacity to be able to get rid of these cultural ties. However, Freeman, as Bruner does, recognizes that even the most revolutionary thought or way of life maintains contact with the ideas that prevail over the individual and the social life of a certain culture.

---

[24] "Folk psychology is invested in canonicality. It focuses upon the expectable and/or the usual in the human condition. It endows these with legitimacy or authority" (Bruner, 1990, p. 47).

71

In the discussion that concerns us here, it is also interesting to bring the point of view of Erving Goffman that proposed an analysis of the presentation of the subject's identity in everyday life in line with the above contributions. Starting from a dramaturgical approach to symbolic interaction, the Canadian sociologist establishes that the presentation is strictly related to the stage on which the individual finds himself, to the social situation in which the actor and his audience converge, both developing socially sanctioned roles (Goffman, 1956). Then, social identity is born from the interaction with the other, from the assumption of the roles of each one: the individual constructs the meaning of who he is through his relationships with others. Therefore, the presentation of identity and its very definition requires an interlocutor according to whom to determine his role in the situated interaction. This is precisely what we argue about the so-called media identity.

Source: https://pixabay.com/

For Erving Goffman, social identity is born from the interaction with the other, from the assumption of the roles of each one

The development of the self during youth and the need for Media Literacy

Precisely, the need for this project comes from observing that young people are not provided with educational tools and specific training that would help them to make a satisfactory transition from childhood to adulthood in today´s social and media contexts. The concerns of the European Union (for instance, about Intercultural education of youth; Social inclusion of young refugees and migrants; radicalization and extremism among European youth; and lack of media competence) are the evidence. General speaking, we have not yet developed an efficient practice to distance ourselves from our "self", to find and make good of those moments in which we can give free rein to our internal speech; time, and space that might allow a conscious reflection to isolate the influence of the socio-cultural and media environment making room for the emergence of our true self. A narrative practice of this nature is not widely available to our youngsters in modern society. On the contrary, new social media is overwhelming the self with a constant flux of narratives, and youngsters do not have the skills to make healthy use of this alluvion of possibilities. Self-searching is a personal endeavour that requires effort, basic knowledge, critical thinking, and non-formal educational tools that, we believe, the educational system and the social programs do not really offer. In our opinion, the modern citizen lives in constant tension with the social environment (although one does not accept it or does not assume it), precisely because one does not know

72

or cannot maintain an honest dialogue with oneself, as a first and necessary step to self-understanding and as an efficient mechanism to achieve individually sociocultural homeostasis.

The growing use of digital media by adolescents every year at an early age is accelerating the process of spreading and consolidating a new form of *folk psychology* that is the result of the meltdown of national borders and the rise of digital culture that communication and information technologies facilitate. There are therefore rising tensions for youth individuals that are completing the identity construction process. For instance, we know that adolescents are increasingly interacting with peers through social media (Nesi *et al.*, 2018) and, therefore, the nature of peer relationships at these ages is changing. Additionally, "digital communication has changed the ways in which teenagers experience their romantic relationships" (Van Ouytsel *et al.*, 2019, p. 2).

According to Eurostat (2017), in 2016, there were nine European countries where at least 95% of young people aged 16-29 years used the internet daily. In addition, the same source indicates that the rate of daily internet use among the population was within the range of 90-95 percent for a majority of the remaining Member States, and only Greece, Poland, Sweden, and Italy were below this range. The lowest rates were recorded in Bulgaria (81%) and particularly Romania (73%). Interestingly, younger people in this population (aged 16-19 years) used the internet daily more than older ones. Indeed, 93% of this group made daily use of the internet in 2016 compared with 90% among older people, aged 25-29 years.

Regarding the specific use of the internet by youth, Eurostat (2017) also reports that a higher proportion of young people interacted through social networks (such as Facebook or Twitter). The most common online social activities for young people in the EU-28 in the 3 months before the 2016 survey were: a) sending and receiving e-mails (86%); b) participating on social networking sites (83%); c) half of all young people telephoned or made video calls; and d) 47% uploaded self-created content, such as photos, videos or text to the internet.

Direct surveys indicate that many adolescents prefer online interactions with friends rather than with strangers. For them, friends and family members were perceived as the primary audience for images shared on social media, and so image-sharing served a variety of functions within offline relationships (Bell, 2019). On the other hand, social media has affected adolescents´ romantic relationships because it: a) allows individuals to learn more about each other through their online profiles; b) helps youth to express public commitment to their romantic relationships; and c) enables teenagers to stay in touch through remote communications and, thus, maintain intimacy in times of separation. However, benefits are also offset by adverse pressures, such as jealousy and anxiety consequence of relational uncertainty (Van Ouytsel *et al.*, 2019). Consequently, it seems that the opinions of the subject's contacts have an important effect on his or her validation in the eyes of others (Caro Castaño, 2012)

Based on these two well-differentiated offers for social interaction in digital media, we can establish that while the structure and evolutionary dynamics of digital social networks are centred on the subject and his or her relationships creating what Boyd and Ellison (2007) called an 'egocentric' network, such as Instagram or Facebook. Secondly, when participating in virtual communities, such as Twitter, ties arise from a common interest in some topic or practice. Nonetheless, in both types of digital social media,

people are faced with the dilemma of self-presentation and the acceptance of social cannons as well as dominant narratives.

Zizi Papacharissi (2011) argues that the convergence of the structure and architecture of digital social networks proposed between the subject and his or her network of contacts is of such magnitude that it vertebrates the representation of the self. She elaborates the notion of distributed identity, a connected self: a representation revolving around public listings of social contacts or friends, which are used to authenticate and introduce the self into a reflexive process of dynamic association with social circles. A process that feeds both individual and collective identities and is simultaneously presented and empowered.

On the other hand, Sherry Turkle (2011) warns us that digital social networks invite the development of narcissistic attitudes in the conception and representation of identity, gaining special relevance in the maturational development of adolescents, for whom these platforms have become a central space for socialization, as statistics imply. Turkle analyzes how the communion between real-time in these spaces and the potential of computer-mediated communication is provoking self-censorship phenomena in adolescents, increasing the effect of peer pressure on the representation of the self.

Therefore, our educational aim here is to unravel the mechanism that underlies the identity construction of young people together with the study of these narratives (both mainstream narratives, and those from minorities and urban cultures) that are disseminated over digital media, transmitting social cannons and in turn influencing the individual speech in social networks. We start this discussion with the study of the popular story, a genre it is part of the collective memory of a people (Halbwachs, 1992; Wertsch, 2008), but from a pragmatic approach. We should take into consideration: first, social networking sites like Instagram, Facebook, etc. offer opportunities for social interaction and affiliation which are crucial developmental tasks for adolescents. Opportunities are even more important now, as their access to 'offline' public spaces has become increasingly restricted. Second, Western societies are on a brink of a new digital culture propelled by technology, consumption, and liberal legislation that will impact the media identity of the younger generations.

So far, we have learned that this process for young people requires, on the one hand, a better understanding of themselves and the ways they present to others and, on the other hand, a better understanding of digital media. Regarding the former, we also know, as previously discussed, that a narrated self requires the acquisition of self-expression ability, Broncano (2013) writes, which in turn denotes an autobiographical maturity. This competence allows us to place our life story in front of us and others, but as a narrative in the first person. Nonetheless, the first-person perspective has psychological and other normative conditions that agree with the idea that narrativity is the solution to the problem of finding meaning in individual existence, both personally and socially, as well as for the narrative elaboration of points of view on the first, second and third person. Narrativity, says the Spanish author, would become the way of recognizing the self and the other that we humans have. In other words, the construction of the self requires narrativity, understood as a human disposition human that allows us to translate the interaction with the outside into experience. An experience that should be taken in its broadest sense, far from just the perceptual restriction, and located between reality and possibility. This is precisely a space which by the way, as we have seen, is the natural area in which intelligence thrives.

74

Through narrative, the self-report, we place ourselves in a hybrid space, an intermediate terrain between reality and imagination, between time lived and the time of the world and others. We could say that it is the answer to a set of difficulties derived from the management of events that make up our existence. Broncano puts it this way: *"Narrativity is a human capacity for projection of the self in an ontologically heterogeneous order of events that articulate intentions, actions, and consequences"* (2013, p. 187).

For Ricoeur (2000), *narrativity* must point out, articulate, and clarify the temporal experience. To that end, a measurement pattern that meets this requirement is sought in language for the delimitation, arrangement, and explanation of the experience. That linguistic unit is the text (or any narrative production), which is the ideal mediator between temporal experience and the narrative act. Therefore, the function of narrativity is to make humans experience a story through the transformation of a text into a narration. Precisely, Ricoeur insists, Aristotle had already found an activity with a similar objective, the verbal component of what he called *mŷthos*. It is an operation whose structuring implies that we talk about the «elaboration of the plot» and which consists essentially of the choice and organization of events and the actions narrated that make the plot into a complete and whole story.

However, media communications are a two-way street for individuals. Other people's narratives come also to us and thus they influence us. It is a fact that we learn about socially interacting with others through stories. Michael Carrithers also delves into the concept of narrativity with phylogenetic and sociological arguments. He defines *narrativity* as a capacity for knowledge not only of the immediate relations between oneself and others but also of a multitude of multilateral human interactions for a considerable period. However, he does not believe that narrativity consists solely of telling stories, although he admits that its components, such as characters and plots, are narrative. Furthermore, for him, narrativity is also a way of understanding complex networks of actions and attitudes. *"Using stories humans cognize not just thoughts and not just situations, but the metamorphosis of thoughts and situations in a flow of action"* (Carrithers, 1991, pp. 310–311).

These stories that become dominant narratives and have a direct influence on people's social understanding are called *folk psychology narratives*. This is a concept proposed by Daniel D. Hutto (2008). He argues that, during childhood, individuals elaborate a self-construal from a prosthetic consciousness. This occurs due to the human capacity that we have referred to earlier as "*narrativity*" and we can define it as an individual ability that is culturally shaped by the social environment. In addition, we cannot understand human life without a symbolic system that allows us to share representations of the world, which implies that narrativity has a central role in human consciousness (Mikhail M. Bakhtin, Lev S. Vygotsky, Paul Ricoeur, Alasdair C. MacIntyre, James V. Wertsch and Katherine Nelson). Digital media are contributing to disseminating these mainframe stories as well as consolidating a symbolic system for each community.

These approaches to the construction of reality in the individual's mind, resulting in an image of the virtual world, parallel or subjectively interpreted, that we tend to share with others through communication (and specifically digital media), leads us to think that in this work we must face two closely linked issues. On the one hand, the possibility of making that mental interpretation of the world in narrative mode (Bruner, 1991b; Hardy, 1968), means that is based on narrative structures. On the other hand, the communication of reality reconstructed in this way generates a cultural production within a specific community that we

Integrating Citizen Media into Youth Work

recognize for its structure, function, and quality. These stories are told, but when they are formalized and reproduced unnumbered times, they become narratives. We assume that these narratives end up exerting great influence on the development of individual consciousness and on the construction of identity, as well as on the acquisition of folk psychology (Hutto, 2008). These are narratives that constitute the shared imaginary by a social group that culturally nourished the individual from birth. Pieces of popular culture that we learn almost without knowing it (Díaz Viana, 2005).

In the digital world, the individual reproduces this social knowledge that he has internalized, explains Caro Castaño (2012). Hence, following the dramaturgical approach to the identity of Goffman, she writes, is essential for the subject to have sufficient knowledge of digital social networks. They need to understand audiences and to which parts of their information they have access. In fact, the greater the knowledge of the configuration of the social situation, the better the performance, and the more appropriate the impressions aroused in others and the treatment they offer in response. The various identifications are written by Salomé Sola-Morales (2016), which the subjects adopt and represent, and emerge in the different biographical plots with flexibility. Thus, subjects and groups, rather than having or being born with one identity, adopt and configure various identifications in each of their life trajectories or contexts. But, above all, these identifications are constructed intersubjectively concerning others -individuals and groups- and culture, symbols (Geertz, 2000; V. Turner, 1981), and media communication.

As a summary of this topic, let´s now return to our view of identity construction in a mediated world by digital technologies. In the next two figures, we represent the interconnections of all the elements that we think are easy to identify by readers based on a theoretical approach. To better understand this process, we suggest having in mind not only the functional aspects of identity and its narrative-mediated construction established by Esteban-Guitart *et al.* (2010) but also the constant search of the self for psychosocial homeostasis, interwoven in a network of affective relationships and are culturally conditioned proposed by Hsu (1971).

Integrating Citizen Media into Youth Work

Hsu]   PSYCHOSOCIAL HOMEOSTASIS   25

7	Unconscious	} Freudian
6	Pre-Conscious	}
5	Unexpressed Conscious	
4	Expressible Conscious	} Jen (Personage)
3	Intimate Society and Culture	}
2	Operative Society and Culture	
1	Wider Society and Culture	
0	Outer World	
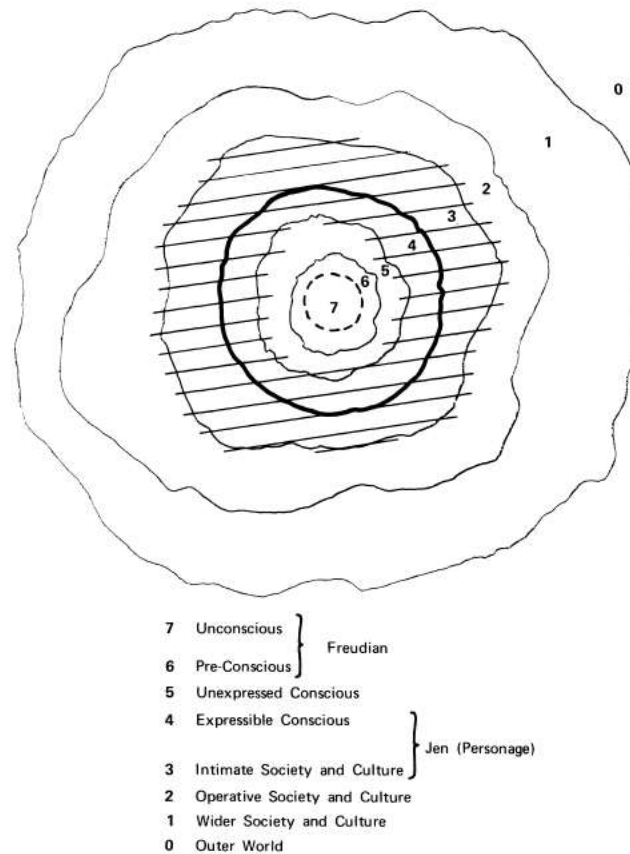
Diagram 1. Psychosociogram of Man[4]

Source: https://www.researchgate.net/

Hsu represents the outer boundary of the traditional personality with a thicker circle around Layer 4 (figure above). When clinical and psychological anthropologists speak of personality structure, personality adjustment, personality change, emerging personality, and basic or modal personality, they refer to this entity. This is the outer limit of the Freudian Ego, within which the internalization of culture or moral values takes place. All kinds of psychological tests are designed to ascertain the organization and content of this entity. To understand Hsu´s formulation, we must leave the term personality and concentrate on the shaded area in the figure above, which comprises Layers 3 and 4. In his opinion, this shaded area is the central substance of man as a social and cultural being. It is the *human constant*, within which every human individual tends to maintain a satisfactory level of psychic and interpersonal equilibrium. In the same sense, every physical organism tends to maintain uniform and beneficial physiological stability within and between its parts. He terms this process in the *human constant* "psychosocial homeostasis." Therefore, Hsu speculates that the secret of cultural change and stability, and the response of a majority of members in any society to stress, oppression and conquest, to charity, self-esteem, or success cannot be unravelled without a knowledge of the nature of the individual's relationship with his Layer 3. We believe this approach connects with the sociocultural self-model with which we started this discussion. We must now

Integrating Citizen Media into Youth Work

answer the question in which layer our interaction with others through digital media should be. Perhaps, here, we need to differentiate between social media and digital media, or among the different audiences we get in touch with and the purposes for what we try to reach others through social media. Let´s leave here our effort to understand the ¨self" as a previous step to reach the concept of identity.

On the other hand, Esteban-Guitart and colleagues (2010) have created a model to understand the functions of identity, as well as the psychosocial mechanisms associated with its construction: "Bifunctional and Evolutionary Model of Mediated Identity" (MEBIM). The identity mediated by narratives fulfils a function concerning one's own life, as well as a social-cultural function related to the search for recognition of the rights of social groups to which they feel attached. Factors associated with the construction of **personal identity** (possible self, vital transitions, attachments) and **socio-cultural identity** (action-transformation and symbolic identification) work together or at different stages of the process of identity´s construction that, according to them, is mediated narratively. Their explanations will thus link the nature of the "self" as a process and the functional role of that "self-identity" in the life and wellbeing of the individual.

We have tried to confine the boundaries of both explanations in the following representation:
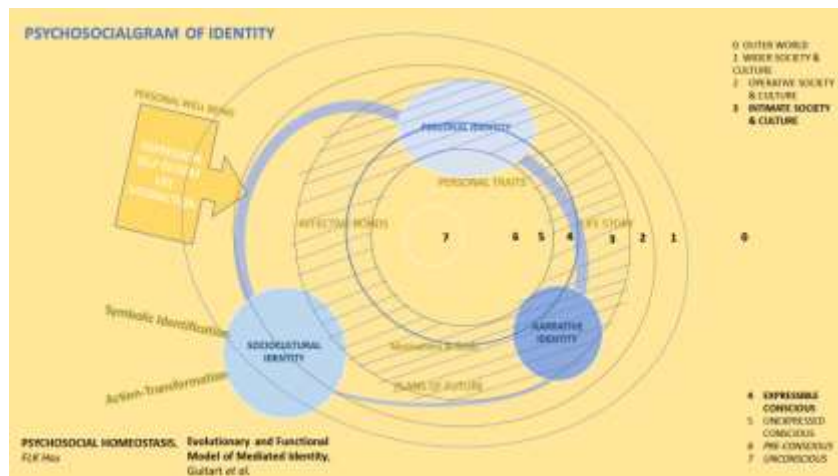
Source: Created from Psychosocial Homeostasis (FLK Hsu) and Evolutionary and Functional Model of Mediated Identity (Esteban-Guitart *et al.*)

Psychosocialgram of Identity

In the figure below, we can observe that what we call "narrative identity" in the analogic world of the individual becomes "media identity" when the same person uses the media, in particular digital media, to launch a constant dialogue with others. The "Media Identity" rises when using social media as the communication channel selected to disseminate his/her life story, establish affectional bods, create possible *self* and talk about significant life turning points; or symbolically identify him/herself with social and cultural groups, events, political causes, etc.

Integrating Citizen Media into Youth Work
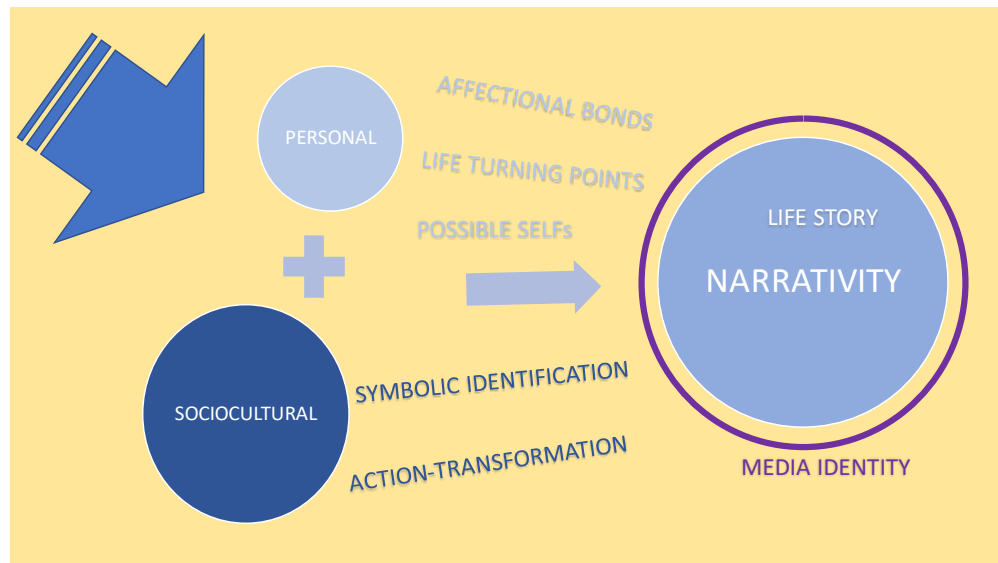
Source: Authors

Media identity as an element of the self-complexity in the XXI Century

According to Joseph Davis (Center for Media Literacy, 2018), sociologists have observed a series of changes in the locus of the self or the personality structure since the 1950s. At first, the shifts were in response to changes in the modes of work and family life. He insists that this is a trend more recently in terms of media, especially electronic technologies. Over this period, Davis thinks that definitions of self have shifted away from being grounded in traditions or institutional identities —thinking of ourselves in terms of socially defined roles, like "father" and "professor"— to being grounded in terms of life choices made from among several options. Increasingly, He is convinced that people now conceive their lives as something they must create or make up with primary reference to their own preferences, desires, or choices. Most specifically, Facebook, Instagram, etc. are ways to perform oneself. He believes that it's like we're acting in a play, where each of us portrays him or herself in desired ways, demonstrating and confirming the success of our self-making projects. Self-presentation should be in the best light. Social media provide a forum for people to present a picture of themselves that's heavily curated and airbrushed.

Curiously, Davis adds, even though we know this, we still use these representations as points of comparison. He interviewed college students about this, and from their responses, one learns that they know full well that what they see on social media is not a very accurate picture of people's lives. Yet, Davis emphasizes, they still judge themselves against those carefully crafted images. The sheer fact that something has been posted seems to give that represents a kind of reality. He concludes that our own life, which we know from the inside, so to speak, seems so mundane, so unimpressive by comparison (Center for Media Literacy, 2018).

What is important to look into Narrative Identity when developing materials for Youth Media Literacy?

We believe that a coherent life story, which is the base for a narrative identity, is deemed to be constructed through the process of narrating momentous events of one's life. Therefore, the characteristics of individuals' autobiographical stories, typically those stories that are central in one's life-critical event narratives (Habermas and Reese 2015, as cited in van Doeselaar *et al.*, 2020), can be studied to investigate

Integrating Citizen Media into Youth Work

identity formation when working with youth. We must remember that the ability to narrate a coherent life story, in which personally meaningful events and the self are integrated, emerges, and continues to develop, is a sign of maturity and healthy development for adolescents.

Consequently, using the words of David Buckingham (2008), this assessment that we have introduced here about the impact of digital media on the lives of youth from the perspective of identity requires us to pay close attention to the diverse ways in which media and technologies are used in everyday life and their consequences both for individuals and for social groups. We, as educational practitioners, must look at young people as significant social actors in their own right. The position we should therefore adopt is a constructive and positive one toward the use of digital media by youth. Learning about the role of digital media in the formation of youthful identities implies a clear-sighted, unsentimental, and constructively critical approach.

Key concepts

Sociocultural self-model: a theoretical construct that stresses that identity construction is based on the transactional relationships between individuals and their environment.

S**elf-concept:** is defined to be a construct created as a reflection of a child's interaction with their social environment and the way children think about themselves their abilities and their attributes.

Subjectivity is a necessary condition for the important development of mental functions of the human being, such as memory and reasoning, as well as for the accomplishment of language, the previous step for human reason. **Subjectivity is possible thanks to the feeling of himself that each subject can experience** or, in other words, the fact of being conscious of our existence.

Prosumer: an individual that not only consumes information from digital media but also produces information through media communications.

Basic homeostasis is a mechanism operating to preserve our biological value which is unconsciously guided.

Sociocultural homeostasis is created and directed by conscious and thoughtful minds in their interactions with the socio-cultural environment, and with others in society. Therefore, when we move into digital media, we are talking about the need of the individual for achieving "sociocultural homeostasis."

Psychosocial homeostasis is a phenomenon of finding balance in our affective interaction with others. This is different from the sociocultural one because the mind is searching for equilibrium at the psychological level and is formulated based on the affective relationships among individuals.

Autobiographical self: is defined in terms of biographical knowledge about the past as well as the anticipated future of everyone. The multiple images whose ensemble defines a biography generate pulses of the core self whose aggregate constitutes an autobiographical self.

Narrative mode of thought: refers to the organization of our experience and our memory of human happenings mainly in the form of narrative –stories, excuses, myths, reasons for doing and no doing, and so on.

Narrative is a conventional form, transmitted culturally and constrained by everyone's level of mastery and by his conglomerate of prosthetic devices, colleagues, and mentors.

Narrative identity is a way of ordering the diversity that occurs in the long periods in which actions, plans, people, places, and times are linked, and a possible sense emerges, that of which the person in question appropriates as his, as an identification that this course is his own life.

Folk psychology is invested in canonicality, and it focuses on the expectable and/or the usual in the human condition. It endows these with legitimacy or authority.

Folk psychological narratives are stories told in a specific community, that are formalized when reproduced unnumbered times and end up exerting great influence on the development of individual consciousness and the construction of identity.

Media identity is the "narrative identity" from the analogic world when the individual uses the media, in particular digital media, to present himself and launch a constant dialogue with others. The "Media identity" rises when using social media as the communication channel selected to disseminate his/her life story, establish affectional bods, create possible self and talk about significant life turning points; or symbolically identify him/herself with social and cultural groups, events, political causes, etc.

Additional resources

From Center for Media Literacy: http://www.medialit.org/self-representation-and-media-literacy

Bruner, J. S. (1991). The Narrative Construction of Reality. *Critical Inquiry*, *18*(1), 1–21.
http://www.jstor.org/stable/1343711

Bruner, J. S., & Kalmar, D. A. (1998). Narrative and metanarrative in the construction of self. In M. Ferrari & R. J. Sternberg (Eds.), *Self-awareness: Its nature and development* (pp. 308–331). Guilford Press.

Buckingham, D. (Ed.). (2008). *Youth, Identity, and Digital Media*. The M.I.T. Press.
https://mitpress.mit.edu/books/youth-identity-and-digital-media

Ergün, N. (2020). Identity Development: Narrative Identity and Intergenerational Narrative Identity. *Psikiyatride Guncel Yaklasimlar - Current Approaches in Psychiatry*, *12*(4), 455–475.
https://doi.org/10.18863/pgy.676439

Erikson, E. H. (1994). *Identity: Youth And Crisis*. W.W. Norton.
http://archive.org/details/300656427ErikHEriksonIdentityYouthAndCrisis1WWNortonCompany1968

Esteban-Guitart, M., Nadal, J. M., & Vila, I. (2010). La construcción narrativa de la identidad en un contexto educativo intercultural. *Límite. Revista Interdisciplinaria de Filosofía y Psicología*, *5*, 77–94.
http://www.redalyc.org/articulo.oa?id=83613709004

Video materials

Are You Living an Insta Lie? Social Media Vs. Reality https://www.youtube.com/watch?v=0EFHbruKEmw

What makes you special? | Mariana Atencio | TEDx University of Nevada
https://www.youtube.com/watch?v=MY5SatbZMAo

Integrating Citizen Media into Youth Work

3.2 Youth Identity Development in The Time of Post-Truth

In November of 2016, "post-truth" was named word of the year by the Oxford Dictionaries after a 2000 percent increase in its use during the previous year. Lee McIntyre (2018) writes that, after the victory of Trump in the 2016 US Presidential Elections, many fear that the new style of reality´s interpretation by his supporters will bring to pass the dark vision proposed by George Orwell in his dystopian novel *1984* in which "truth" will become the first casualty of an authoritarian state.

The definition by the Oxford Dictionaries for "post-truth" relates the term "to circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief." The reader must be curious about such an introduction to the current topic of this module about youth media identity. Let us delve a bit longer into this issue. As McIntyre accurately points out, the risk in the post-truth era is on those who think that they already know the truth… and can impetuously act upon their sense of truthfulness for the sake of others and themselves.

Furthermore, there has been a crucial transformation in Westerns Societies since the nineties influencing the process of personal identification and self-definition based on the shift in power relations. Fernando Broncano (2019, p. 134) explains that while the modern regime of truth, which Michel Foucault thoroughly studied, is directed to the domestication of individuals´ subjectivity, the postmodern regime is focused on the exploitation (we say political and commercial profiteering) of the "savage self", or the "tameless subject." Furthermore, the powerful forces in society might be expropriating, mostly through mass and digital media, individual attention which are mixed both epistemic emotions -curiosity- and non-epistemic ones, such as narcissism and envy. Broncano states that the new regime defines a new role for the media that consists of distorting the balance between the attention to the events and the attention to the attention, meaning that it highlights the psychological rewards of consumers.

Now, as we have discussed in the previous section, **identity** is an individual construct based on perceptions from ourselves and others about ourselves. David Buckingham (2008) explains that individuals may make claims about their identity, for example, by asserting affiliation with other members of a group, but those claims need to be recognized by others. "In seeking to define their identity, people attempt to assert their individuality, but also to join with others, and they work to sustain their sense of status or self-esteem in doing so" (p. 6). In his opinion, the development of identity often involves a process of stereotyping or "cognitive simplification" that allows people to distinguish easily between self and other, as well as to define themselves and their group in positive ways.

Therefore, we should agree that identity is not based on objectionable facts but on personal impressions and crafted messages aiming to attract others' attention and to be recognized as unique inter-individual specifically, when we manifest or communicate pieces of our identity through digital media we are the sole creators of a media identity that is exclusively based on our perceptions. We can also agree that perceptions are subjective. The fact is that the process of self-presentation in the media is the result of a biased narrative interpretation of our life stories, beliefs, and desires. We do not mean that this process is wrong or has a negative connotation, but we must understand that it is simply the result of our subjectivity, because identity is built upon our particular sense of ourselves. Therefore, our media identity is based on memories that we digitally record taking advantage of technological gadgets and gimmicks, together with

82

a very personal interpretation of reality that we shape as we feel the best fit. Our media identity, as we will see in this chapter, is also the consequence of our particular views on current events and reality in general, the opinions that we decide to share with others through social media and the Internet, and the things that we like or dislike.

Finally, we should add that McIntyre does not only circumscribe the post-truth behaviour to the intentionality of the sender in disseminating false messages but also to the existence of a more virulent form of public bullshitting. He thinks that self-deception and delusion are worst since they are involved when someone believes his/her falsehood. In the coming pages, we are going to precisely discuss how social media allow adolescents and young adults to create a "false" or "pseudo" image of themselves that nonetheless constitutes a credible media identity shared with others. "In its purest form -he states-, post-truth is when one thinks that the crowds´ reaction *does* change the facts about a lie" (McIntyre, 2018, p. 9).

Source: https://phys.org/

Identity is an individual construct based on perceptions from ourselves and others about ourselves.

Young generations and identity in the digital world

To Isabel Dans (2015), the fragmentation and dissolution of the self in the liquid modernity of our times crash with the intention of adolescents to force upon others their ego in social media. Young people in their process of personal transformation toward adulthood try to reaffirm their individuality. In other words, as J. Ballestero explains, new social tendencies sanction the individuals´ effort to dissolve the conscious and the subconscious mind while negating the person by an indefinite number of social masks. In times of constant transformation and profound crisis, people need more and search for an identity due to an increasing sense of social fragmentation and feelings of insecurity that brings with it. In the opinion of David Buckingham, it is important to bear in mind this when we consider the specific nature of young people's interactions with digital media. We should not believe that technology is the sole driving force of social change because technological changes are often merely part of much broader social and historical developments. In particular, he suggests that "the individualization made possible by digital technology could be seen as an instance of much more general shifts in how identity is defined and lived out in modern societies" (2008, p. 9).

Integrating Citizen Media into Youth Work

Therefore, we could say that the digital world offers adolescents a path for identity construction that fits with "a postmodern self." For the young generation, the self can now be developed and manifested in different dimensions and can also be narrated to others thanks to digital media in ways that were not available for the precedent young generation. Dans (2015) insists that today the way young people express themselves in digital media, the language they use, and the format they select to communicate their ideas, likes, opinions, and emotions are all part of their identity universe. In her opinion, the profiles, comments, pictures, and posts in the form of new acronyms, memes, emoticons, emojis, tags, retweets, etc. project the self similarly to if they were creating a virtual graffiti. These elements are aiding youth to build a self in a digital network shared with millions of other young people.

But to which young generation are we referring? This is a very important issue to clarify for social and educational practitioners since it is crucial to understand the general characteristics of the group (if there are any distinctive features) with which we are working if, on the other hand, we intend to offer them useful aid in their personal development. For Bill Osgerby (2020), the idea of a generation easily identifiable and socially relevant is key in the perceptions of youth concerning the wider society. Nonetheless, the traditional use of the word "generation", which is simply connected to the passing of time, might not assist us here. According to June Edmunds and Bryan Turner (2002, p. 7), it is more recommendable to take an analytic historical approach to explain the term. They see a 'generation' as "an age cohort that comes to have social significance by constituting itself as a cultural identity." Therefore, we are speaking about a cohort of individuals who have been categorized and defined in a particular way as the result of their particular location in the development of a society or culture. In other words, a distinct generation, then, is not naturally imbued with characteristic features but is constituted and identified as a collective entity through processes of historical development.

The development of digital media over the past two decades is the historical event that can help to define and constitute a generation, whose members are at the same time in the mids of a self-transformation process. From this perspective, Osgerby explains that the broad media 'landscape' –the media's developing technologies, formats, and content, along with the uses to which they are put– is an important feature in the formation of generational identity. He also believes that digital media play a key role in the way young generations are not only perceived by wider society but also perceive themselves.

However, the young generation is not easily identifiable from a media perspective since academia has not stopped creating specific terms to define them for the past decade or more. In the following table (1), we provide all the denominations and definitions invented for describing the young generation that has been born or grown with digital media.

TABLE: Generations of underage creators by chronologic order

Scientists	Theory	Generation	Features
McLuhan & Nevitt	1990	Prosumers	Creative subjects, consumers, producers, and educators.
Toffler	1990	Prosumers	Producer and consumer subjects that are always right.

Integrating Citizen Media into Youth Work

Scientists	Theory	Generation	Features
Tapsccot	1998	Net Generation	Subjects that express themselves on the Internet, where they self-realized and create communities. On the web, they feel independent, creative, and effective. Multitask. They are used to receiving information very fast. Curious critical and tolerant. Nonformal language. They prefer audiovisual narration and images better than written information
Rushkoff	1999	Screenagers	Subjects that coexist with screens: TV, computer, and other devices
Howe & Strauss	2000	Millennials	Subjects whose most of their time is occupied by the internet, which they started using without previous knowledge. Multitask, social relations through social media while they are doing other things. Technology is an ally for work flexibility. They are civic and collaborative.
Feixa	2000	Generación@	Subjects that were born on the web. They have universal access to technologies, information, and communication. They live in virtual communities. They break sexual and gender barriers through technology.
Prensky	2001	Digital Natives, Generation Y	Subjects that multitask, consume audiovisual and hypertextual. The first generation grows with computer language, video games, and other technologies.
Bruns	2005	Producers	Creators of ideas, that participate in collaborative environments, with permanent connections
Lazo	2005	Participant perceptors	Subjects who cover content created by others according to their identity.
Bruns	2006	Generation C	Creative subjects, content creators, celebrities, and producers.
Oblinger	2006	Net Generation	Subjects (googlers) know where to find quality information on the web.
García, Portillo, Romo & Benito	2007	Digital natives	Subjects who share their knowledge on the internet. They are informed and critical. They facilitate information.
Vivancos	2008	Google generation	Google as an information source
Boschma	2008	Einstein generation	Subjects who are sociable, cooperative, intelligent, implicate, and media users.

Integrating Citizen Media into Youth Work

Scientists	Theory	Generation	Features
Fonseca, Gonçalves, de Olivieira & Tinoco	2009	Prosumers	Subjects who influence, are informed, flexible, innovative, with permanent media connection. They value each other. Defend the authorship of content. They share what they know
Coombes	2009	Digital natives, Generation Y	Subjects that use technology as entertainment, search for information for keywords.
Ramanau, Cross, & Healing	2010	Networkers o Net generation	Multi-tasking subjects, that use iPods for music, that elaborate messages through their phones, where they google, send emails and play videogames
Jenkins & Tatjer	2010	Fan, "pirates" of text	Subjects that appropriate audiovisual content they cover, giving them new meanings
Erstad	2010	Content in motion generation	A subject whose creative practices are involved in the content motion through games and images.
Staffans & Wiklund-Englobom	2010	Young producers	Subjects that select, copy and mix information sources.
Clark	2010	Students authors and consumers	Subjects who exclusively use wikis. Content creators.
Rubio	2010	Drivers	They take the rides of media and show others the possibilities that exist.
Bringué & Sádaba	2010	Interactive generation	Subjects are equipped with technologies, multi-everything, mobilized, emancipated, autonomous, and interactive, that have fun on the internet.
Ferrés, Aguaded & García-Matilla	2011	Mediatic prosumers	Alphabetized citizens, technology competent, consume with a critical view with reflexive messages.
Sánchez & Contreras	2012	Consumers and producers	Subjects that consume and produce digital content, minimal formation.
Núñez, García & Hermida	2012	Digital natives	Transmitter and receptor of digital content. They are aware of the interaction media-consumer.
Núñez	2013	Einstein generation	Subjects with communication capabilities. They want to change the world

Integrating Citizen Media into Youth Work

Scientists	Theory	Generation	Features
Galera, Seco & del Hoyo	2013	Digital natives	Subjects with a social conscience: The Internet lets them mobilize and participate, making join them
Rosin	2013	Touch-screen generation, touch-screen kids	A subject that follows the logic of touchable technologies, classifies everything by gestures
Gardner & Davis	2013	App-generation	Subjects that use technology to define their identity, and personal relations (intimacy). They use their imagination and creativity in social media.
Goyette-Coté	2013	Prosumer, crowdsourcer	Subjects that participate in the generation of content system, without monetary retribution
Ferreras	2014	Generation C	Subjects that create content, members of a community of content curation, are hyper-connected, and respect others on the internet with emotional capabilities. They offer fun to others.
Feixa	2014	Generation #	Subjects that live from social media. Viralize information.
Aguaded & Urbano-Cayuela	2014	Infantile prosumers	They use technologies and different devices, film with them, edit, produce and distribute videos, photos, music, or short films. They know the possibilities of the Internet.
Hope	2015	iGeneration Homeland Generation Children	Subjects hope for fast communication and prefer interaction over passive communication.
González-Anelo	2015	Selfie generation	Subjects that articulate their relations through technologies and social media. They prefer visual and photographic content to express themselves
Gil	2015	Collaborative creators	Creative, innovative, and producer subjects in the community, with digital content and their knowledge. Social, interactive who prefer narrative transmedia. Pirate of contents that cover in their own style.

Source: Herrero Diz *et al.* (2016).

We agree with those authors that believe in the excessive labelling to qualify youth movements and the young generation concerning their media use and behaviour. What is important for us is to understand that there are specific contents that, we could say, produce the generational identity of youth, and imply particular modes of living, social trends, and collective behaviour, even involving values and vision of the world that motivate their social behaviour. Herrero Diz and colleagues (2016, p. 1308) explain that, in

general, young people's representations on the web should be understood as a construction of themselves and not simply as a mirror of them, because they take charge of the subjectivity through a strategic design and configuration of their personalities in an attempt to offer their best appearance. These authors have also reviewed all of the terms used to define the young generation and found a few common elements that distinguish the members of this generation from a media perspective. Young people:

- Have a multitask capacity
- Need to communicate and be constantly connected with other media users
- Demand immediacy
- Create media content as an exercise of self-expression and interest in collaboration

On the other hand, we also agree with Herrero Diz *et al.* (2016) in pointing out the most complete theory of this kind that was proposed by Axel Bruns (2006). The author has defined the cohort of young people using digital media as *Generation C*, in which each individual is a *producer*. In his opinion, paradigms of cultural and societal participation and economic production in developed nations have shifted since the beginning of the century. He believes that these changes are facilitated in great part by the emergence of new, participatory technologies of information access, knowledge exchange, and content production, many of which are associated with the Internet and new media technologies. He has termed "producer" to identify those individuals that are users as well as producers of information and knowledge in an increasingly more collaborative and participatory environment in which the boundaries between producers and consumers are fading away. Taking this approach, he uses the term "Generation C" coined by *Trendwatching.com* to identify the participants behind such "produsage" phenomena that refers to the collaborative and continuous building and extending of existing content in pursuit of further improvement.

Bruns elaborates on the idea of *produsage* by clarifying what 'C' stands for:

Content creation, as well as for 'creativity' more generally… If the outcomes of such creativity are popularly recognized this can also lead to another 'C'-word, 'celebrity'. But Trendwatching.com also notes that Generation C poses a significant challenge to established modes and models of content production, and importantly, therefore, the 'C' can also refer to issues associated with both 'control' (of the means of production or, more properly, produsage) and the 'casual collapse' of traditional, industrial approaches to production. (2006, p. 2)

What is more interesting about this approach is the consequences for our depiction of young people in terms of social behaviour based on their digital proficiency with media. For Herrero Diz *et al.* (2016), the emancipation of minors has gone hand in hand with their empowerment and protagonism, turning them into influential users and prescribers on the Internet. They think that this phenomenon is due to a step forward in Bruns' *Generation C*. Now, young people, in addition to creating content, are creating a community of users, and intervening in the content (curation), that in turn characterized them with new features. For instance, María Ferreras (2014) establishes seven habits that respond to their behaviour and we, as educators and youth workers, should keep in mind:

- Hyperconnectivity
- Label breaking while respecting the rights of these users on the Internet
- Being part of a group,

88

- Having their own identity as a differentiating element from other users,
- Ability to create trends,
- Being able to transmit emotions, feelings, and values,
- Offering fun

Source: https://insights.fuseclassroom.com/

The development of digital media over the past two decades is the historical event that can help to define and constitute a generation

Millenials and Generation Z as prosumers

From a chronological point of view, we must delimitate the age range of the youth to whom we are referring here. Youth, according to the European Commission are those people aged between 13 and 29 years old. Therefore, youth here are people that are chronologically placed in the generations Millennials and Z. The Generation Millennials is made up of people born between 1980 and 2000, while Generation Z refers to young people born between 2001 and 2011. Even though age differences between these two generations have a wide range, sociologists have been able to identify these people by their consumption and behaviour in the media environment. For the Spanish think thank, ICEMD – Institute of Digital Economy (2017), the Millennials are also known as digital natives because they have interacted with digital devices. There are experiential people, passional, searching for things that motivated them. They live in the moment and have a high level of compromise with social causes, nonetheless, they are also looking for uniqueness as part of their identity and for this reason, they like hyper-personalized products and services. They prefer to communicate following Twitter standards with brief sentences, demand immediacy, and love to share thoughts and emotions through "memes." They consume content in very different formats, in a fragmented way since they can switch channels and platforms very quickly. When they really like a specific brand, they would become real ambassadors of that company. Their preferred social network is Instagram. They express themselves with humour, irony, and surprise. The researchers of the ICEMD highlight that these people do not understand the offline and online worlds as separate ones, but they feel that both are part of the same integrated reality. They are creators and advocators of the "on-demand economy."

Integrating Citizen Media into Youth Work

On the other hand, younger people that belong to Generation Z, many of them adolescents today, are also digital natives. ICEMD explains that there is a more diverse and multicultural generation defined by their global thinking. They are open and respectful people and supporters of the public debate about sexual identification. They use mostly prefer using smartphones and communicate their ideas and likes through selfies, emojis, acronyms, and memes. They are multitasking and multiscreen people searching constantly for interactive content. Their favourite social media are Snapchat, YouTube, and Instagram. They have fallen under the spell of trendsetters, influencers, and celebrities. Gen-Zers consume twice more video content as the other generations and fragment their time on social media and review their profiles with a high frequency per day. They are very impatience due to their rare ability to find the answers very quickly on the Internet (ICEMD/ Instituto Economía Digital, 2017).

People from both generations are so-called prosumers because they are not only satisfied with consuming content from digital media but they are also very proactive and create their own content. However, this phenomenon offers both risks and opportunities to our practice as youth workers trying to aid young people in their self-search by interpreting reality. We suggest facilitating this individual process by promoting critical media awareness which means offering them an overview of media treatment of current affairs and a better understanding of how our ideas (based on images) sometimes are the result of misconceptions or a fragmented view of reality. In other modules of this educational program, the reader will find more information and clues on this topic. However, we should work on finding the balance between the possible evil and good that youth can make of their media consumption.

According to Yi-Frazier *et al.* (2015), reports suggest that the use of directed social media may facilitate health promotion through mechanisms that may include increased social support, benefit-finding (meaning-making), or positive peer-modeling. If our goal with this program is both to learn more about the development of youth identity and to support the healthy development of their narrative identity, perhaps we can contribute to it by creating a support system among peers via social media and the exchange of positive, but through analytical messages in different formats and about different themes that concern them. Furthermore, Yi-Frazier and colleagues think that this influencing mechanism through positive feedback from social media fits into the theoretical perspective of social learning theory, which states that individuals learn from observing, and modelling, each other's behaviours, attitudes, and outcomes (Bandura, 1977, 1986, 1998).

On the other hand, we would like to encourage educational practitioners working with youth, especially young people in situations of vulnerability, to include their musical universe in the non-formal education mix. Let´s explain this idea but first, we should review statistics about media consumption by young people in Europe.

According to Díaz-Nosty (2017), modern audiences have become a set of atomized individuals immersed in the visual and multimedia culture that focus their actions of consumption on display devices, such as smartphones and tablets. In 2016, already 85% of the EU-28 youth population (16-29 years old) used a mobile device such as a smartphone or portable computer (including laptops and tablets) to connect to the internet when away from home or work. Two years later, 90% of European youth aged 16-19 years used their smartphone to access the internet, according to Eurostat (vom Orde & Durner, 2019). 92% of children aged 9 to 17 access the internet daily, using at least one device, according to the EU Kids Online

90

survey. The most common way to access the internet is via a mobile phone or smartphone. In 2018, 89% went online daily while using their phones; 37% of all the children say that they are online on their mobile 'almost all the time' (Smahel *et al.*, 2020).

Even though, Eurostat data from 2016 highlights that youth mostly use their smartphones to communicate with others and we know that visual content overwhelms the consumption of sound content due to the nature of display devices (Pedrero Esteban *et al.*, 2019), music is mostly consumed over portable devices too. According to an analysis from IFPI, a worldwide organization of the music industry, 89% of people in the world listen to music through on-demand streaming. Most 16-24 year-olds in the world identify themselves as "loving" music or being "fanatical" about music (IFPI & Audience Net, 2019). As a matter of fact, since the 1990s, music has become entirely mobile and, therefore, the musical experience has been "individualized" (Hargreaves & North, 1999, p. 5). For instance, the number of kids and adolescents that listen to music online goes from 45% (Germany) to 81% (Serbia), according to a survey in 19 countries conducted by EU Kids Online. On average, 71% of young respondents said that listening to music was the most common daily activity online. Number one of their online preferences was watching videos, but only by a meagre margin of one percent (Smahel *et al.*, 2020).

In the study of Esteban Pedrero and colleagues, music was the sound content most demanded from smartphones for young participants (13-19 years old) in Colombia, México, and Spain in a survey of 1.004 individuals. In a survey conducted by CiudadEscuela Muchachos during the pandemic after the lookdown of 2020 with young participants from four European countries cofinanced by Erasmus+, all of them between 14 and 18 years of age from Athens, Amsterdam, Bologna, and Madrid, we found that these youngsters regularly listen to music and/or radio during the quarantine, almost as much as they watched tv and videos, and only less than chatting with a friend over their smartphones.

Another question to be taken into account when working with people from the young generations is that "kids and adolescents aged 6 to 18 years benefit substantially from like-minded peers when recommending items with collaborative filtering" (Schedl & Bauer, 2019, p. 1). This observation is in line with findings from Developmental Psychology that music is considered a means of socializing with peers during adolescence (Laiho, 2004).

Finally, research data from IFPI indicate that 85% of YouTube's audience uses the service to listen to music, putting the platform's current music-consuming reach at approximately 1.6 billion people. Additionally, YouTube makes up 47% of on-demand music streaming, while video streaming overall makes up 52% of on-demand music streaming (paid audio streaming, 28%, and free audio streaming, 20%), according to Impala (Independent Music Companies Association).

In 2019, the G*lobal YouTube Artist Chart revealed* that the world's top four biggest music performers were non-English speakers: Anuel AA (who is Puerto Rican), Neha Kakkar (Indian), Kumar Sanu (Indian), and Alka Yagnik (Indian). The same blogger informed that in the previous 12 months, YouTube's biggest music videos were led by two songs that were entirely in Spanish. Number one was the "Te Bote" Remix – by Casper, Nio García, Darell, Nicky Jam, Bad Bunny, and Ozuna – whose YouTube plays stood at 1.6 billion at that time. The second most viewed video was "X" by Nicky Jam and J. Balvin (2019 streams: 1.4 billion) (Ingham, 2019). Additionally, in the Middle East and North Africa region, "YouTube has become the major

distribution platform of this form and art (rap music), and for most rappers also, a major source of revenue, especially for those whose video clips attract a high number of views" (parenthesis added) (Ben Moussa, 2019, p. 1046).

In summary, life cannot be understood without music, as it accompanies us in every aspect of our culture. Music helps us to create an individual identity as unique and differentiated beings since it allows us to explore and penetrate our emotional consciousness by generating emotions and feelings. This aspect differentiates us from other living beings. Music also generates a social identity within a cultural structure with which we identify ourselves through our family and in a specific social environment. At the same time, music also transfers us a universal identity, since regardless of personal and social identity, it makes us part of a sound flow in a global movement that makes us react (Ruiz Rodríguez, 2015).

Source: https://saferinternet.org.uk/

Reports suggest that the use of directed social media may facilitate health promotion through mechanisms that may include increased social support

Youth self-representation in social media

Mosaic identity

First, let´s review what we have learned so far about media consumption by young people, those that belong to Generation Z, and a few who there also representatives of the Millennials Generation. Following Sherry Turkle (1995), we know that one of the greatest advantages for the individual that screens and cyberspace offer is that one can simulate an identity. In particular, young people are encouraged to create a character o even multiple characters on the different platforms on which they participate. This activity in the virtual world allows them to explore an aspect of themselves since each role that they assume may include some features of their personality, as well as facilitate the embrace of desires and aspirations and build their own set of beliefs. In this way, youth can freely try new identities or, perhaps, different aspects of their individuality in the digital world. Therefore, Turkle affirms that the media environment makes possible the creation of fluid and multidimensional identity since people can play with specific qualities shared by their "selves" and their characters. In sum, we can say that the media identity is a distributed one that allows the media user to move freely between offline and online. The media identity is not a unified construct of the individual but a decentralized and fluid construction that offers multiple possibilities for expressing the self.

92

Another classical approach to identity is Erving Goffman's (1956) "dramaturgical" account of social interaction as a kind of theatrical performance. People´s main purpose is to create impressions on others that will enable them to achieve their goals ("impression management"), and they may join with others to create collaborative performances in doing so. Goffman differentiated between "front-stage" and "back-stage" behaviour. Based on this view, Buckingham (2008) argues that the issue of performance is also very relevant to how young people construct identities in social media. For instance, youth might use avatars, e-mail signatures, IM nicknames, and (in a more elaborate way) on personal homepages and blogs.

Self-representation is defined as a behaviour aiming at creating, modifying, and maintaining an impression of ourselves in the mind of others (Yang & Brown, 2015, as cited in Brea Folgar, 2019). Social media are a virtual space where we constantly operate by developing a self-representation. The media identity is created based on several elements that are part of this construct, such as the way we physically and psychologically represent ourselves to others, meaning that we must take into account the communication of our opinions, the likes, the comments, and rediffusion of other people´s publications, etc. Buckingham (2008) elaborates on Richard Jeckins´ idea that social identity should not be seen as a fixed possession but as a social process. Therefore, Buckingham writes that identity is a fluid, contingent matter. This means that in practice we create our identity through our ongoing interactions and negotiations with other people.

A similar way to understand media identity to Turkle´s is offered by Lucia Caro Castaño (2012) when she writes about "mosaic identity." She refers to, first, the fragmentary nature of the media discourse, characterized by the lack of thematic coherence, authorship, or format in the individual's publications that define the individual; and, second, coinciding with the mosaic culture proposed by Moles, most of the contents of these shared tesserae come from the culture of the mass media and cultural industries, insofar as these are fully integrated into the collective imaginary. In her opinion, the contents put into circulation by the media culture are the essential material from which the individual elaborates, alone and with others, the meaning of his own existence: characters, people, news, movies, commercial brands, etc. For example, explains the author, the influence on the profiles of users of digital social networks comes from movies, commercial brands, or musical groups selected by the subject since all of them contribute to projecting the personality of the individual.

According to Rebecca Dredge and Laura Schreurs (2020), social media are dynamic online environments where young people can now play out the relational tasks of gaining independence from family and increasing meaningful and mature connections with peers. Nonetheless, in their literature review, they found that research has not been able to consistently ascertain whether the opportunities provided by digital media lead to advantages and/or disadvantages in the offline interpersonal worlds of young people.

Therefore, we think that it is essential to aid youth in understanding how media contents are also influencing the construction of their identity, probably in an unconscious way. As youth workers, we should encourage youth self-exploration and reflection upon their social media profiles to achieve critical media awareness.

Integrating Citizen Media into Youth Work

Appearance-related social media consciousness

The easiest approach to self-representation in digital media is the projection of our physical appearance. The most common way to represent the body in social media is through pictures (Ardévol & Gómez-Cruz, 2012; Lee *et al.*, 2016; Mascheroni *et al.*, 2015, as cited in Brea Folgar, 2019). Since adolescents are intensively working on the development of a coherent identity, as youth workers we must carefully observe the way young people connect identity and corporeality in social media.

> According to self-presentation and impression management theories, individuals are motivated to use impression management strategies to present themselves in a positive light (Leary, 1996; Schlenker & Pontari, 2000). Young people are often especially motivated to engage in impression management strategies related to physical appearance (Leary, 1996). (Choukas-Bradley *et al.*, 2021, p. 19)

In a study published in 2017, Marengo *et al.*, (as cited in Brea Folgar, 2019, p. 14) found in a sample of 12-15 year-olds that girls used Instagram more (79.9%) and posted more compared to boys (57%) who used Facebook. Frequent use (> 2 hours/day) predicted more concern about body image and internalized symptoms in girls. Additionally, Salomon and Brown, in their 2018 research (as cited in Brea Folgar, 2019, p. 14), found similar results, underling that it was the girls who made more selfie-type postings compared to boys and that their use also predicted body shaming. Brea Folgar echoes that these findings are consistent with previous research that found that Instagram users had higher scores on "body vigilance" than Facebook users and that Facebook users had higher scores. These studies also confirmed that there is a positive correlation with self-objectification, that in turn is mediated by upward comparison and internalization of the thin ideal.

After reviewing extensively previous research, Choukas-Bradley *et al.* (2021) conclude that adolescent girls have long been socialized by focusing on their physical appearance through the broad cultural emphasis on girls' and women's bodies transmitted via mass media messages and peer conversations, In consequence, for adolescent girls, social media offers an ideal opportunity to engage in self-presentation. As matter of fact, it seems that female adolescents be "camera-ready" at all times, while constantly exploring opportunities to curate and edit their photos and post them for an ever-present audience that can provide quantifiable feedback on one's appearance.

Other studies have also concluded that peer feedback is a pressure to manipulate presentations, both for fear of receiving negative comments about one's appearance and for fear of receiving negative comments about one's appearance, and to get more attention and likes (Burnette *et al.*, 2017; Chua & Chang, 2015, as cited in Brea Folgar, 2019, p. 15), which leads them to position themselves in the peer group. In the 2018 experiment by Kleemans *et al.* (as cited in Brea Folgar, 2019), in which youngsters were exposed to original photographs and modified photographs, young girls aged 12-18 years did not perceive that they were looking at modified photos and considered them representative of reality. At the same time, the participants showed more dissatisfaction with the reality, showing more body dissatisfaction compared to those who were exposed to original photos.

Integrating Citizen Media into Youth Work

Peer approval of one´s own images

On the other hand, the work of Ramsey and Horan in 2017 (as cited in Brea Folgar, 2019) uncovered that sexualized pictures and self-objectivated accomplished a higher number of "likes", thus "like" could be used as an indicator of the social consensus about the model of physical beauty. Although the studies conducted are not conclusive, we can say that, in any case, the reinforcing nature of the feedback received through "likes" could also have physiological correlates as suggested by a study by Sherman *et al.* published in 2016, also collected by Brea Folger. Through the application of functional magnetic resonance imaging (fMRI), these researchers found that adolescents who viewed photographs with many "likes" showed greater activity in brain regions associated with reward processing and attention, thus suggesting that the "likes" would act as a social reinforcer for the use of these platforms.

Cross-cultural research from last year has proved that among adolescent girls in Austria, Belgium, Spain, and South Korea, concern over peer approval is associated with worse body esteem (Prieler *et al.*, 2021, as cited in Choukas-Bradley *et al.*, 2021). Previous studies have also concluded the number of comments on social media posts might provide a clear indicator of popularity, though the language within the comments could be positive or negative. In a qualitative study conducted with adolescents in Sweden, girls reported that receiving comments attacking their weight or appearance was particularly harmful (Berne *et al.*, 2014, as cited in Choukas-Bradley *et al.*, 2021). Along the same line, positive comments may also be associated with increased self-objectification, as stated by the 2015 study of Slater and Tiggemann with Australian adolescent girls.

Choukas-Bradley *et al.* (2021) explain that this focus on receiving feedback from peers likely increases the risk for self-objectification by encouraging adolescents to anticipate and imagine their profiles' reception. Although numerous studies have linked adolescents' and young adults' social media use to self-objectification, these authors believe that adolescents experience media-specific appearance cognitions that may have unique effects on body image and mental health beyond those detailed in objectification theory. In previous research with two samples of high-school-aged U.S. adolescents, the group of Choukas-Bradley found that girls reported higher levels of appearance-related social media consciousness than boys. This might lead to depressive symptoms and disordered eating when controlling for body surveillance and time on social networks, which in their opinion highlights the unique role of media-specific appearance cognitions in adolescents' mental health.

We agree with the review of Choukas-Bradley *et al.* (2021, p. 25) on theory and empirical research that suggests:

1. Social media may provide the "perfect storm" for exacerbating body image concerns. This, in turn, may serve as a key mechanism by which media use influences adolescent girls' mental health.
2. Social media likely exacerbates the emphasis on peers' physical appearance and invites social comparisons through its presentation of idealized and edited images, with quantifiable indicators of approval, of both known peers and glamorous celebrities and influencers.
3. Furthermore, social media may increase adolescent girls' focus on their appearance, by heightening their appearance-related media and exposure to one's image, magnifying the perceived value of physical appearance, and increasing the focus on receiving quantifiable indicators of approval. Social media's availability 24/7 presents unprecedented access to one's

own and other people's images—and the feedback those images receive—potentially creating an ever-present appearance culture.

Pros and cons of media impact on youth individual identity

As educational practitioners, we should be aware of the benefits of media interaction but also of the risks existing for young people on their path toward adulthood. There is a dilemma regarding the effects of media use on young people. We should understand both the opportunities that digital media brings to youth for the construction of their identity and the existing dangers for them if they fall under the spell of media commercialization and excessive ideologization. On the one hand, David Buckingham (2008) writes, we should acknowledge how commercial forces both create opportunities and set limits on young people's digital cultures; and we should also not forget that access to these media is partly dependent upon differences to do with factors such as social class, gender, and ethnicity. On the other hand, he insists, we also need to consider how these media provide young people with symbolic resources for constructing or expressing their own identities, and, in some instances, for evading or directly resisting adult authority.

In addition, Buckingham (2008) delves into another dimension of this debate about the pros and cons of digital technology on youth development. He explains that in response to those who bemoan the media's destruction of childhood innocence, Information and Communication Technologies (ICT) are a force of liberation for young people since they are means for them to reach past the constraining influence of adults, by allowing the creation of new, autonomous forms of communication and community. These people believe that far from corrupting the young, digital media are contributing to creating a generation that is more open, more democratic, more creative, and more innovative than their parent's generation.

Nonetheless, Buckingham (2008, p. 20) also warns us of the fundamental limitations of this wishful-thinking argumentation. He thinks that these authors tend to ignore many of the downsides of digital technologies and media, such as:

- The undemocratic tendencies of many online "communities."
- The limited nature of much so-called digital learning and the grinding tedium of much technologically driven work.
- Most specifically, there is not enough evidence that young people are developing their critical intelligence and social responsibility.
- The existence of the "digital divide" between the technology-rich and the technology poor, both within and between societies.
- The banality of much new media use. According to Buckingham's recollection, recent studies suggest that most young people's everyday uses of the Internet are characterized not by spectacular forms of innovation and creativity, but by relatively mundane forms of communication and information retrieval.

No doubt that young people could take advantage of digital media to reinforce their individuation process by enriching their personal development and establishing global connections to learn from others. However, research results point out that, in most cases, youth use primarily digital media as a means of reinforcing local networks among peers. In the opinion of Buckingham (2008, p. 20), young people may be "empowered" as consumers since they can access a much wider range of goods and services much more

96

easily. But this does not mean that they are truly empowered as citizens. We know that only a minority are using digital media to engage in civic participation, communicate their views to a wider audience, or get involved in political activity. This is the main reason for a training program directed to youth workers such as this.

Source: https://neurosciencenews.com/

No doubt that young people could take advantage of digital media to reinforce their individuation process by enriching their personal development and establishing global connections to learn from others

Key concepts

Identity is an individual construct based on perceptions from ourselves and others about ourselves.

Post-truth relates to circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.

Generation is an age cohort that comes to have social significance by constituting itself as a cultural identity.

Prosumer is a creative subject that not only consumes media content but also produces and shares his own media content.

Digital natives are the first generation that grows with computer language, video games, and other digital technologies.

Produsage is a phenomenon that refers to the collaborative and continuous building and extending of existing media content in pursuit of further improvement.

Self-representation is defined as a behaviour aiming at creating, modifying, and maintaining an impression of ourselves in the mind of others.

Mosaic identity refers to, first, the fragmentary nature of the media discourse, characterized by the lack of thematic coherence, authorship, or format in the individual's publications that define the individual; and, second, most of the contents of these shared tesserae come from the culture of the mass media and cultural industries, insofar as these are fully integrated into the collective imaginary.

ICT: Information and Communication Technologies.

Additional resources

Turkle, S. (1995). Life on the Screen: Identity in the Age of the Internet. Simon & Schuster.

Integrating Citizen Media into Youth Work

Buckingham, D. (2008). Introducing Identity. In D. Buckingham (Ed.), Youth, Identity, and Digital Media (pp. 1–24). The M.I.T. Press. https://mitpress.mit.edu/books/youth-identity-and-digital-media

Our "Social Dilemma" Made Worse without Media Literacy: https://eavi.eu/our-social-dilemma-made-worse-without-media-literacy/

Does the digital empathy gap exist?: https://eavi.eu/digital-citizenship-and-social-movements-patterns-and-responsibilities-eavi-conversations-2021/

Video materials

Awareness. What am I doing? https://youtu.be/9nUdvBL7_iU

How Social Media Shapes Identity | Ulrike Schultze: https://youtu.be/CSpyZor-Byk

3.3 Types of Identity in Social Media and the Digital World

In this section, we will try to make sense of all the numerous typologies created to define digital media use, in particular, we are concentrating on the individual use of social media. Nonetheless, we are going to discuss and reflect upon the types of personality in relation to social media use as well. Our main goal is to understand how youth workers can support teenagers and young adults in their identity-construction process when they are interacting with others in digital media. Remember, we have concluded in previous sections that the media identity is an extension of the self-narrated to others via digital media that adapts to different contexts and, therefore, is not a substance but a dynamic process.

Firstly, we agree with those who have underlined that social media platforms are centred on relationships but their use is not limited to socializing (Krithika & Kumar, 2018). Social media exists to allow users to share ideas, opinions, activities, emotions, etc. with others thanks to the possibilities offered by informational and communication technologies (ICT). Users perceive social media as an additional path to traditional media but they express their preference for using digital media due to the specific features they offer: a great variety of information, the freedom to view information of their choice, exposure to different perspectives, availability of direct information from the source and deeper background information about a topic, as well as the interactivity between viewers and content (Beheshti-Kashi & Makki, 2013).

Verduyn *et al.* (2017, p. 281, as cited in Trifiro & Gerson, 2019) wrote that active social media usage refers to online behaviours that facilitate "direct exchanges" among users. Media participation could include liking and commenting on other people´s communications, sending messages, and engaging with other users. On the other hand, passive use consists of the monitoring of others without direct engagement. No doubt that digital media's unique characteristics, such as anonymity or absence of verbal and face-to-face situations allow users to expand their ties and format their identity, as well as boost their level of collective self–esteem as well as their sense of group belonging (Belenioti *et al.*, 2015).

Criteria to define these typologies

If we investigate the reasons why people use digital media, as well as the possible uses of digital media by individuals, we ask ourselves: what does motivate people to participate in digital media? It is important to understand the impulse behind this kind of social media participation since, as we have seen, individuals project their identity in their digital communications.

Research shows that youth do participate in media and interaction increases to the extent that communicators consider the uses young make of social networks and the gratifications they expect from them (Martínez-Sala *et al.*, 2018). Zizi Papacharissi and Alan Rubin explain that digital media participation by the central role of the Uses and Gratification theory pioneered by Lazarsfeld (1949). The theory of use and gratifications have analysed the rewards that people obtain from social media. In the opinion of Papacharissi and Rubin, the main reasons for Internet use are "interpersonal utility, pass time, information seeking, convenience and entertainment" (2000, p. 189). The view of gratifications approach to understanding the use of social media proposes that users actively choose the media that best fulfils their needs. According to this approach, users are active base being active, their choices in using media are based on their past media exposure and experiences and the gratification that they have received from

Integrating Citizen Media into Youth Work

these past experiences. Consumers use mostly social media to chat, send messages and lurk around to find what others are up to but they also watch videos and listen to music.

On the other hand, G.K. Krithika and Dr Sanjeev Kumar (2018, p. 11) identify only four major categories based on individual need for gratification:

> *Socializing (making new friends and keeping in touch with existing friends); expressing (this includes seeking attention from others, it is based on what is expressed or communicated in the form of sharing of opinions, thoughts and feelings through posting comments, providing information, discussing, blogging, rating, reviewing, posting pictures, audios, videos etc.); recreation (joining groups of interest, playing games, reading and watching content created by others); and information (getting news and information through social media, by keeping up with what others are doing, checking out profiles of others, getting news and seeking, product, service and promotion related information).*

The work of Belenioti *et al.* (2015) with Greek young people, which is consistent with previous research, identified three types of motivation for social media users, according to demographics and behavioural patterns: the *Information Seekers*, the *Operational and Psychological Benefits Seekers*, and the *Communication Seekers*. The first ones primarily prefer blogs rather than other social media. These people´s second choice is content communities. Then, they select social networks and virtual worlds/ Games. These media users also visit blogs daily. In their result, they gathered evidence that these users reported a passive and non-frequent use of other applications and, therefore, they have few accounts and few friends.

Regarding, the group of *Operational and Psychological Benefits Seekers* includes the majority of users, distributed equally between men and women 25-35 years old. Their basic incentive is the ease of use and all its advantages. Thus, they have numerous accounts and vast friends. Moreover, they log in to social media both via mobile and via PC. Consequently, most of them first use social networks, secondly Content Communities, thirdly Blogs, and finally, Virtual Wolds/Games. The majority have the biggest number of accounts in each social media category (especially in the case of social networks, they usually have more than 2-3 accounts), more than 250 friends and visit social media often. These authors learned, and this is very important for the purpose of our work, that people in this category perceived their participation in these communities as an important part of their social identity. They believe that this result may be explained by the popularity of social media among young people. Furthermore, they conclude that this cluster has a bigger correlation with social identity. For Belenioti *et al.* (2015), a possible explanation for this is that operational and psychological benefits are the main reason for use.

Finally, the group of Belenioti (2015, p. 190) explain that *Communication Seekers* use social media purely for communication purposes. This means that these people are young "content consumers" and perceive social media as a great communication medium. These patterns may partly be explained by the fact that they use the Internet to communicate. In consequence, they have many friends and accounts. Therefore, they prefer surfing social media, content communities, blogs and virtual worlds games. These people are habitual bloggers, average users of content communities, and experts in social media whilst they do not like games that much. Most probably, and this is a key element, they do believe that their participation

Integrating Citizen Media into Youth Work

affects their social identity. Compared to the other clusters, the authors add, these young people usually log in via their mobiles rather than their PCs.

Source: https://www.globalgovernmentforum.com/

Users perceive social media as an additional path to traditional media

Typologies of digital media users

Media user typologies have been developed around three basic dimensions as we have previously seen: first, the reason for using them, the level of activity or involvement, and the variety of media applications used. Following these basic criteria, we realize that there are very different motives, and levels of activity and participation in digital media (Krithika & Kumar, 2018).

Below we are introducing a table with all the typologies we have found and the correlations among the different categories established by the experts who have researched this topic. In addition, we are collecting basic types of media users with their corresponding explanations to clarify why we need to understand digital media behaviour to learn about the media identity of youth.

To better understand the most basic categories of media users, we take the approach from Petter Brandtzaeg and Jan Heim (2011) which helps us explain five basic types of media users.

Type 1: Sporadics

These people visit the media sites only from time to time, but not frequently. These users have a low level of participation and tend more toward an informational mode since they, for the most part, check their status to see if somebody has contacted them. According to the study by Brandtzaeg and Heim (2011) in Norway, sporadic users are spread equally over the four social media and age groups that they analyzed (Facebook, Orkut, LinkedIn, and MySpace). They learned that young sporadic users joined the community to keep in touch with friends but are not interested in contributing to their content.

Type 2: Lurkers

In their research, Brandtzaeg and Heim (2011) stated that lurkers make up the largest user category. The name is the result of low participation and their interest in activities that are more related to recreation. These users are somewhat involved in several activities, but only passively or to a small degree. Besides, lurkers are less likely to be contributors to user-generated content (UGC). Lurkers are using all of the existing platforms but consist of more females than males. A typical lurker thinks that technology is

101

important for entertainment but less so for keeping in touch with others. They can stay away from social media for a week or so.

Type 3: Socializers

These digital media users are the next biggest user type and are labelled 'socializers' since their behaviour is characterized by recreational in terms of 'small talk' with others, but the users' participation level is high. They write a lot of messages, 'contact others' very often, and 'look for a new friend' regularly. For Brandtzaeg and Heim (2011), this pattern is typical of teenage girls (median age: 15 years). A typical 'socializer' is an adolescent who lives in a medium-sized town. The internet is very important to them, use the virtual community to keep in touch with friends, and to make connections with new people. In a week, they could get in touch with five people and have about 30 contacts in their profile.

Type 4: Debaters

From the Norwegian sample of Brandtzaeg and Heim (2011), debaters are as high as socializers in terms of participation level, characterized by being highly involved in discussions, reading, and writing contributions in general. We could say that this is the type of media user closest to the ideal model of a young digital citizen. In addition, the debating pattern is unequally distributed among the communities studied in this research. The users are somewhat older than the medians of other user types, and there is practically no gender difference. A typical 'debater' is an older millennial, university educated, and likes to discuss and express himself in writing. They depend on the internet for carrying out practical tasks and use it mainly for instrumental reasons. From this study, we know that they consider video contribution too time-consuming and also regard social media as being more text-and-picture-related than video-focused. They use virtual communities to keep updated on cultural events and new publications.

Type 5: Actives

'Actives' are so labelled by Brandtzaeg and Heim (2011) because these users are engaged in almost all kinds of participation activities within the community, which include being a member to "publish and share pictures". The majority in this group are young females. This user type is distributed unequally among all of the platforms. A typical active user is an adolescent that lives in the countryside. During a given week, she might have contact with 20 people, almost everybody on her profile. When they log on, they engage in many activities, usually related to events and publishing music or videos. They use social media mainly for social contact and communicates primarily with friends on their profile.

Source: https://www.bitdefender.com.au/

There are very different motives, and levels of activity and participation in digital media (Krithika & Kumar, 2018).

Integrating Citizen Media into Youth Work

Table: Connections between different models of media user types

BASIC TYPOLOGIES	KOZNETS 1999	JONHSON & SMARAGDI (2001)	ROGERS 2003	NIELSEN 2006	FORRESTER 2007/2012	OFCOM 2008	HSUAN 2008	SHAO 2009	MEYEN ET AL 2009	BRANDTZAER & HEIM 2010	CONSTANTINIDES 2011	ALARCON DEL AMO *ET AL.* 2011	STRICKLAND 2013
Socializers	Minglers		Early majority	Intermitent contributors	Conversionalists	Faithfuls		Participating	Affioc andos	**Interactors**. Use social media in particular, can be viewed as the early majority since they may be seen as open to new ideas, active in the community, and influencing their neighbours	Outstanding users		Actively Liked (Medium influence)
Debaters	Devotees		Early adopters	Intermitent contributors	Critics	Functionals	Only create content		Virtuosi	**Bloggers and debaters** in Social Networks can also be viewed as early adopters because of their interests in A/V user-generated content		Versatile user	Social Movers (High influence)
Lurkers	Tourists	Screen entertainment fans	Late majority	Lurkers	Spectators / Collectors		Only consume content	Consumers	Companions	**Lurkers**. Account for the biggest user type in Social Networks and in regard to user-generated content in general. Include people using media for lurking or time-killing	Habitual users		Listeners (No influence)
Sporadics		Low media users	Late majority (and laggards)		Joiners	Alpha socializers and followers			Affiliated	**On-off shoppers**. Newcomers and sporadic users of the particular media studied	Beginners	Novel user	
Actives	Insiders	Specialists	Innovators and	Heavy contributors	Creators	Attention seekers	Both consume	Producers	Professional	**Advance users**. Use media frequently and are advanced compared to	Expert users	Expert-communicator user	Social Movers

103

BASIC TYPOLOGIES	KOZNETS 1999	JONHSON & SMARAGDI (2001)	ROGERS 2003	NIELSEN 2006	FORRESTER 2007/2012	OFCOM 2008	HSUAN 2008	SHAO 2009	MEYEN ET AL 2009	BRANDTZAER & HEIM 2010	CONSTANTI NIDES 2011	ALARCON DEL AMO *ET AL.* 2011	STRICKLAND 2013
			early adopters				and create content			the rest of the user population			(High influence)
Inactives		Traditional media users		Non-social media user	Inactives		Neither consume nor create content	Cautious		Not involved in any of the above activities		Introvert user	Reservers

Source: Authors

Integrating Citizen Media into Youth Work

Personalities, well-being and social media use

Several researchers have examined the relationship between social identity and psychological well-being with social networks, in particular for young people. For instance, Valerie Barker (2009) writes that social identity is directly correlated to collective identity and collective self-esteem. Meanwhile, *Valkenburg et al.* (2006) found that low self-esteem can impel adolescents, particularly girls, to use the Internet more often in identity exploration. On the other hand, Ellison *et al.* (2007) concluded that digital media provides benefits for users with low self-esteem.

However, a most recent study by Beyens *et al.* (2021) indicates that on average sending or reading direct messages or browsing through others' social media posts did not affect adolescents' well-being. Nonetheless, they establish that different young people experience different effects when using social media and might be three explanations. In the first place, they write that adolescents respond to social media in different ways, for instance, private social media use may enhance relational closeness and connectedness among those who experience positive effects. Now, for those who experience negative effects, private use may create feelings of disconnection, insecurity about peer relationships, social approval anxiety and distress about others' reactions, as well as availability stress. Another reason might be adolescents´ differential susceptibility to the effects of social media might be related to the nature of messages receive and content browsed. These authors argue that these private interactions may mirror adolescents' offline peer relationships. According to the poor-get-poorer and rich-get-richer hypotheses, they explain, there is a direct connection between low-quality offline relationships and low-quality social media interactions, In consequence, they insist, these young people may become unhappier, whereas adolescents with high-quality offline relationships may have more high-quality private social media exchanges and therefore become happier. Finally, the group of Beyens highlight that adolescents' motivations behind social media browsing could be the source of a different media experience. Perhaps, certain types of browsing enhance adolescents' well-being, whereas other types undermine their well-being depending on the intention, interest and motivation of the youth media activity.

We understand that the study of peer relationships in digital media has been tackled from two different perspectives (Nesi *et al.*, 2018) and this might have a different impact on how we approach the issue of identity development of youth through media to compare to the same process in the analogic world. On the one hand, there is the "mirroring" framework, according to which, adolescents' social experiences simply reflect their offline activity. This approach suggests that youth online behaviour and peer interactions do not differ from offline experiences. Somehow, we can expect a continuation in the nature of relationships from one context to the other.

On the other hand, Nesi and her colleagues (2018) advocate for an "integrative *transformation framework*" because they believe that it is necessary taking into consideration the significance of "context" in shaping behaviour, beliefs, and emotion. We would like to remind the reader that one of our goals is to better understand the identity construction of youth in multicultural communities with respect to the integration of the individual in the group. In particular, we are trying to learn how youngsters face the challenges of their identity development in different sociocultural environments and the influence of social media in that process. Initially, the ideas behind the *transformation framework* that emphasize the transformational effect of social media in peer experiences should better fit our own premises. Nesi *et al.*

105

(2018, pp. 2–3) outline five conceptual categories that they believe are determining this process of transformation:

- Changing the frequency or immediacy of experiences
- Amplifying experiences and demands
- Altering the qualitative nature of interactions
- Offering new opportunities for compensatory behaviours
- Creating entirely novel behaviours.

These authors identify seven features of social media in their effort to compare them with face-to-face contexts, always from the perspective of peer relationships and communication, that educational practitioners should take into consideration. In their opinion, "social media tends to show higher levels of each of these features compared to traditional face-to-face contexts" (p. 12). The seven features are asynchronicity, permanence, publicness, availability, cue absence, quantifiability, and visualness.

Additionally, we would like to encourage facilitators of youth programs on media identity to consider findings from previous research about the personalities and psychological strategies of adolescents in their online interactions. First, we can apply basic personality analysis to people's behaviour on social media. For instance, Tadesse *et al.* (2018, p. 61961) have studied the predictability of the "big five personality traits" in Facebook users. According to them, "in Psychology, the theory based on the Big Five factors is the most widely accepted model to describe the basic structure of human personality."

Table: Overview of the big personality traits [6] – [8]

Personality traits	Characteristics
Openness (O)	From cautions/consistent to curious/inventive intellectual, polished, creative, independent, open-minded, imaginative, creative, curious, tolerant
Conscientiousness (C)	From careless/easy-going to organized/efficient reliable, consistent, self-disciplined, organized, hard-working, has long term goals, planner
Extraversion (E)	From solitary/reserved to outgoing/energetic express positive emotions, excited, satisfied, friendly, seek stimulation in the company of others, talkative
Agreableness (A)	From cold/unkind to friendly, compassionate kind, concerned, truthful, good natured, trustful, cooperative, helpful, nurturing, optimistic
Neuroticism (N)	From secure/calm to unconfident/nervous angry, anxious, neurotic, upset, depressed, sensitive, moody

Source: (Tadesse *et al.*, 2018)

These authors conclude that their results show that a great amount of insight can be gained from studying the social and linguistic indicators of personality. Each personality dimension from the "Big Five" matches differentiated types of features that, in turn, can be observed in social media interactions. In their research, they were able to predict these personality traits with an average accuracy of 74.2%. Likewise,

106

we can better understand users' online behaviour by inferring the personality traits of these users on social media. Based on these traits, facilitators can offer young participants clues about their basic personality when using social media (2018, p. 61967).

On the other hand, we can also connect specific online behaviour of people with the "Big Five" traits according to the following results (Azucar *et al.*, 2018, p. 151):

- High extroverted people have high levels of activity on social media and a great number of friends.
- Individuals with high neuroticism usually are more inclined to self-disclose hidden aspects of themselves, while using social media to learn about others and use more negative words in their posts.
- A person with an agreeable personality tends to include fewer swear words, express positive emotions with more frequency in her posts, and publish more positive mood pictures.
- On the other hand, conscientious individuals are more cautious on social media and post fewer pictures, express fewer "likes", and engage in fewer group media activities.
- People more open to have larger networks of contacts and give more "likes" to social media content.

Finally, it is important to consider that youth social comparisons in social media, a topic that we have previously discussed, might be related to different identity processing styles which are associated with people´s global self-esteem and identity clarity (Yang *et al.*, 2018). As we have also reviewed above, the media user´ type is directly related to not only frequency and media platform, but individual motivation and interest in learning from others to compare ourselves with them. The group Yang surveyed older adolescents and conclude that social comparison of ability (not opinion) on social media was related to the identity processing style known as "diffuse-avoidant," which in turn predicted lower identity clarity later. This style of processing involves distancing oneself from identity information, conflicts, and decisions. The other two identity processing styles are a) The *informational processing style* implies a deliberative, repetitive, and integrative approach toward identity formation and conflict which consists in seeking out and analyzing important information as well as self-evaluation of perception aiming to awareness; b) a *normative identity processing refers to the automatic assimilation of identity formation,* internalizing external identity elements for the preservation of self-conceptions despite contradictions, thus, it is characteristic of more easily manipulated people.

In sum, as youth workers, we should understand that media user types are the result of individual self-understanding, disposition to social participation, and media comprehension. Therefore, despite the dangers and risks posed by social media, young people can adapt their use of online to develop learning where other social institutions, such as family or school, have failed them, by mapping out a series of identity becomings (Bustillos Morales, 2020). No doubt educational professionals should realize how transformative young people's social media engagements can be.

Integrating Citizen Media into Youth Work

Source: https://www.open.edu/

We are trying to learn how youngsters face the challenges of their identity development in different sociocultural environments and the influence of social media in that process.

Key concepts

Interactors or socializers: Use social media in particular, can be viewed as the early majority since they may be seen as open to new ideas, active in the community, and influencing their neighbours.

Lurkers: Account for the biggest user type in Social Networks and in regard to user-generated content in general. Include people using media for lurking or time-killing.

Sporadics or on-off shoppers. Newcomers and sporadic users of the particular media studied.

Active or advanced users. Use media frequently and are advanced compared to the rest of the user population.

Motives for Internet use: interpersonal utility, pass time, information seeking, convenience and entertainment.

Additional resources

Buckingham, D. (Ed.). (2008). *Youth, Identity, and Digital Media*. The M.I.T. Press.
https://mitpress.mit.edu/books/youth-identity-and-digital-media

Papacharissi, Z. (Ed.). (2011). A Networked Self: Identity, Community, and Culture on Social Network Sites. Routledge of Taylor & Francis Group.

10 Types of Social Media Users (Which One Are You?): https://topdogsocialmedia.com/10-types-of-social-media-users/

Main uses of social networks by French users in 2019, by frequency:
https://www.statista.com/statistics/1090735/social-networks-and-their-uses-by-the-french/

Video materials

Teen voices: Who are you in Social Media? https://youtu.be/cLFMBT1Ayls

How Social Media Shapes Identity | Ulrike Schultze: https://www.youtube.com/watch?v=CSpyZor-Byk

Integrating Citizen Media into Youth Work

3.4 Hate Speech, Radicalism & Extremism Online

How can society face the scourge of violence now spread and propelled by digital media? The resort to constant attacks in defence of ideals and political positions, the fight for power, and the struggle for economic resources, isn´t something new in the history of humankind. However, Steven Pinker (2011), a professor of psychology at Harvard University, ensures us that this may be the most peaceable time in our species' existence. Dr. Pinker might have not included in his diagnosis that death in warfare is not the only root of violence in modern times. The use of verbal brutality, systematic lying, and indiscriminate assaults on other people´s reputations and beliefs through digital media, which might also bring or contribute to the death of innocents in real life, is a terror specific to our times. Its unpredictable consequences are also unseen until now. Different situations in Western countries have proven it. The assault of the White House in January of 2021 after President Trump's rally that was called on social media, or the revolts in Barcelona in the summer to protest the incarceration of a well-known hated Spanish rapper of the same year, both started with free-speech movements by extremist groups. Hating social and political leaders in digital media charged with aggressiveness and incitation to fighting that turned into violence and rioting in the streets.

But what is behind this media behaviour that is connected to the identity construction of youth? As we have learned in section 3.1. *The Narrative Construction of The Self and Media Literacy*, theoretical models of identity development indicate that a part of ourselves requires identification with others in that process of the individual constitution as a social self. We have learned from Richard Jenkins that social identity should be seen not so much as a fixed possession, but as a social process, in which the individual and the social are inextricably related. Therefore, David Buckingham (2008, p. 19) argues that Individual selfhood is a social phenomenon, in which the social world is constituted through the actions of individuals. In his opinion, it might be more appropriate to talk about identification rather than identity. In a similar line of thought, Esteban-Guitart *et al.* (2010) tell us that the identity, narratively mediated, fulfils a function concerning one's own life, as well as a social-cultural function related to the search for recognition of the rights of social groups at which the individual feels attached. Thus, there are factors specifically associated with the sociocultural identity of people, such as action transformation and symbolic identification, that we must take into consideration when considering youth radicalization and extremism in digital media. Most probably, these are the factors at play in the process we are going to discuss in the coming pages.

Source: https://pixabay.com/

Integrating Citizen Media into Youth Work

There are factors specifically associated with the sociocultural identity of people, such as action transformation and symbolic identification, that we must take into consideration when considering youth radicalization and extremism in digital media.

Definition of radicalization in youth

Let´s first try to define the phenomenon known as radicalization always taking into consideration the impact on European youth. Later, we will try to understand what the role of digital media is in the process of radicalization and resort to violence that is manifested in hate speech and online extremism.

Farhad Khosrokhavar (2019) writes that radicalization is a process by which an individual or group adopts a violent form of action, directly linked to an extremist ideology with a social or religious political content that undermines the established political, social or cultural order. Nonetheless, the author focuses on the individual to explain this phenomenon that he studied concerning Muslim youth in Western countries. In this context, violent radicalization refers to the individual engagement and process of indoctrination to act with violence. This author places special attention on the emotional and cognitive processes of influence. He believes that the phenomenon is directly linked to an extremist ideology that contests the established order at the political, social, or cultural level. Now, Khosrokhavar´s approach further suggests that radicalization is inherently linked to violence, whereas radicalization may be a process towards extremes that do not embrace or catalyze acts of violence. Nonetheless, his position is limited in terms of analyzing other forms of radicalization, and in other contexts, since he concentrates on Muslim extremism. According to Alava *et al.* (2019), Khosrokhavar's definition helps us examine the potential power of Internet acculturation that leads to the creation of an oppositional hero's identity among vulnerable individuals.

Precisely, Alava´s group (2019, p. 12) works on a definition to conceptualize violent radicalization as the dynamic and complementary coexistence of at least three levels observable both in the real world and in cyberspace, which is very useful for the train of thought that we follow here:

- The person's search for fundamental meaning, origin, and return to a root ideology;
- The individual as part of a group's adoption of a violent form of expansion of root ideologies and related oppositionist objectives;
- The polarization of the social space and the collective construction of a threatened ideal "us" against "them", where the others are dehumanized by a process of scapegoating.

When studying the process of radicalization of young Muslims in the diaspora, few authors, such as Pam Nilan (2017), think that the focus should not be on causes, because that would be a futile exercise since no amount of empirical investigation to date has yet been able to identify a typical profile of who will be drawn to violent Islamist radicalism. Despite that, there is evidence that a new model of radicalization has appeared in Western countries since the 2010s by which radical groups are smaller, less hierarchical, and are mainly composed of young, homegrown individuals (Campelo *et al.*, 2018). In their study of young Muslims in Europe, these psychological experts have found that there are specific and common signs among them. On the one hand, psychotic disorders are rare among radicalized youths, but, on the other hand, these young people show numerous risk factors common with adolescent psychopathologies.

Precisely, Campelo *et al.* (2018) conclude that there are many similarities between psychopathological manifestations of adolescence and mechanisms at stake during the radicalization process. This is an

110

interesting finding if we recall how identity is developed during adolescence and the role that the sociocultural environment plays in that process. They have confirmed that radicalized individuals in Europe are younger than they used to be (often teenagers) and that the number of young women involved is increasing. Consequently, they formulate the hypothesis that the radicalization process and psychopathological manifestations of adolescence share similar mechanisms: "the attraction towards an ideal place and the rejection of their symbolic affiliation could be reflected in the issues of separation and individuation that occur during adolescence and young adulthood" (p. 2). Curiously, these conflict phenomena around separation and individuation in early adulthood are a repeated theme in the folk narratives that are connected to ritualization in pre-Christian communities and have been readapted by modern popular culture for media content.

Let´s develop the latest idea. We know from Erickson (1994) that adolescence is the critical development stage in which people become independent from their parents and start their own lives shaping them through romantic relationships, jobs, ideologies, and personal values. Therefore, we learned earlier that narrative identity develops during this time of change for young persons who must explore and face social roles, values, and behaviour (Ergün, 2020), thus, aiding them in their individuation path. Now, the Danish folklorist Bengt Holbek (1987, p. 295) explains that the process of individuation, of achieving a conscious interpenetration or fusion of ego and self, is unique. However, the phases of the process are similar from culture to culture and, even the symbols, or the same kind of symbols, are again and again associated with the different stages of the process of maturity. Consequently, we also know that the main stages of individuation are regularly depicted in fairy tales in symbolic form (Franz, 2017). These stages of individuation also appear in ritual ceremonies and include similar phases as the path of the hero in folk literature, which is also related to rites of passage (Gennep, 1960; V. W. Turner, 1991; Campbell, 2004). The first stage in the process of individuation is the separation from the family nucleus as some rites of passage take place around adolescence. On occasions, as some of the themes and motifs of folktales underline, the separation generates violence or drives the individual into rebellion and violence both as a psycho-emotional reaction derived from the experienced parental rejection and/or as a psychological reaffirmation of selfhood (Gómez Blaya, 2018).

Therefore, we agree with Campelo *et al.* (2018) that characterized adolescence as a phase of turbulence and reorganization. In some cases, they write, the inherent detachment from primary caregivers and the effort to find their identity bring a loss of security and sometimes a fear of loneliness and of being abandoned by some adolescents. The authors speculate that belonging to a radical community conveys a sense of attachment, meaning, and comfort. For instance, based on the psychoanalysis of a radicalized subject and the content of jihadist propaganda, Marianne Leuzinger-Bohleber (2016) writes that the IS permits the satisfaction of pre-genital drives, which are rekindled in the early phases of adolescence. Thus, violent actions advocated by radical groups unconsciously offer enormous satisfaction to archaic drive impulses and can be experienced as an omnipotent victory over the fear of death. As we argued above, folktales and pre-Christian rites are imbued with motifs and symbolism related to basic human impulses and fear of death. Also, Leuzinger-Bohleber insists that finding love objects outside of the family is another major issue of adolescence and is simplified by the organization, which guarantees a reassuring marriage. Curiously, another repeated theme in folktales is the search for love and the culmination of the individuation process in marriage (Gómez Blaya, 2018). In sum, the group of Campelo considers that the

Integrating Citizen Media into Youth Work

changes in identifications during adolescence and the quest for an ideal open the way to radical ideologies. This might be the reason why the message sent by the IS or other extremist groups may become attractive to some adolescents.

Campelo *et al.* (2018, p. 1) explain the phenomenon of radicalization among young Europeans according to three possible sets of causes or, perhaps, by the concurrence of several of these potential motivations:

- Individual risk factors include psychological vulnerabilities such as early experiences of abandonment, perceived injustice, and personal uncertainty;
- Micro-environmental risk factors include family dysfunction and friendships with radicalized individuals;
- Societal risk factors include geopolitical events and societal changes such as Durkheim's concept of anomie. Some systemic factors are also implicated as there is a specific encounter between recruiters and the individual. The former use sectarian techniques to isolate and dehumanize the latter and to offer him a new societal model.

The sense of vulnerability of young people exposed to radicalization is also at the core of the theory of identity uncertainty described by Rousseau *et al.* (2021). They echo previous research affirming that extremist groups propose an attractive answer to the identity quest of youth experiencing different forms of adversity. Young people are more sensitive to the confusion and challenges that globalization and immigration introduce in the definition and negotiation of their collective identities as a consequence of their identity transformation when they are about to enter adulthood. This line of social psychological research associates the distress stemming from this form of identity uncertainty with the support of extremist views and actions. In addition, these authors recall previous works indicating that identity uncertainty and confusion may be more prevalent in migrants, who could consequently be more likely attracted to violent radicalization. "For second-generation immigrants, the challenge of developing a dual identity combining their parents' and the majority identities has been proposed theoretically to provoke identity confusion and potentially increase the risk of violent radicalization" (p. 3).

Source: https://theindependent.sg/

Radicalization is a process by which an individual or group adopts a violent form of action, directly linked to an extremist ideology with a social or religious political content that undermines the established political, social or cultural order. Farhad Khosrokhavar (2019)

Integrating Citizen Media into Youth Work

Evidence on the role of digital media in promoting violence and radicalization

However, the impact of digital media use in the process of youth radicalization is not sufficiently explained, write Alava *et al.* (2019, p. 5). And even more opaque, they insist, is the extent to which countermeasures are helping to promote peaceful alternatives. In their opinion, while the Internet may play a facilitating role, it is not established that there is a causative link between it and radicalization towards extremism, violent radicalization, or the commission of actual acts of extremist violence. There is evidence, on the other hand, suggesting that the Internet and social media may play a role in the violent radicalization process. Specifically, digital media facilitate the dissemination of information and propaganda, as well as the reinforcement, identification, and engagement of a (self)-a selected audience that is interested in radical and violent messages. In a literature review, Gaudette *et al.* (2020) uncovered that digital media was the most important driving factor in the radicalization of individuals because it provided them with a space in which they could learn skills that were necessary to access online extremist groups as well as find other media users with similar views and beliefs.

Online and off-line action

Let´s review that evidence. Tom Postmes and Suzanne Brunsting (2002) found that for young people, who are considered digital natives (Prensky, 2010), online action is often an equivalent alternative to offline action (by activists and non-activists alike), and also argued that the web can promote identity formation and help build communities. Therefore, digital media are a "natural" extension of the offline society as it is known by other generations.

From conversations with former extremists participating in Canadian research (Gaudette *et al.*, 2020), we learned how their on-and offline identities were interconnected during their involvement in a violent extremist group. Many of the interviewees reported no substantial differences between their on-and-offline identities. Some of them indicate that they maintained the same identities in both spaces since they associated their identity with their role in the violent extremist group.

Identity fusion

Additionally, Alava´s group (2019, p. 17) indicates that extremist groups target collective identities, through relational and emotional bonds to get the endorsement of their values. Researchers have referred to processes such as "identity fusion" defined as "a visceral sense of ´oneness´ with a group and its individual members that motivates personally costly, pro-group behaviours" (Swann Jr & Buhrmester, 2015, p. 1). The latter authors think that there is a link mediating between identity fusion and pro-group behaviours based on feelings of personal agency, perceptions of family-like ties to other group members, and a sense of group-related invulnerability mediating the link. On the other hand, Identity fusion may lead an individual to perceive extreme actions as a legitimate means to defend the in-group from other groups considered as threatening, whereby an individual personal identity is gradually overshadowed by radicalized group identity. The consequence is the total endorsement of the narrative proposed by the extremist group. The process is even faster with those young people who are "lone actors," who are already struggling with the need for belonging and who may construct a fantasy of belonging to terrorist groups. To justify and legitimate the use of violence on others, these online extremist groups created

Integrating Citizen Media into Youth Work

discourses on identity fusion by simultaneously introducing ideas about the superiority of the in-group and the threat to the in-group (Rousseau *et al.*, 2021).

Finally, Willian Swann Jr and Sanaz Talaifal (2018) concentrate their work on the study of pro-group behaviour in the framework of Identity Fusion. They emphasize the role of the personal self and strong ties to fellow group members. In their opinion, increasing the salience of either the personal or social self-amplified the relationship between fusion and willingness to sacrifice the self for the group. Their review of research shows that strongly fused individuals' behaviour is explained by the personal and social selves acting simultaneously in a synergistic manner, meaning the close connection of online and offline identities of these individuals.

On the other hand, research has also documented the role of relational ties in pro-group behaviour. As an example, Swann Jr and Talaifal (2018) write about people who score high on measures of identity fusion report perceiving ingroup members to be "like family." Therefore, this sociocultural dimension of selfhood (Esteban-Guitart *et al.*, 2010), "familial ties," mediate the impact of fusion on pro-group activities and endorsement of fighting and dying for the group. It seems that digital media is the ideal space where to develop these ties that come to satisfy the individual need for familiar relationships while one is searching for its self. We know that expanding literature shows that social networks that are characterized by strong emotional and community connections exploit youth vulnerability (Alava *et al.*, 2019). Then, social media become a tool for the intermediation of violent radicalization among young people.

Online support for the deindividuation process

Alava´s group thinks that the coexistence in the digital world of plural virtual identities (please, review section *3.2.3 Youth self-representation in social media*) may facilitate a process of de-individuation. These authors understand the process of de-individuation as a separation from one's individuated identity to adopt a new group identity. Rusell Spears and Tom Postmes (2015) note that while the Deindividuation Theory proposes a loss of identity, and/or consequent deregulation of social behaviour via self and social norms when immersed in (anonymously within) the group, the social identity analysis suggests that such conditions in the group lead to an increase in the salience and role of social factors (social identities and associated social norms). In other words, Spears & Postman affirm that the social identity analysis of "deindividuation effects" is a departure from Deindividuation Theory. They make the opposite prediction to deindividuation theory in at least one key respect; in fact, they believe that behaviour becomes more social or socially regulated, not less so. To study this phenomenon, they indicate that the SIDE model, "the Social Identity model of Deindividuation Effects," can be especially applied to new media (email, internet, social networking).

In their opinion, the SIDE model has been able to account for a wide range of influence phenomena and aspects of group processes, such as influence, stereotyping, group cohesion, or power relations. On the other hand, the model provides a framework to inform and guide applications in diverse domains (group decision-making, cooperative learning and working, and collective action) (Spears & Postmes, 2015, p. 36). In sum, the cognitive SIDE model predicts that these same features (anonymity and isolation) could actually strengthen power relations and the dominance of powerful groups. These mechanisms might be found when studying the role of digital media in the support of youth radicalization.

Integrating Citizen Media into Youth Work

This de-individuation process is also facilitated by the manipulation of young people's need for "extimacy" (virtual meetings, virtual dating) to develop new social networks and new affiliations through intimate virtual encounters and group discussions. This idea refers to a carefree attitude and the increasing communicative relevance that give networking precedence over Intimacy protection. This kind of behaviour has been denominated "extimacy" according to the author Jacques Lacan. It is a concept that can be translated as public Intimacy through networking activities, namely, exposed Intimacy, explains Lucia Tello Díaz (2013, p. 1).

Therefore, this identification process of young people in their interaction with social media involves an affective component that ends up generating their de-individuation when the individual adopts the group´s identity. Precisely, we have learned from F.L.K. Hsu (1961) in section *3.1.1. The concept of self: Who am I?* the importance of affectivity for identity development. According to Alava *et al.* (2019), researchers identified and even measured a "sense of virtual community" and a "sense of presence" which increases in emotional environments. Thus, this feeling matters more to young people than their "objective" (offline) social network itself. In consequence, this complex process might have significant effects, such as that the influence of affective affiliation with the ingroup online may be even more pronounced than offline.

Typologies of online radicalization and extremism: What´s next?

Based on the research by Séraphin Alava (2020), in figure 1, we introduce the following types of cyber-surfers that will help to easily identify violent poses and radical positions in digital media.

Figure 1

Source: S. Alava, 2020.

On the other hand, Alava´s proposal connect online radicalization and extremism with social movements defending masculinity. According to Alava, these radical groups claim a preponderance place for the masculine in society since they believe that men today are oppressed and discriminated against in women's society. In addition, the French author identifies at least two more social movements: "Incel" and "Hoministe." Behind radicalization, he argues, there is also the drive to recoup masculine power in

Western Societies and, thus, the advocators of masculinity share tools and strategies with other extreme and violent groups operating in digital media today, such as Xenophobic nationalists, Jihadist Salafists, Neo-Nazi negationists, etc.

Alava (2020, pp. 14–15) has also identified cyber typologies that are users more inclined to hate speech and/or online violent actions that might or not translate into real violent or terrorist activities.

Clicktivism: using "I hate" instead of "I like"; is a virtual modality of action consisting of organizing a demonstration by clicking.

Cyber graffiti: hacking action that consists in modifying the source code of a site to tag political slogans or make the site inaccessible.

Faking, fake nosing, sockpuppets: a widespread modality in extremist groups that consists of either opening fake internet pages of a personality to be attacked or participating in social media under a false identity (false nose) or finally spreading false information.

Hacktivism: a violent modality that consists of attacking with viruses, worms, or other digital techniques to block, destroy or hijack target sites.

Internet itself: digital modality that consists of broadcasting hateful humorous content on the internet using photomontages, GIFs, and short videos.

Phishing, hammering: a modality that consists of grabbing the attention of a victim to convince them to join or approve of the radical extremist group´s statements.

Trolling: a modality that consists of participating in open forums or political blogs by voluntarily initiating polemics.

Finally, Alava´s project is focused on clearly defining the new layers of online radicalization explain the basic types of radical activists based on their individual goals and behaviour (p. 17):

Cyber radical type	Definition	Characteristics
Pure online radicals	For whom the internet and social media not only play a central role in the initial exposure of these individuals to radicalizing narratives and imaginaries but also in the adoption of a belief system that gradually leads them to legitimize positions that are increasingly extremist to the point of violence.	Isolated, shy, needing to live in a virtual world, fleeing groups (12%)
Radicalized by digital reinforcement	People for who the internet plays a role in reinforcing radicalized individual trajectories initiated offline. In this case, digital media only act as a vector of crystallization.	Reinforce by numbers. They are looking for answers, committed to the level of ideas, wanting to find the causes of these rages or doubts (32%)
Radicalize by digital initiation	Individuals were introduced to the radicalization process through the Internet and social media. In this configuration, it is the digital spheres that open the door to a progressive radicalization of the person, even if these ways can be abandoned later, often in search of interacting with individuals in the real world.	They are looking for interaction with individuals in the real world who need to be able to share marginal beliefs in the real world. The Internet is a source of information (29%)

All of this information intends to support youth workers when trying to include a media perspective in their social intervention. This way educational practitioners will have available specific clues and data on

Integrating Citizen Media into Youth Work

the media behaviour of young people that could indicate a possible personal tendency to radicalise at an early stage. The evidence collected in previous pages suggests that a comprehensive program for Media and Informational Literacy of youth might be an important step in the prevention of violence, radicalization, and extremism not only in digital media but in the real world.

Source: https://pixabay.com/

The identification process of young people in their interaction with social media involves an affective component that ends up generating their de-individuation when the individual adopts the group´s identity.

Key concepts

Violent radicalization: a process by which an individual or group adopts a violent form of action, directly linked to an extremist ideology with a social or religious political content that undermines the established political, social or cultural order. To detect it, we should find the dynamic and complementary coexistence of at least three levels of observable situations both in the real world and in cyberspace:

- The person's search for fundamental meaning, origin, and return to a root ideology;
- The individual as part of a group's adoption of a violent form of expansion of root ideologies and related oppositionist objectives;
- The polarization of the social space and the collective construction of a threatened ideal "us" against "them", where the others are dehumanized by a process of scapegoating.

Identity Fusion: a visceral sense of ´oneness´ with a group and its individual members that motivates personally costly, pro-group behaviours.

Clicktivism: using "I hate" instead of "I like"; is a virtual modality of action consisting of organizing a demonstration by clicking.

Cyber graffiti: hacking action that consists in modifying the source code of a site to tag political slogans or make the site inaccessible.

Faking, fake nosing, sockpuppets: a widespread modality in extremist groups that consists of either opening fake internet pages of a personality to be attacked or participating in social media under a false identity (false nose) or finally spreading false information.

Hacktivism: a violent modality that consists of attacking with viruses, worms, or other digital techniques to block, destroy or hijack target sites.

Internet itself: digital modality that consists of broadcasting hateful humorous content on the internet using photomontages, GIFs, and short videos.

Phishing, hammering: a modality that consists of grabbing the attention of a victim to convince them to join or approve of the radical extremist group´s statements.

Trolling: a modality that consists of participating in open forums or political blogs by voluntarily initiating polemics.

Additional resources

Alava, S., Frau-Meigs, D., & Hassan, G. (2019). Youth and violent extremism on social media: Mapping the research. United Nations Educational, Scientific and Cultural Organization.

Someone. Social Media Education Every Day: https://projectsomeone.ca/

The contribution of youth work to preventing marginalisation and violent radicalisation: https://op.europa.eu/en/publication-detail/-/publication/0ad09926-a8b1-11e7-837e-01aa75ed71a1

Video materials

Social Media and Hate Speech: Who Gets to Decide? https://youtu.be/bghTL5gU6fs

Teen Voices: Hate Speech Online: https://youtu.be/8vUdWpwLv10

Integrating Citizen Media into Youth Work

3.5 Digital Citizenship & Online Ethics

In previous sections of this module, we have defined the concept of identity and the role that digital media play in the developmental process of youth from a sociocultural approach. This means investigating the media identity of young people as a result of the interaction of individuals with their communities. Similarly, the constructivist view, that Jerome Bruner (1991a, 2009) advocates, tells us that human beings become searchers for meaning and/or are meaning-makers in their interaction with others when trying to comprehend reality. The Philosopher Nelson Goodman (1984) denies the existence of a "unique and real-world" independent of human mental activity and human symbolic language. In explaining the Constructivist Philosophy, he states that the world of appearance is the same as the world we live in and, surprise, it is a "created" space by human minds as well. The tools for the making of reality come from our minds. These instruments are languages and other symbol systems. Precisely, the same "mortar" that makes possible the construction of a virtual world through digital media. As Bruner (1987, 1990; Bruner & Kalmar, 1998) argues, when explaining the narrative mode of thinking, humans try to make sense of reality from a very personal point of view using the techniques of storytelling. Thus, we can say that "identity is a semiotically-mediated act and is, therefore, a narrative product which is ordered, thus giving unity and purpose to the experience" (Esteban-Guitart & Vila, 2015, p. 19). In doing so, we create our interpretation of ourselves, first, and then of everything we are in touch with at both the immediate level and in the virtual world. This is the formulation of identity that we have conveyed in the past pages, whose projection in the digital world results in our media identity.

We have seen that the extension of our identity into the social-cultural environment (Esteban-Guitart *et al.*, 2010) turns into a personal sense of belonging to a community that, in democratic societies, concedes us the legal category of citizens. Luigi Ceccarini (2021) writes that the belonging component (or membership) of citizenship could be divided into two differentiated dimensions: on the one hand, "status" is related to the judicial aspect, and, on the other, identity is linked to the symbolic dimension. The latter is the one we have been discussing in this module.

According to T.H. Marshall (1950), democratic citizenship is inserted into a system that guarantees a stable political and normative context regulating the social and economic life of communities. The inclusion of a subject —*being a part of*— in a collective goes beyond a set of entitlements, such as civil, political, and social rights. For Marshall, democratic citizenship is comprised of three basic elements: *civil rights* (those necessary for individual freedom, of speech, thought and faith, property, etc.); *political rights* (those that ensure individual participation in the exercise of political power); and *social rights* (those related to status and identity).

As part of the sociocultural architecture, our everyday presence and activities on digital media make us also citizens of the digital realm. In this section, we will discuss Digital Citizenship since social construction and democratic development are now conducted in the virtual environment. Governments and political institutions in the European Union are focusing on a better understanding of Digital Citizenship and the reinforcement of the communication channels that make it possible (Frau-Meigs *et al.*, 2017; Richardson & Milovidov, 2017, 2019; Council of Europe, 2020). Nonetheless, in this last section, we plan to discuss

Integrating Citizen Media into Youth Work

those aspects of Digital Citizenship exclusively related to selfhood, identity development, and a sense of belonging.

Source: www.cineca-project.eu

As part of the sociocultural architecture, our everyday presence and activities on digital media make us also citizens of the digital realm.

Digital Citizenship; definition and delimitations

The Digital Citizenship Education Handbook from the Council of Europe explains that "a digital citizen is someone who, through the development of a broad range of competencies, can actively, positively and responsibly engage in both on and offline communities, whether local, national or global" (Frau-Meigs *et al.*, 2017, p. 11). Here is the reason why we cannot separate the analogic and digital perspectives when studying identity. However, it is not that simple to achieve a full understanding of the concept of "Digital Citizenship." For instance, in their review of the scientific literature, Fernandez-Prados *et al.* (2021) found at least ten definitions and nine different scales of measurement of the term. After a comparative and diachronic analysis of the content of the definitions found, they selected two basic conceptions of digital citizenship: there are authors more focused on digital competencies, while others concentrate on critical and activist aspects.

These two basic approaches from which the concept of digital citizenship can be analyzed respond to opposite conceptions of the political nature of the relationship between the individual and the collective. Following Lozano Diaz *et al.* (2020), a conservative or liberal approach would limit digital citizenship to following appropriate and responsible rules of conduct in the use of digital devices. In their opinion, this view implies an obvious reductionism to aspects of digital literacy and avoids a participatory relationship through the virtual world. However, they also remark that digital citizenship could be considered the exercise of a deliberative democracy in which we participate and contribute in physical and digital spaces. In this case, the research would focus on how to use the digital environment to activate all aspects of citizenship. Table 1 shows possible approaches to the definition of digital citizenship.

Integrating Citizen Media into Youth Work

Table: Scales for measuring digital citizenship and psychometric properties

Source	Definition
Ribble and Bailey, 2007 [6] (p. 10)	"norms of appropriate, responsible behavior with regard to technology use. Digital citizenship Is a concept which helps teachers, technology leaders, and parents to understand how use technology appropriately"
International Society for Technology in Education, 2008 [12] (p. 1)	"advocate and practice safe, legal, and responsible use of information and technology; exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity; demonstrate personal responsibility for lifelong learning; exhibit leadership for digital citizenship."
Mossberger, Tolbert, and McNeal 2008 [13] (p. 1–2)	"those who use the internet regularly and effectively- that is, on a daily basis [...] digital citizens are those who use technology frequently, who use technology for political information to fulfill their civic duty, and who use technology at work for economic gain"
Robles, 2009 [14] (p. 55)	"that individual, citizen or not of another community or State, who exercises all or part of his political or social rights through the Internet, independently or through his membership in a virtual community"
Ohler, 2010 [15] (p. 187)	"I can make the topic much more accessible if I refer to digital citizenship as "character education for the Digital Age."
Richards, 2010 [16] (p. 518)	"practices conscientious use of technology, demonstrates responsible use of information, and maintains a good attitude for learning with technology"
Choi, 2016 [2] (p. 565)	"4 major categories that construct digital citizenship: Ethics, Media and Information Literacy, Participation/Engagement, and Critical Resistance."
eTwinning, 2016 [17] (p. 11)	"Three main pillars come to mind when trying to define digital citizenship: belonging, engagement, and protection. Digital citizens belong to the digital society. They use technology to actively engage in and with society. Digital citizenship empowers people to reap the benefits of digital technology in a safe and effective way."
Council of Europe, 2017 [18] (p. 10)	"Digital Citizenship may be said to refer to the competent and positive engagement with digital technologies and data (creating, publishing, working, sharing, socializing, investigating, playing, communicating and learning); participating actively and responsibly (values, skills, attitudes, knowledge and critical understanding) in communities (local, national, global) at all levels (political, economic, social, cultural and intercultural); being involved in a double process of lifelong learning (in formal, informal, non-formal settings) and continuously defending human dignity and all attendant human rights"
Emejulu and McGregor, 2019 [4] (p. 140)	"as a process by which individuals and groups committed to social justice deliberate and take action to build alternative and emancipatory technologies and technological practices"

Source: Fernandez—Prados *et al.* (2021).

The reality is that currently, as the group of Fernandez-Prados highlights, the relationship of citizenship with the digital world has become much more complex because refers to collective identities and should be put into the context of social networks with great possibilities for individuals. Let´s review together the intricacies of the issue in the context of our discussion: media identity.

For Luigi Ceccarini (2021), citizenship is a polysemic concept that depends on the perspective that one takes to address it. He identifies, on the one hand, the judicial and political components of "citizenship" but, on the other, he also places attention on the day-to-day social interaction of the individual. People, he writes, participate in creating relationships and social networks getting in touch with other political actors, and encounters in which meanings are transmitted by the combination of different modes of communication: interpersonal and media-based, old and new. Therefore, Ceccarini advocates for a cultural dimension of citizenship. In his opinion, the idea of citizenship combines the reality of democracy and the dynamics of power but the citizens and their way of relating to the public dimension should be located at the centre of this framework. He thinks that the cultural approach to this concept implies considering the "affective" element of citizenship that explains how the individual also belongs to a

democratic political collective, not necessarily, a nation-state. The author defines "affective citizenship" as an individual sense of belonging to a given community and, thus, in which there is a personal connection between the person and the other actors of the political system and with the institutions that structure it. One more time, this view reminds us of the particular approach to identity (section 3.1.1.) devised by Francis L. K. Hsu (1961) who stresses the role of affection and relationships in this process of identity construction that influences everyone.

Consequently, it seems reasonable to think that the digital citizen is active and develops his or her identity or identities in the digital world (Gleason & Von Gillern, 2018). Life in cyberspace implies that the individual constructs his/her identity as a digital citizen. We have seen that virtual identity refers to the singularity of a subject that owns identifiable signs as a citizen with a defined personality in the digital environment. These marks do not refer only to the IDs of our social media accounts or private spaces on the Internet but also to the digital footprint that we leave in texts, comments, pictures, and videos (media behaviour) that make us visible on the web. The key to this process is the constant actualization of these signs and footprints (Area Moreira *et al.*, 2015). Additionally, as Sonia Livingstone and David R. Brake (2010) explain, Identities are constituted through interaction with others. The sites in which young people perform and experiment with identity include the online domain. They think that as both technology and its uses evolve, this reconfigures the possibilities for social identity construction in ways that are not yet fully understood.

Source: https://www.teacheracademy.eu/

Life in cyberspace implies that the individual constructs his/her identity as a digital citizen.

Digital Citizenship´s domains related to identity

When we focus on young people as digital citizens and their educational needs, we must first define their characteristics in terms of media use. Area Moreira *et al.* (2015) establish the following attributes and behaviour of young media users:

- they are well-equipped technologically
- capable of developing diverse tasks in the digital environment
- besides, they all have mobile phones,
- they are digitally interactive, and constantly demand to relate to others.
- We could say that they are technologically emancipated but also exposed to diverse risks.

Integrating Citizen Media into Youth Work

Then, we will try to define the domains that comprise digital citizenship to finally define the related contents to media identity from these categories, the main goal of this learning module.

Moonsun Choi (2016) believes that taking into consideration the central role that citizenship plays in social studies education, we must understand how the concept of citizenship is defined and reinterpreted in the Internet age. From her bibliographical analysis, she obtains four major categories that construct digital citizenship: Media Literacy, Participation/Involvement, Critical Resistance, and Digital Ethics (see figure below).
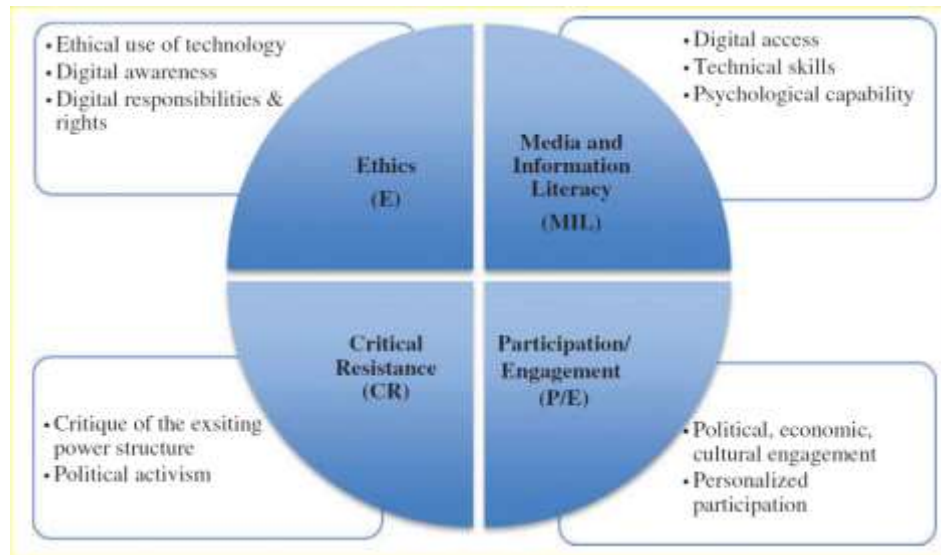
Source: M. Choi, 2016.

Furthermore, between 2017 and 2016, the Council of Europe through the Steering Committee for Educational Policy and Practice launched a pan-European project within a program of activities addressing Digital Citizenship Education. They employed several analytical instruments to collect information and good practices from across the European Union on this topic. One of these research tools was a Competence Grid Survey carried out with a selection of projects on digital citizenship from 33 countries and aiming to further investigate the level of focus that was being placed on child—and youth-oriented projects. It also hoped to detect if any competencies appeared to form clusters that would be useful in constructing a digital citizenship framework model. The four categories in which to divide the competencies are values, attitudes, skills, knowledge, and critical understanding. We can observe some similarities with the division proposed by Choi. The authors of the European handbook found significant differences in the level of focus on competencies (see figure below) that raise several questions that need to be addressed when developing an educational framework for digital citizenship (Richardson & Milovidov, 2017, p. 36).

- There are differences due to difficulties in integrating certain competencies into projects, or do they need to be learned progressively through life and not through projects at all?
- Is there a lack of awareness of the importance of certain competencies? Do competencies improve through repeated focus via different learning channels and contexts? or

Integrating Citizen Media into Youth Work

- is it necessary to break down the competencies into progressive achievement levels to provide for comprehensive integration and assessment within our educational systems?
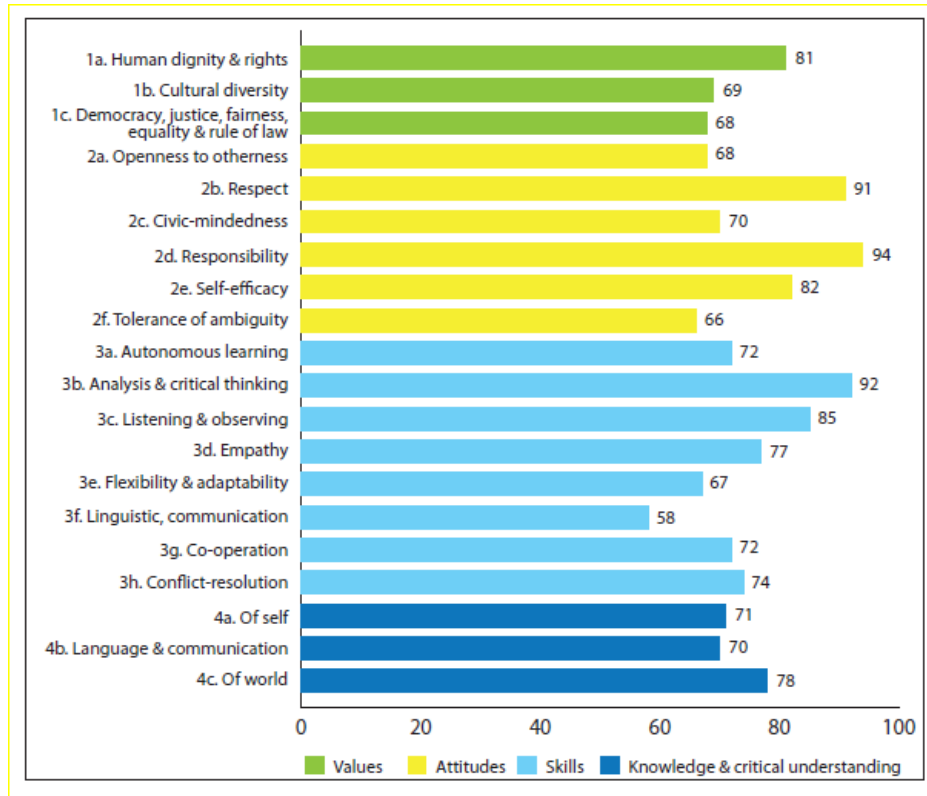
Sources: Richardson & Milovidov, 2017.

Level of focus on competences

To facilitate the discussion on the issues and challenges, digital citizens encounter in the online world the Expert Group divided online activity into 10 digital domains taking into consideration the complexities found in their previous research (see table below). The domains are divided into three main areas: Beings online, Well-being online, and Rights online (Richardson & Milovidov, 2019).

Table: Domains and Areas of Competence in Digital Citizenship

BEING ONLINE	WELLBEING ONLINE	RIGHTS ONLINE
Access and Inclusion	Ethics and Empathy	Active Participation
Learning and Creativity	Health and Well-being	Rights and Responsibilities
Media and Information Literacy	e-Presence and Communications	Privacy and Security
		Consumer Awareness

Source: Richardson & Milovidov, 2019.

Integrating Citizen Media into Youth Work

The reader will observe that in the above table we have highlighted those specific competencies that, we believe, are related to the identity construction of digital citizens. In past pages, we have discussed issues on the healthy development of youth identity in the media environment, e-Presence, and Communications, and we have also touched on questions of Ethics and Empathy when learning about hate speech and youth radicalization on digital media.

Being online

As Richardson and Milovidov (2019) state and we advocate here, young people should develop their media and information literacy to achieve a healthy media identity in balance with their identity. To accomplish that, youth must acquire digital and communicational skills but, moreover, they need to learn to think critically about technology, evaluate the information that is available to them (Buckingham, 2019), and understand the influence of media on their self-representation. We have seen that throughout their young lives, digital environments will impact both the development and expression of different forms of creativity available to them, the different tools that they can employ, and the different contexts where they would project their identity. Self-confidence in social and media environments can only be achieved with skills, competence, and practice.

Wellbeing online

According to the Digital Citizenship Handbook, Ethics and Empathy concern online ethical behaviour and interaction with others based on skills such as the ability to recognize and understand the feelings and perspectives of others. "Empathy constitutes an essential requirement for positive online interaction and for realizing the possibilities that the digital world affords" (Richardson & Milovidov, 2017, p. 13). In a similar line of thought, the World Economic Forum defines "digital (media) identity" as the ability to create and manage one's online identity and reputation, while "digital emotional intelligence" is the ability to be empathetic and build good relationships with others online (Frau-Meigs *et al.*, 2017).

No doubt that healthy management of relationships in young people whether at the interpersonal level or in digital media is a sign of maturity and personal balance. Understanding one´s and others´ needs, as well as our responsibilities when interacting with others in digital media are key elements for ethical online behaviour.

For instance, youth should be remained of the specific nature of online relationships compare to interpersonal relations that influence ethics and empathy. Caceres Zapatero *et al.* (2017) explain that when communication takes place in a direct way and, consequently, the subjects are accessible to each other in the interaction, thus it is impossible to ignore the presence of others because they remain within the cognitive field of each other. However, today the online perception of the other is transformed and can almost be said to be managed at will. These authors remind us that in digital communications, the subject can cut the connection, stop responding, dose his or her attention, graduate his or her availability depending on the person in question, measure his or her involvement, and in short control the progress of the interaction. In other words, relationships are now open, easy, and comfortable, not necessarily reciprocal, controllable, and liquid. In short, they allow us to explore the complexity of human relationships without necessarily assuming reciprocal commitment, which can, unfortunately, erode our empathic capacity.

The other side of this phenomenon is the fact that the constant and ubiquitous hyperconnection can overwhelm the subject's vital time, write the Group of Caceres Zapatero (2017). Consequently, as the saturation of vital time and the psychological availability of the subject are limited, it is not possible to attend to all contacts with the same degree of involvement. However, it is not only a question of quantity of communication but rather of qualitatively different practices without necessarily being better or worse. Widespread practices among young people, such as what has come to be known as *phubbing*, in the opinion of these authors, show that it is possible to share interactions with several users simultaneously without attention paid to them guaranteeing satisfactory communication. The degree of involvement and the level of empathy of the interlocutors would again be called into question.

Benjamin Gleason and Sam Von Gillern (2018) write about "commitment," a more substantive concept than affinities that involves a moral component and is strongly related to the concomitant intertwining nature of identity development and expression of values. They study how commitment is intertwined with individual and collective action, emotion, and connection. They follow Cornel West's (2011) statement, according to which there cannot be relationships unless there is commitment, unless there is loyalty, and unless there is love, patience, and persistence. For Gleason and Von Gillern, commitments can be thought of as simultaneously both individual and collective, mediated through sociotechnical practices inherently social (e.g., the hashtag), and informed by larger histories, practices, and systems of oppression.

> *As a heuristic for interpreting how social media enables (or does not enable) digital citizenship, commitments suggest expanding researchers' interpretative gaze beyond mere individual action to examine the relational aspects, dimensions, and practices at play as young people participate, make meaning and align with particular identities facilitated through creating PSAs, contacting representatives, and utilizing Twitter and other social media platforms for influencing the attitudes and actions of various communities.*
> (Gleason & Von Gillern, 2018, p. 15)

For these reasons, the basic skills of digital competence alone are not sufficient. Therefore, young individuals should also acquire a set of attitudes, skills, values, and knowledge to accomplish the desired personal and social balance in the digital world. In this environment, health and well-being are simply being aware of challenges and opportunities that can affect wellness, including but not limited to online addiction, ergonomics and posture, and excessive use of digital and mobile devices (Richardson & Milovidov, 2019), or the quality and diversity of personal relationships and the information disclosed to other about oneself, issues that are all related to the development of personality and how we represent to others in digital media.

Precisely, Richardson and Milovidov (2019) explain that e-Presence and communications refer to the development of the personal and interpersonal qualities that support digital citizens in building and maintaining an online presence and identity. On the other hand, the youth's understanding of competencies related to these two areas will lead to online interactions that are positive, coherent, and consistent. The competencies involved in these two areas are online communication and interaction with others in virtual social spaces, as well as the management of one's data and traces.

Rights online

We have seen in the previous section of this module (*3.4. Hate speech, radicalism & extremism online*) that Online Participation might be influenced by an unbalanced development of the identity and the

weakness of vulnerable personalities turning young people into manipulated individuals serving the stealth agenda of radical and terrorist groups. Then, their online behaviour becomes a flagrant ethical nightmare resulting from among other rights, the freedom of speech. However, we have also understood that reducing unethical online behaviours among youth such as hate speech requires the dissemination of educative tools and constant pedagogy.

Making responsible decisions, while participating actively and positively in the democratic cultures in the spaces provided by digital media, implies understanding not only our rights but also our responsibilities as citizens as they should be in the physical world. According to Richardson and Milovidov (2019), digital citizens can enjoy rights of privacy, security, access and inclusion, freedom of expression, and more, elements that together conform to our media identity. However, they explain, that with those rights come certain responsibilities, such as ethics and empathy and other responsibilities to ensure a safe and responsible digital environment for all.

In another module of this program, we discuss Privacy and Security matters that include two different concepts: privacy concerns mainly the personal protection of one's own and others' online information. Meanwhile, security is related more to one's own awareness of online actions and behaviour. Nonetheless, we would like to state that security covers competencies such as information management and online safety issues (including the use of navigation filters, passwords, anti-virus, and firewall software) to deal with and avoid dangerous or unpleasant situations (Richardson & Milovidov, 2019).

Finally, Consumer Awareness relates to digital media, with its broad dimension, such as individual behaviour on social media and other virtual social spaces, as we have briefly touched on in previous sections. Individual endorsement of commercial brands and joining public discussions of products on social media are part of a trend that requires a better understanding by youth. Developing consciousness of the implications of the commercial reality in online spaces is one of the competencies that individuals will have to deal with to maintain their autonomy as digital citizens (Richardson & Milovidov, 2019).

Aina Giones Valls and Marta Serrat Brustenga (2010, p. 12) made the following key recommendations for effective media identity management as digital citizens:

- Media identity management is a skill to be worked on based on a method and a positive willingness to participate in the digital culture. The method must take into account a reflection on the activities to be developed and the objectives to be achieved in cyberspace.
- To gain visibility and, above all, reputation, it is essential to specialize and find a topic, a form of expression, or a specific channel in which one's contributions are valued. Wanting to be everywhere, using all the tools of the network, and dealing with a wide variety of topics is no guarantee of a good e-reputation.
- It is advisable not to provide personal data on the network and, in any case, to provide them in the safest possible environments and directly to known people.
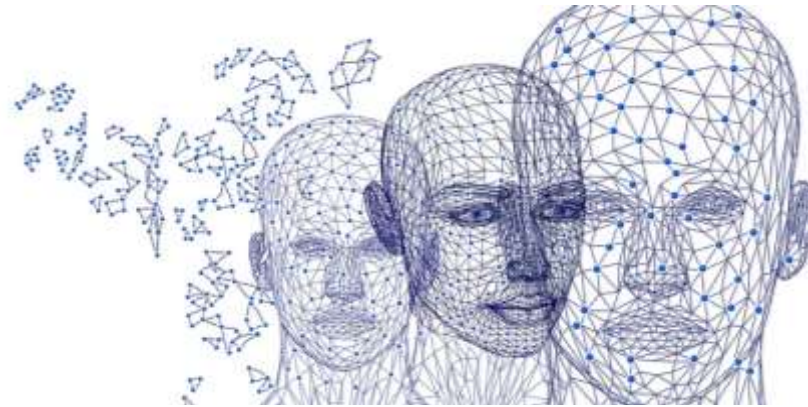
Integrating Citizen Media into Youth Work

Source: https://pixabay.com/

Developing consciousness of the implications of the commercial reality in online spaces is one of the competencies that individuals will have to deal with to maintain their autonomy as digital citizens (Richardson & Milovidov, 2019).

Online ethics: balancing rights and responsibilities

The performative force of actions conducted on digital media also opens the possibilities for subversive and transgressing actions on others (Isin & Ruppert, 2020). Therefore, we must work with young people in developing their awareness towards a healthy projection of their identity and adequate use of digital tools when interacting with others over social media.

Many research studies point to the benefits and pitfalls of the use of digital tools when socializing. Children and, especially, teenagers and young people worldwide go to social media every day since they enable them new opportunities for self-presentation, —as we have seen earlier—, learning, construction of a wide circle of relationships, and the management of privacy and intimacy. At the same time, Livingstone and Brake (2010) warn us of the dangers of digital performance for children and youth since social networking increases the likelihood of new risks to the self. These perils are focused on bullying, harassment, harmful contacts and exposure to harmful content, encouragement to self-harm and racist attack, theft of personal information, sexual grooming, or violent behaviour. Unfortunately, we all understand that some of these actions are also perpetrated by the youth themselves. In consequence, this developmental scenario requires digital citizenship instruction for the young because restricting access and use is not an option.

Livingston and Brake (2010) think that opportunities and risks in digital media for children and youth are linked. They think that teenagers' experience of a range of opportunities is positively correlated with their experiences of online risk. Thus, the more opportunities they take up, the more risks they encounter, and the more policy attempts to limit risks the more it may also limit opportunities (Livingstone & Helsper, 2010). Livingston and Brake (2010) argue that the more skilled teenagers are in their use of the internet, the more they experience both opportunities and risks, and consequently the least able they are to avoid risks. These authors think that interdependencies between risks and opportunities are partly due to youthful exploration and risk-taking practices. It is natural to a certain extent that adolescents will push boundaries and seek out new, even transgressive opportunities (Hope, 2007).

Livingston and Brake (2010) also criticize interface media design, for example, at times, pornography and sexual advice result from the same online search while filters may block both. Nonetheless, their main

128

point regarding identity construction for these authors is that specific attention is required for 'at risk' young. They collect previous research indicating that those adolescents with low self-esteem or lacking satisfying friendships or relations with parents are also those at risk through online social networking communication. Even further, vulnerable youth may also be those who then perpetrate harm towards others.

Many of the dangers in social media come from the willingness to self-expose online which has become a defining feature of our times, in particular for young people. Danah Boyd (2014) sees this as particularly true for younger people who believe that unless you're on social media "you don't exist." David Lyon (2017) explores this trend. He speculates that one of the reasons why people might tolerate or even seek after surveillance, or why surveillance, negatively construed, is because it may be seen as less significant in some situations than what is taken as its positive benefits. Lyon explains that the obvious example is engaging with social media or using loyalty cards even though users are aware of the ways that both corporate and government bodies may be tracking their activities.

In this sense, Eric Stoddart (2012) analyzes ways forward for adequate ethics of surveillance, but it depends on the so-called "surveillance culture." The practices of in/visibility are a crucial part of what Stoddart calls critical ethics of care and self-transcendence (Lyon, 2017). According to this approach, surveillance should not merely be of people but for people. Therefore, it should be practised carefully and online companies must be held to account. This conclusion emerges from a critical focus on rights-based privacy orientations and the embrace of a more discursive "disclosive" approach that aims to show what surveillance does, how it is practised, and what possibilities for alternative actions offer. Privacy and rights are not so much abandoned, in this view, Lyon explains, but it is seen as a one-limited way of considering the possibility of ethics for surveillance. Then, Stoddart´s (2012, p. 376) complementary approach "has the potential to disrupt fatalistic or protected models of surveillance that foreclose possibilities for critical response."

On this issue of surveillance and self-exposure, Isin and Ruppert (2020) conclude, and we agree with it, that digital citizenship connects especially with what digital acts —legal, performative, and imaginary— and with rights to expression, access, and privacy, besides openness and innovation. The key question for youth to understand on this topic is the fact that once they post something it's out of their control, and it's out there forever, explains Cathy Oxley (2011). We should remind them that, as she writes, freedom of speech does not equate to freedom from consequences, and there are now many examples of young adults being sued or prosecuted because of careless or deliberate Internet postings. Boyd (2014) believes that it implies helping young people navigate public life safely. With that aim in mind, youth workers must aid adolescents to develop strategies for handling ongoing surveillance and attempts to undermine their agency when they seek to control social situations.

We would like to end this section with a self-explanatory figure of how the development of the identity of digital citizens, particularly the younger ones, is part of a more complex mechanism of human interactions in the media environment. For this, we follow the "flower model" (Figure 2) in which, at the centre of the flower, stands the Global Citizen's Identity surrounded by the Global Citizen's Ethics. The former is part of the surrounding world, while ethical global citizenship is understood as being about respect for the different aspects of humanity and commitment regarding every individual as equal

129

regardless of origin and status (Frau-Meigs *et al.*, 2017). According to this model, the flower then has six petals: intercultural competence; sustainable lifestyle; global citizen's civic competence, global responsibility, and development partnership, global citizen's economic competence, and learning challenges. The last of these is accompanied by a question mark since due to the rapid change of the world, even competence cannot be static and it is, therefore, necessary to leave room for continuous reflection, new questions, and definitions (Jääskeläinen & Repo, 2011).

Figure 2: The Flower Model
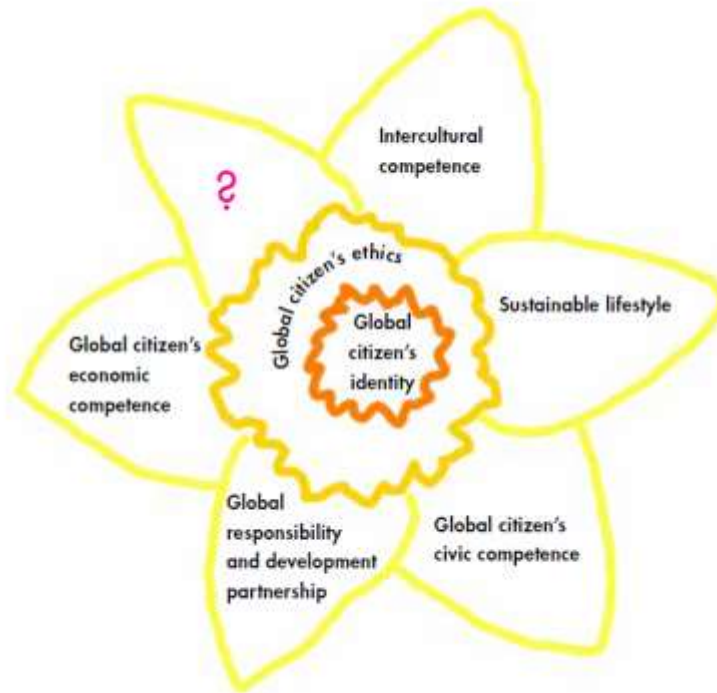
Source: Jääskeläinen & Repo (2011)

Key concepts

Digital citizen: someone who, through the development of a broad range of competencies, can actively, positively and responsibly engage in both on and offline communities, whether local, national or global.

Attributes and behaviour of young media users:

- they are well-equipped technologically
- capable of developing diverse tasks in the digital environment
- besides, they all have mobile phones,
- they are digitally interactive, and constantly demand to relate to others.
- We could say that they are technologically emancipated but also exposed to diverse risks.

Four major categories of digital citizenship: Media Literacy, Participation/Involvement, Critical Resistance, and Digital Ethics.

Domains and Areas of Competence in Digital Citizenship:

Integrating Citizen Media into Youth Work

BEING ONLINE	WELLBEING ONLINE	RIGHTS ONLINE
Access and	Ethics and Empathy	Active Participation
Learning and Creativity	Health and Well-being	Rights and Responsibilities
Media and Information Literacy	e-Presence and Communications	Privacy and Security
		Consumer Awareness

Additional resources

Ceccarini, L. (2021). The Digital Citizen(ship): Politics and Democracy in the Networked Society. Edward Elgar Publishing.

What Is Digital Citizenship and How Do You Teach It? https://www.aeseducation.com/blog/what-is-digital-citizenship

Digital Citizen Education (DCE) by the Council of Europe: https://www.coe.int/en/web/digital-citizenship-education/home

Digital Citizens of Tomorrow: https://projectsomeone.ca/wp-content/uploads/2019/04/Digital-Citizens-of-Tomorrow-Eng.pdf

Digital Citizenship Education Handbook: https://rm.coe.int/16809382f9.

Video materials

Council of Europe Digital Citizenship Education Project: https://youtu.be/z6yFVaj_6CM

Digital Identity: Digital Citizenship & e-Government: https://youtu.be/lPpbPW8lUBs

Social Media Nettiquete: https://youtu.be/J7coJ7hkJKg

Reflection

First, we propose you to review your social media profile; then think about your profile using the knowledge acquired during this course; finally, could you briefly make a self-assessment of your media identity to share with others pointing out the areas of yourself that need improvement in your self-presentation.

What does well-being online mean to you and how do you react when you see hate speech?

Evaluation quiz no.3

1) Why is so important for young people to understand media and make healthy use of media content?
   a) Because the construction of the idea of ourselves starts in early adolescence and develops from late adolescence through young adulthood.
   b) It isn't necessary at all.

    c) If young people don't understand it, it gets pretty boring.

2) As a result of this constant becoming, the "self" needs to find internal balance concerning the environment. Now this individual need to find equilibrium is also present in the constant interactions of the person with digital media.

    a) True.

    b) False.

    c) Irrelevant.

3) The self has two tasks:

    a) Promoting self-awareness and loneliness.

    b) Promoting both subjectivity and individuation.

    c) Promoting not ageing.

4) We have learned that the process of self-awareness for young people requires, on the one hand, a better understanding of themselves and the ways they present to others and, on the other hand, a better knowledge of digital media.

    a) True.

    b) False.

    c) only knowledge of digital media.

5) What does identity provide us?

    a) Nothing good actually.

    b) Important social skills.

    c) Stop depending on others and start to depend on oneself.

6) What's the definition of identity?

    a) Identity is the ability to create an online profile in which you can meet others.

    b) Identity is an individual construct based on perceptions from ourselves and others about ourselves.

    c) It is such a complex term; we cannot define it.

7) For Isabel Dans (2015):

    a) Young people despite anything that has to do with their identities, wish it never existed because they think their parents lived better without thinking about this.

    b) The fragmentation and dissolution of the self in the liquid modernity of our times crash with the intention of adolescents to force upon others their ego in social media. Young people in their process of personal transformation toward adulthood try to reaffirm their individuality.

    c) There is nothing such as fragmentation and dissolution of the self, going on at any point.

8) What are the characteristics of Generation Z?

    a) Have started to use technologies at a very late stage of their life, so they don't feel comfortable using them.

    b) They are digital natives, a diverse and multicultural generation defined by their global thinking. They are open and respectful people and supporters of the public debate about sexual identification.

c) They don't like diversity, have racist and homophobic behaviour, and believe that social media encourages values that they hate.

9) Self-representation is defined as:
   a) A neurolinguistic way of communication between adolescents.
   b) A behaviour aiming at creating, modifying, and maintaining an impression of ourselves in the mind of others.
   c) Everything that goes beyond older people.

10) We should understand both the opportunities that digital media brings to youth for the construction of their identity and the existing dangers for them if they fall under the spell of media commercialization and excessive ideologization.
   a) True.
   b) False.
   c) There are no dangers for adolescents when using digital media.

11) "Communication Seekers" use social media purely for communication purposes. This means that these people are young "content consumers" and perceive social media as a great communication medium.
   a) True.
   b) False.
   c) Communication is not the main purpose of social media.

12) They are the largest social media user category. The name is the result of low participation and their interest in activities that are more related to recreation.
   a) Debaters.
   b) Seekers.
   c) Lurkers.

13) Socializers in terms of participation level, characterized by being highly involved in discussions, reading, and writing contributions in general.
   a) Debaters.
   b) Seekers.
   c) Lurkers.

14) These users are engaged in almost all kinds of participation activities within the community, which include being a member to "publish and share pictures".
   a) Debaters.
   b) Actives.
   c) Seekers.

15) Despite the dangers and risks posed by social media, young people can adapt their use of online to develop learning where other social institutions, such as family or school, have failed them, by mapping out a series of identity becomings (Bustillos Morales, 2020).
   a) No doubt educational professionals should realize how transformative young people's social media engagements can be.

Integrating Citizen Media into Youth Work

    b)   You lose more than you obtain, social media is not good enough, let's create other options and everyone should stop using it.

    c)   I don't know, I will do what everyone does, it's the safest choice.

16) There are factors specifically associated with the socio-cultural identity of people, such as action-transformation and symbolic identification, that we must take into consideration when considering youth radicalization and extremism in digital media.

    a)   There is no such thing as that are either born a radical or not.

    b)   Radicalization and extremism in digital media are one of the biggest issues of our times.

    c)   We shouldn't label people as extremists.

17) Farhad Khosrokhavar (2019) writes that radicalization is a process by which an individual or group adopts a violent form of action, directly linked to an extremist ideology with a social or religious political content that undermines the established political, social or cultural order.

    a)   True.

    b)   False.

    c)   I do not know.

18) Identity fusion indicates that extremist groups target collective identities, through relational and emotional bonds to get the endorsement of their values.

    a)   Yes indeed, that is how these groups tend to get bigger and stronger.

    b)   Identity has nothing to do with it. People in these groups are free and easy to join and have a good time.

    c)   Identities cannot fusion with each other, otherwise, they would stop existing.

19) Cyber graffiti:

    a)   It is a modality that consists of grabbing the attention of a victim to convince them to join or approve of the radical extremist group statements.

    b)   A violent modality that consists in attacking with viruses.

    c)   Hacking action that consists in modifying the source code of a site to tag political slogans or make the site inaccessible.

20) Phishing, hammering:

    a)   A modality that consists of grabbing the attention of a victim to convince them to join or approve of the radical extremist group statements.

    b)   A violent online behaviour that consists in attacking with viruses.

    c)   Hacking action that consists in modifying the source code of a site to tag political slogans or make the site inaccessible.

21) What makes us digital citizens?

    a)   The digitalization of our identity documents.

    b)   Our everyday presence as individual and social activities on digital media.

    c)   This concept it's not real.

22) What part of the individual does digital citizenship also develop?

    a)   Websites for all kinds of purposes.

Integrating Citizen Media into Youth Work

b) Viruses that harm digital systems.

c) Our identity in the digital world.

23) What should we know about online privacy and security?

a) Personal and others' information protection.

b) It's not actually necessary to learn about it.

c) It might be necessary, but it makes everything less fun!

24) Livingstone and Brake (2010) think that:

a) Opportunities and risks in digital media are linked.

b) Social media it's getting old so we should start looking for alternatives.

c) You lose more than you win using digital media.

25) Willingness to self-expose online has become a defining feature of our times.

a) True.

b) False.

c) It does not make sense.

Integrating Citizen Media into Youth Work

Module 4. Information Processing

Learning Objectives

On completion of this Learning Unit, participants will be able to:

- Explain the different ways humans process information.
- Describe the importance of critical thinking in media literacy.
- Recognize and evaluate fake news.
- Analyse how propaganda works.
- Identify the different sources of information.
- Critically assess the reliability of sources.
- Analyse and evaluate the impact of media on identity formation.
- Apply a critical lens to the media landscape.
- Identify the media strategies used to manipulate an audience.

Introduction

In this course module, we will be exploring the different ways humans process information. We will discuss critical thinking techniques, learn how to identify and avoid fake news, analyse propaganda techniques, and develop strategies for source checking. By the end of this course, you will have acquired the necessary skills to navigate information-rich environments and make informed decisions.

The first step in navigating information-rich environments is to understand the way humans process information. We will explore different cognitive processes, including memory, attention, and decision-making, and how they can be used to assess information. We will also discuss different strategies for improving critical thinking skills, including examining assumptions, analysing evidence, and identifying bias.

The second step is to learn how to identify and avoid fake news, propaganda, and other forms of misinformation. We will examine the various techniques used to spread misinformation, and how to spot the tell-tale signs of fake news.

Source: https://www.pexels.com/

Finally, we will explore different strategies for source checking and verifying information. We will discuss how to evaluate the trustworthiness of sources. You will also learn how to use online tools to verify sources and ensure that the information is accurate and reliable. By the end of this course, you will have developed the necessary skills to effectively assess and process information in an information-rich environment.

136

4.1 How do humans process information?

Humans process large amounts of information every day. Our brains have the remarkable capacity for processing everything only in fractions of seconds. This is how we learn, remember, and communicate. It is astonishing that, according to recent studies, the human brain can process an image in just 13 milliseconds.[25]

The **Information Processing Theory** is a cognitive theory that examines how "information is encoded into our memory".[26] More specifically, it describes how our brains filter information, from what we're focusing on right now, to what gets saved in our short-term memory and finally into our long-term memory.[27] This theory was developed by American psychologists, including George Miller, in the 1950s. It is easy to understand this theory if we compare the human brain to a computer, where the 'input' is the information given to the computer–brain, the CPU is the short-term memory and the hard drive is the long-term memory.[28] In this way, the human brain may be viewed as an information-processing system that encodes input, processes it, stores it, recovers it from the memory and creates output.[29]

Source: https://www.pexels.com/

Stages of Information Processing

There is a variety of Information Processing models. However, it is suggested that there are three stages[30] to the learning process:

Stage 1: Input

When the brain is presented with stimulation, it processes and assesses the information.

---

[25] Τσώλη Θεοδώρα, "Ο Εγκέφαλος Επεξεργάζεται Εικόνες Σε Χρόνο… Dt," *Το Βήμα*, 2014, https://www.tovima.gr/2014/01/20/science/o-egkefalos-epeksergazetai-eikones-se-xrono-dt/.

[26] Caroline Lawless, "What Is Information Processing Theory?: Using It in Your Corporate Training," LearnUpon, August 6, 2019, https://www.learnupon.com/blog/what-is-information-processing-theory/

[27] Ibid.

[28] Ibid.

[29] Robert W. Proctor and Kim-Phuong L. Vu, "Human Information Processing," in *Encyclopedia of the Sciences of Learning*, ed. Norbert M. Seel (Boston, MA: Springer US, 2012), 1458–60, https://doi.org/10.1007/978-1-4419-1428-6_722.

[30] Information on these stages was retrieved from: Christopher Pappas, "Information Processing Basics: How The Brain Processes Information," eLearning Industry, November 11, 2016, https://elearningindustry.com/information-processing-basics-how-brain-processes-information.

137

Integrating Citizen Media into Youth Work

Stage 2: Storage

The brain stores the information for future use, it encodes it and adds it to our mental framework. If the knowledge isn't reinforced, the brain will eventually forget it.

Stage 3: Output

In this stage, the brain decides what to do with the information, how to use it and how to respond to the stimuli. For example, after studying a math book, the students apply what they have learned to solve an equation.

Source: https://www.canva.com/
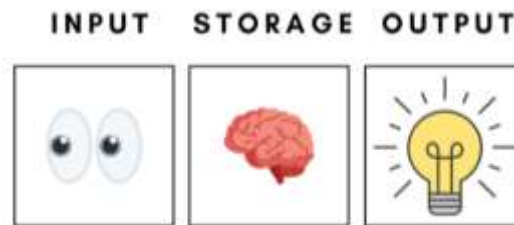
Stages of Memory

It appears normal to remember many- important or not- events, dates or other information. Remembering feels like an automatic process, but how does it actually occur? In 1968, Atkinson and Shiffrin developed the stage theory model.[31] According to this model, information is stored in memory in three stages:

1. Sensory Memory

Whatever we receive through our senses is stored in sensory memory. This kind of memory lasts only up to 3 seconds.[32] In order for something to enter the sensory memory, the person has to pay attention to it. Something considered essential, interesting, or familiar is more likely to go to the next stage. It is usually provoked by a visually appealing image, background music,[33] or any other stimulus that engages the senses, like the smell of a freshly baked cake.

2. Short-Term Memory

This kind of memory lasts only about 15 to 20 seconds.[34] As observed by Miller, it can only process a certain number of pieces of information at a time.[35] Some factors that affect what and how much

---

[31] Cynthia Vinney, "Information Processing Theory: Definition and Examples," ThoughtCo., March 21, 2020, https://www.thoughtco.com/information-processing-theory-definition-and-examples-4797966.

[32] Ibid.

[33] Christopher Pappas, "Information Processing Basics: How The Brain Processes Information," eLearning Industry, November 11, 2016, https://elearningindustry.com/information-processing-basics-how-brain-processes-information.

[34] Cynthia Vinney, "Information Processing Theory: Definition and Examples," ThoughtCo., March 21, 2020, https://www.thoughtco.com/information-processing-theory-definition-and-examples-4797966.

[35] Ibid.

Integrating Citizen Media into Youth Work

information will be processed in this type of memory are the cognitive abilities of the person, the quantity of information, the ability of the person to pay attention, the importance of the information, and more.[36]

3. Long-Term Memory

Here, the brain is less likely to forget important details.[37] Long-term memory is assumed to have an infinite capacity.[38] Facts, thoughts, ideas, and personal experiences are encoded and arranged in long-term memory, as is procedural knowledge, which is information on how to do things like riding a bike, and imagery, which are mental pictures.[39]

Source: https://www.pexels.com/

Types of Attention

Attention is the capacity to process certain information while disregarding other details[40] and it is of high importance in our everyday lives. It enables us to focus on information and tasks, avoiding distractions such as irrelevant information, feelings, and perceptions, and instead focusing our attention on the information that matters.[41] It is remarkable that the amount of data that enters the brain of an average person today is estimated to be 74 GB a day, while 500 years ago, this amount of material would have been digested in a lifetime by a highly educated individual.[42] There are different types of attention:

---

[36] Ibid.

[37] Christopher Pappas, "Information Processing Basics: How The Brain Processes Information," eLearning Industry, November 11, 2016, https://elearningindustry.com/information-processing-basics-how-brain-processes-information.

[38] Cynthia Vinney, "Information Processing Theory: Definition and Examples," ThoughtCo., March 21, 2020, https://www.thoughtco.com/information-processing-theory-definition-and-examples-4797966.

[39] Ibid.

[40] Kendra Cherry, "How Psychologists Define Attention," Verywell Mind, February 10, 2021, https://www.verywellmind.com/what-is-attention-2795009.

[41] Ibid.

[42] Heim S and Keil A (2017) Too Much Information, Too Little Time: How the Brain Separates Important from Unimportant Things in Our Fast-Paced Media World. Front. Young Minds. 5:23. doi: 10.3389/frym.2017.00023

Integrating Citizen Media into Youth Work

Sustained Attention (also known as concentration)

It is the capacity to focus intensely on one thing for a continuous period of time.[43] For example, when someone is studying for an exam, they need to focus on their reading for a long time. According to research, sustained attention peaks in people's early 40s and then steadily drops as they become older.[44]

Alternating Attention

This type of attention entails shifting attention between two or more different tasks by stopping focusing on one thing and then proceeding to the next one.[45]

Selective Attention

Selective attention refers to the ability to pick and selectively attend to particular cues in the environment while filtering out a large variety of other things such as external stimuli, thoughts, and emotions.[46]

Focused Attention

This type of attention allows us to react quickly to external stimuli.[47]

Limited Attention (or divided attention)

Here, people's attention is split between many tasks, and they may respond to multiple requests at the same time.[48] This ability is multitasking.

Source: https://www.pexels.com/

---

[43] Kendra Cherry, "How Psychologists Define Attention," Verywell Mind, February 10, 2021, https://www.verywellmind.com/what-is-attention-2795009.

[44] Ibid.

[45] Ibid.

[46] Ibid.

[47] Ibid.

[48] Ibid.

Integrating Citizen Media into Youth Work

Key concepts

Information: knowledge communicated or received concerning a particular fact or circumstance and gained through study, communication, research, instruction, etc.[49]

Attention: the act or state of applying the mind to something[50]

Memory: the faculty of encoding, storing, and retrieving information (Squire, 2009)[51]

Additional resources

For Memory Strategies: Raymond, Paris, Ricardo, and Johnson. Information Processing Theory- Memory, Encoding, and Storage. College of the Canyons, 4 Jan. 2021, https://socialsci.libretexts.org/@go/page/24683.

For Multitasking: Madore, Kevin P, and Anthony D Wagner. "Multicosts of Multitasking." *Cerebrum : the Dana forum on brain science* vol. 2019 cer-04-19. 1 Apr. 2019
https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7075496/

Video materials

What happens in your brain when you pay attention? | Mehdi Ordikhani-Seyedlar
https://www.youtube.com/watch?v=qKJv4S5peJQ

Information Processing Theory Explained: https://www.youtube.com/watch?v=aURqy9BEJO4

The Memory Process (Segment of the Learning and Memory Video):
https://www.youtube.com/watch?v=yuZAUJbjgLU

Activity: I will go shopping for…

Learning objectives:

- Improves memory
- Keeps the mind active
- Team-building

Duration: 45 minutes

Tools: papers, pens

Methods: group game

Description of the exercise:

"I will go shopping for…" is a memory game. Players stand in a circle and the first player says "I will go shopping for…" and picks an object starting with the letter A. For example, a player could say "I will go shopping for avocados." The next player has to repeat exactly that and then add an object that begins with the letter B, saying for example, "I will go shopping for avocados and boots." The next player repeats everything, adding an object that begins with the letter C. The game goes on until the players finish the alphabet. When all the letters are finished, the players are split into 2 teams. Each team gets a piece of

---

[49] https://www.dictionary.com/browse/information

[50] https://www.merriam-webster.com/dictionary/attention

[51] Zlotnik G and Vansintjan A (2019) Memory: An Extended Definition. Front. Psychol. 10:2523. doi: 10.3389/fpsyg.2019.02523

Integrating Citizen Media into Youth Work

paper and a pen and makes a list of the objects that were mentioned. Then, they go around the area (training site, city/village) and try to collect as many objects from the list as possible. They can also use objects belonging to them. When the 2 teams return to the starting point, they count what they have collected. The team with the most objects found wins.

Task: Remember as many objects as possible and try to find them all around the area.

Lesson learned: The memory is strengthened and the players learn to collaborate and work effectively in a team.

Debriefing: At the end of the game, the brain's capacity to remember is strengthened. It also combines building connections and socializing.

Integrating Citizen Media into Youth Work

4.2 Critical thinking

Critical thinking is the skill set of consciously conceptualizing, applying, analysing/evaluating information gathered from observation, experience, reflection, reasoning, or communication, as a guide to belief and action. The term "critical thinking" dates back to the mid-late 20th century and has been under development for the past 2,500 years.[52] Critical thinking accounts for a subject of conception and contemplation since the time of early Greek philosophers such as Plato and Socrates and has continued to be a subject of discussion into the modern age.[53]

A person with the ability of critical thinking:

- Would be able to formulate and raise essential questions with clarity and precision.
- Would be able to assess information using abstract ideas to interpret it effectively.
- Would conclude with to-the-point answers and solutions keeping in mind the criteria and target.
- Would be open to possibilities; thinks from alternative perspective of thought, and as need be, carries their assumptions, implications, and practical consequences throughout.
- Puts a greater emphasis on communication skills for effective communication in a team to figure out complex problems easily.[54]

E**xamples of applications of critical thinking vary from one workplace to another such as:**

- An attorney would evaluate the evidence and draw up a strategy to win or would come up with a way to settle out of court.

A manager would analyse customer feedback and use the same to provide better services.[55]
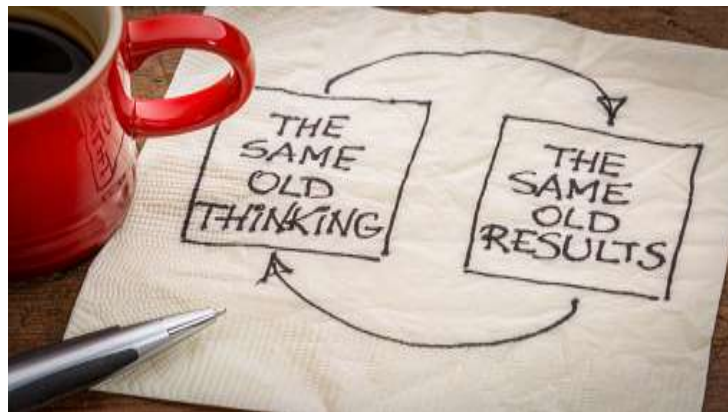
Source: https://www.actioncoach.com/

---

[52] Critical Thinking Skills. (n.d.). Skills You Need. Retrieved September 1, 2022, from https://www.skillsyouneed.com/learn/critical-thinking.html

[53] Defining Critical Thinking. (n.d.). The Foundation of Critical Thinking. Retrieved September 1, 2022, from https://www.criticalthinking.org/pages/defining-criticalthinking/766#:~:text=Critical%20thinking%20is%20the%20intellectually,guide%20to%20belief%20and%20action

[54] Critical Thinking Skills. (n.d.). Skills You Need. Retrieved September 1, 2022, from https://www.skillsyouneed.com/learn/critical-thinking.html

[55] Doyle, A. (2022, March 15). Critical Thinking Definition, Skills, and Examples. Thought Co. Retrieved September 1, 2022, from https://www.thoughtco.com/critical-thinking-definition-with-examples-2063745

143

Elements Of Critical Thinking

Identify the problem

The most vital step in critical thinking is to recognize the issue. Consider what the issue is and separate it so it is specific as possible Ask how huge this issue truly is. Decide why this issue exists and what might the outcome be assuming no move is made to tackle it. Likewise, figure out who ought to be involved in the solving process.

Collect Information

It's basic to absorb however much could be done about the issue. Search for possible reasons and arrangements, yet don't simply acknowledge realities at face value. Research and examine all prospects. It's okay to seek other people's opinions and perspectives about the problem. Decide both the legitimacy and the dependability of the information you learn.

Evaluate the Evidence

The subsequent stage is to assess the information that has been collected. Ensure that the data is precise and accurate. Affirm that it has come from multiple sources and that every one of the sources is both unbiased and trustworthy. Decide whether the data depends on fact or opinion. List every one of the manners in which the information could be deciphered.

Find Solutions

Plan a few solutions at least depending on the data assessment conducted in the earlier stage. Consider the Pros and Cons of every one of these choices. It weighs quite a bit to outline what the disadvantages might be as well as any short or long-term results the solution has. Sometimes it helps to recollect similar problems from the past and the key points used to solve them.

Pick And Implement

There are three factors to consider while settling on a choice. The first is determining the number of risks involved with the solution. The second is the practicality of the solution and the third includes the alignment of priorities (if any) that need to be fulfilled. [56]

Relevance Of Critical Thinking

Critical thinking especially in today's day and age is relevant for several reasons:

- Critical thinking drives informed decisions. Differentiation between true or false turns clear as it guides on when to be trustful or sceptical.
- defending yourself from false accusations and manipulations becomes easier as you have a know-how of the bigger picture and you can support yourself with proof and facts.
- It enables you to be able to provide evidence and reasons for the opinions you give.
- Critical thinking skills enable us to ask the right questions and the stand of answering yes or no becomes clear.

---

[56] Mayglothling, R. (2017, July 5). Steps to Follow in Addressing Ethical Dilemmas. Career Trend. Retrieved September 1, 2022, from https://careertrend.com/how-7385408-steps-follow-addressing-ethical-dilemmas.html

Integrating Citizen Media into Youth Work

- Critical thinking enables one to be able to provide good reasons for his/her decisions and actions.
- When we become critical thinkers, we start to possess an intellectual mind that is autonomous, independent, and free, rather than just sticking to or being swayed by what people say.
- Critical Thinking gives us the freedom to be sceptical about something we are unsure of, or of something we don't believe in. We get a chance to be open to possibilities. So, critical thinking encourages scepticism and doubt until a final conclusion is drawn.
- As a critical thinker, you tend to live an examined life. The Greek thinker, Socrates once said "The unexamined life is not worth living". Hence, examining becomes an essential part of our lives.[57]
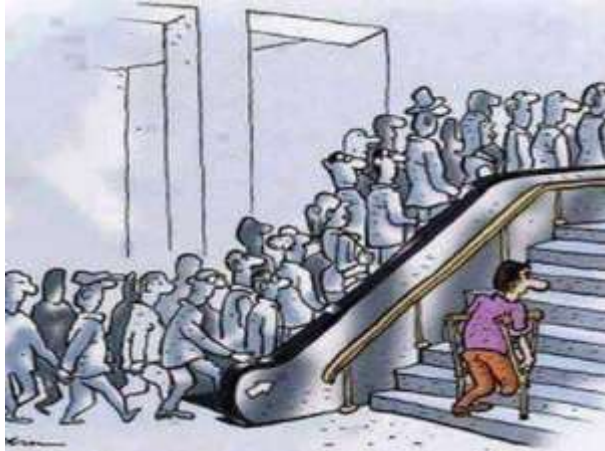
Source: flickr.com

Photos[58],[59]

Barriers To Critical Thinking

There are a number of factors that can hinder someone from becoming an efficient critical thinker, such as:

- Traditional beliefs, Customs, and Religious beliefs: This misconception takes place mainly because of extremist behaviour toward others and one's own culture.
- Ethnocentrism: The complex or the projection that one's reason and belief are the truest of all leaving behind no consideration for others.
- Misinformation: The possession of Inaccurate or false information leads to negative criticism of the subject matter leading to chaos.
- Egoistic behaviour: qualities such as egoism, selfishness, stubbornness and attitude leads to unfair evaluations and crosses out any chances of fair conclusions.
- Lack of methods/strategies: someone may lack critical thinking skills due to not having adequate practice or exposure. This can be easily changed by concentration and practice.

---

[57] Epstein, R. (1999). Critical thinking. Wadsworth, Belmont, MA. Hurley, P. (2006). A Concise Introduction to Logic. Wadsworth, Belmont, CA

[58] https://www.flickr.com/photos/engakadir/30118729942

[59] https://imgaws.ehowcdn.com/750x400p/photos.demandstudios.com/getty/article/76/86/200366370-001.jpg?type=webp

Integrating Citizen Media into Youth Work

- Impatience: This hinders one's ability to focus and pay attention to detail which creates insufficiency in the practical application of critical thinking.[60]

Conclusion

Critical thinking is possible in every human mind and every human being has the ability to become a critical thinker because we all have the minds and brains required for this mental activity. However, the art of critical thinking requires several skills and abilities which can be acquired through learning and training. Good critical thinking can provide a plethora of qualities that help in analysing and explaining the bigger picture than just a part of it; It is a clearly quintessential feature to have in both, personal and professional lives.

Key concepts

Identification: Identify the problems as well as the influences causing them.

Analysis: Research is key. Evaluate the problem and find the source of the information.

Determining relevance: Find out to what extent a certain piece of information is useful; and if it is useful at all.

Curiosity: The sole will to get to the bottom of the matter should always be burning, otherwise, nothing will make sense.

Additional resources

Hitchcock, David, "Critical Thinking", *The Stanford Encyclopedia of Philosophy* (Fall 2020 Edition), Edward N. Zalta (ed.) https://plato.stanford.edu/entries/critical-thinking/

Iyer, Lenin. (2019). Critical Thinking and its Importance in Education.
https://www.researchgate.net/publication/339433132_Critical_Thinking_and_it's_Importance_in_Education

Video materials

What is critical thinking? https://www.youtube.com/watch?v=WiSkIIGUblo

5 tips to improve your critical thinking. https://www.youtube.com/watch?v=aURqy9BEJO4

Using Brain Teasers to Build Critical Thinking Skills: https://www.youtube.com/watch?v=m2eINI4WXkc

---

[60] Michalko, M. (2006). Thinker toys: A Handbook of Creative-Thinking Techniques.

Integrating Citizen Media into Youth Work

4.3 Fake news

Fake news, a phenomenon that receives immense attention nowadays, is arguably the greatest threat to democracy, journalism, and freedom of expression.[61] Although it is not a new trend[62], this surge of interest in fake news can be found in the emergence of social media[63] and all the opportunities and consequences that come with it – the increased access to online platforms and the velocity of news coverage.[64] In 2017, fake news has named the word of the year, with a 365% increase in online usage compared to 2016.[65] To understand fake news, one must first examine the essence of the term 'news': news is supposedly based on truth. As a consequence, fake news is an oxymoron.[66] The definition of fake news can contain several different dimensions. Fake news according to one source is "complete or partly false information, (often) appearing as news, and typically expressed as textual, visual, or graphical content with an intention to mislead or confuse users."[67]

There are different reasons behind the creation of fake news: political, financial, and social motives. Within political disinformation propaganda and strategic narratives play the biggest part, with the intention to influence the public and individuals on specific issues. Financial motivations for creating fake news consist of the possibilities of financial gains, and with social motivations, people seek the alteration and improvement of status, attention, identity or entertainment.[68]

Source: https://unsplash.com/

[61] Xinyi Zhou, Reza Zafarani (September 2021): "A Survey of Fake News: Fundamental Theories, Detection Methods, and Opportunities", Association for Computing Machinery vol 53. n 5., https://arxiv.org/pdf/1812.00315.pdf

[62] Edson C Tandoc Jr, Zheng Wei Lim, and Richard Ling (2018): "Defining fake news: A typology of scholarly definitions. Digital journalism 6, 2, 137–153.

[63] Alexandra Olteanu, Carlos Castillo, Fernando Diaz, and Emre Kiciman. (2019): "Social data: Biases, methodological pitfalls, and ethical boundaries." Frontiers in Big Data 2 (2019), 13.

[64] Kai Shu, Amy Sliva, Suhang Wang, Jiliang Tang, and Huan Liu. (2017): "Fake news detection on social media: A data mining perspective." ACM SIGKDD Explorations Newsletter 19, 1 (2017), 22–36.

[65] Bente Kalsnes (26 September 2018): "Fake news", Oxford Research Encyclopedia of Communication, https://doi.org/10.1093/acrefore/9780190228613.013.809

[66] Leyla Turcilo, Mladen Obrenovic (August 2020): "Misinformation, Disinformation, Malinformation: Causes, Trends, and Their Influence on Democracy", Heinrich Böll Foundation, https://www.boell.de/sites/default/files/2020-08/200825_E-Paper3_ENG.pdf

[67] Kalsnes (2018)

[68] Kalsnes (2018)

The components of fake news

Disinformation, misinformation and malinformation – these are the terms that encompass the definition of 'fake news'. It is important to properly distinguish these as there are messages that are true and that are false, and messages that are created and distributed by 'agents' with or without harmful intentions.

Disinformation: Information that is false and deliberately created to harm a person, social group, organization or country.

Misinformation: Information that is false, but not created with the intention of causing harm.

Malinformation: Information that is based on reality, used to inflict harm on a person, organization or country. [69]

It is also worth mentioning that fake news has "close cousins" such as an unintentional reporting mistake, rumours that do not originate from a particular news article, conspiracy theories and reports that are slanted or misleading but not outright false. [70]

Source: https://unsplash.com/

The actors of fake news

1. The state: Fake news fabricated by the states themselves generally takes the form of propaganda or information warfare with the aim of interfering in other states' internal issues and politics.

2. Politicians and governments: Fake news created by politicians and governments serve as an internal propaganda device to have control over the citizens and create narratives. It is a widely used tool to guarantee their hold on power.

3. The media: Media platforms in the hand of or just closely affiliated with political or business elites are effective tools in the spread of fake news as media outlets have a wide reach to different social groups of people. They use fake news to manipulate the public and to alter or simply create a public opinion that is in favour of a specific public figure, organization, or government and is not based on facts.

---

[69] Turcilo, Obrenovic (August 2020)

[70] Allcott, Hunt and Matthew Gentzkow. (2017): "Social Media and Fake News in the 2016 Election", Journal of Economic Perspectives 31(2), 211–236

148

4. Social movements: The use of fake news among social movements can be multifaceted – either to support one narrative or to demolish and discredit another. Both text-based and visual tools are used in the creation of fake news in this matter.

5. Ordinary people: With wide and open access to various online platforms, ordinary people contribute to the spread of fake news day by day most likely unintentionally. Due to a low level of media literacy and not being able to recognise manipulation and propaganda, information travels within and amongst different groups of people easily. Most of the time the falsity of news is not unambiguous and obvious to the consumer of the fake news, but they are disguised to look like legitimate news. [71]

Source: https://unsplash.com/

Fighting against fake news

There are broadly recognized tools and new approaches in the fight against the creation and spread of fake news that in general can be sorted into different categories, aiming towards either legal, financial, or technical aspects. It is important to emphasize that no strategy or regulation for preventing fake news should be implemented at the expense of limiting the freedom of speech in any way.

- Enhance transparency of the digital information ecosystem
- Creation of globally adopted clear criteria and precise definitions of fake news for global strategies
- Promoting media and information literacy to counter disinformation and help users navigate the digital media environment
- Developing tools for empowering users and journalists to tackle disinformation and foster a positive engagement with fast-evolving information technologies
- Safeguarding the diversity and sustainability of the news media ecosystem
- Promoting continued research on the impact of disinformation to evaluate the measures taken by different actors and constantly adjust the necessary responses
- Limiting the financial motivation for creators of fake news through advertising

---

[71] Tandoc (2017)

Integrating Citizen Media into Youth Work

- Expanding the practice of fact-checking[72]

Source: https://unsplash.com/

Key concepts

Fake news: false stories that appear to be news, spread on the internet or using other media, usually created to influence political views or as a joke [73]

News: information or reports about recent events[74]

Manipulation: controlling someone or something to your own advantage, often unfairly or dishonestly [75]

Additional resources

An overview of online fake news: Characterization, detection, and discussion. Information Processing & Management, Volume 57, Issue 2, 2020. https://www.sciencedirect.com/science/article/abs/pii/S0306457318306794.

Beyond News Contents: The Role of Social Context for Fake News Detection. In Proceedings of the Twelfth ACM International Conference on Web Search and Data Mining (WSDM '19). Association for Computing Machinery, 2019. https://doi.org/10.1145/3289600.3290994

Video materials

What is fake news? https://www.youtube.com/watch?v=V4o0B6IDo50&ab_channel=CyberWise

Fake News Generator: Who starts viral misinformation? - BBC News:
https://www.youtube.com/watch?v=UAy6PI5UtSU&ab_channel=BBCNews

How Fake News Gets to You: https://www.youtube.com/watch?v=ipdojPxYC4o&ab_channel=CNET

---

[72] Tandoc (2017)

[73] https://dictionary.cambridge.org/dictionary/english/fake-news

[74] https://dictionary.cambridge.org/dictionary/english/news

[75] https://dictionary.cambridge.org/dictionary/english/manipulation

Integrating Citizen Media into Youth Work

Activity: Pass the truth

Learning objectives:

- Focused decision making
- Learning how news spread
- Team building

Duration: 45 minutes

Tools: device with an internet connection, paper, pens

Methods: group game

Description of the exercise:

"Pass the truth" is a game to examine the flow of how fake news spreads, focusing on direct information sharing. It combines the recognition and selection of fake news. Participants are asked to individually search for a headline that is from a decent source and is based on the truth and to fabricate one headline themselves that is persuasive enough to be seen as a news headline – they will have two pieces of paper. The next step should be the exchange of these pieces of paper so the participants will not have their own ones (For example: if seated in a circle, participants should leave their "truth" and "fake news" headlines on their chairs). Everyone at the same time should find a new seat and take it and thus the two new headlines, one of them being true and the other fake news. One facilitator should also prepare a headline of his/her choice.

Standing in a line behind each other, the facilitator should open the game by giving that one headline to the first person. The first participant thus has 3 papers, one being 100% true, one being 100% fake news, and the third one is uncertain since the participant cannot know what the previous person has given to him/her. The participant then should pick one headline from the 3 that he/she thinks is true and not fake news and then give it to the next person who will have the same task. By the end of the line, the last person will decide on the final headline. The person who wrote that specific headline will reveal if it is true or fake news.

Task: Pass forward and void the fake headline

Lesson learned: Fake news can be shared by the people we trust and can get to us. Fake news headlines are of great importance when it comes to the spread of news as people tend to only read those and not the articles

Debriefing: The learning points of the game are both individual and collective. Individually the participant can reflect on the followings: Was it easy to come up with fake headlines that could appear real and if so, what was the strategy? On what basis has he/she chosen one from the 3 headlines to pass forward? What were the difficulties when choosing? Was the participant influenced by who gave him/her the third paper? Collectively it is interesting to reflect on whether there were any headlines that passed along a long way and if so what could be the reasons for that, what attractive elements did it have?

4.4 Propaganda

According to the Cambridge Dictionary propaganda can be defined as "information, ideas, opinions, or images, often only giving one part of an argument, that are broadcast, published, or in some other way spread with the intention of influencing people's opinions"[76]. The use of propaganda in social media and other internet mediums has been widely utilized by governments of all nations, extreme ideologist groups and conspiracy theorists in the last decade. The reason for the massive rise in propaganda on the internet can be attributed to its effectiveness. Websites and paid advertisements use **misinformation, disinformation and malinformation** to influence their readers or viewers.

Governments around the world are starting to realize the dangers propaganda can have on the population and have made attempts to fight it. In 2018 the political consulting firm Cambridge Analytica illegally accessed the data of more than 80 million users on Facebook to influence voters in the USA[77]. In the same year, the Federal Trade Commission (FTC) started an investigation, later starting an antitrust lawsuit against Facebook. The lawsuit is far from over, as in 2022. the federal judge has rejected Facebook's request to dismiss the case[78].

Source: https://www.moneyguru.com/

How is propaganda used?

Propaganda is used for influencing people's opinions. Advertisers try to achieve that by appealing to the viewer's emotions, rather than providing them with a wide range of information or facts[79]. They use images, slogans, specifically picked information and censorship to accomplish their goal. It can be best

---

[76] *Propaganda*. Retrieved May 5., 2022., from Cambridge Dictionary: https://dictionary.cambridge.org/dictionary/english/propaganda

[77] Rodriguez, S. (2019., November 10.). How Facebook stumbled to the edge of a government breakup. *CNBC*. Retrieved from https://www.cnbc.com/2019/11/09/facebooks-antitrust-investigations-a-timeline-of-events.html

[78] Kang, C. (2022., January 11.). A Facebook antitrust suit can move forward, a judge says, in a win for the F.T.C. *The New York Times*. Retrieved from https://www.nytimes.com/2022/01/11/technology/facebook-antitrust-ftc.html

[79] Bergstrom, G. (2019., August 29.). Understanding the Mechanisms of Propaganda. *The balance small business*. Retrieved from https://www.thebalancesmb.com/what-is-propaganda-and-how-does-it-work-2295248

Integrating Citizen Media into Youth Work

utilized if, for example, a government controls a large portion of the media. A typical way to affect emotions is fearmongering or creating a common enemy[80], in the case of propaganda, the only one that can protect the people or fight against this common enemy is the favoured party. A great example of this is second world war propaganda.

Source: General Motors Corporation, 1942

In this picture, we can see two men representing Japan and Nazi Germany leaning towards the American continent. The text reads "WARNING! Our homes are in danger now!". In the right corner, we can see a fighter jet and a tank representing the US Army. The two men serve as the common enemy and are depicted to be animalistic and dangerous. One is holding a bloody blade in his hands, while the other is holding a pistol, and they are scraping towards America with their long nails. The text also enforces that people should fear these figures. The picture also shows that the only ones who can protect the nation are the army. The picture suggests that people should join the army if they don't want their homes destroyed, while also creating a universal threat and enemy figure.

[80] Balsa-Barreiro, J., & Rossi, E. (2019., August 25.). The Common Enemy: How the Rhetoric of Fear is Subverting Democracies. *Journal of International Affairs*. Retrieved from https://jia.sipa.columbia.edu/online-articles/common-enemy-how-rhetoric-fear-subverting-democracies

Integrating Citizen Media into Youth Work

US Holocaust Memorial Museum, courtesy of Helmut Eschwege

In this picture, we can see a shady man standing behind the flags of the allied powers. The text reads "Behind the enemy powers: the Jew."[81]. The man is depicted to be obese and wealthy. The poster suggests that Jewish people have caused the war. This picture shows just how dangerous propaganda can be. It can set a minority or ethnicity as the common enemy, which leads to racism, bigotry, and tragedy.

A type of propaganda is 'fake news'. Fake news provides little or no facts, made for the sole purpose of misdirecting people and spreading false information[82]. Fake news is extremely dangerous because it can spread uncontrollably fast, and it may take a long time to disprove them. This way the fake news almost always gets to more people, than the news disproving them.

Misinformation, disinformation, malinformation

Misinformation: false information shared with no intention of causing harm

Disinformation: false information shared intentionally to cause harm

Malinformation: true information shared intentionally to cause harm[83]

---

[81] United States Holocaust Memorial Museum (2022.). Nazi Propaganda. *Holocaust encyclopedia*. Retrieved May 6., 2022.: https://encyclopedia.ushmm.org/content/en/article/nazi-propaganda

[82] Bergstrom, G. (2019., August 29.). Understanding the Mechanisms of Propaganda. *the balance small business*. Retrieved from https://www.thebalancesmb.com/what-is-propaganda-and-how-does-it-work-2295248

[83]*Dealing with propaganda, misinformation and fake news*. Retrieved May 6., 2022., from Council of Europe website: https://www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/dealing-with-propaganda-misinformation-and-fake-news

Integrating Citizen Media into Youth Work

Misinformation is the most harmless out of these three. It is caused mostly by mistakes in captions, dates, translations, and statistics[84]. We also classify satire as misinformation, as it shouldn't be taken seriously. Even though this type of propaganda can cause harm (by, for example, butchering a translation), it is not the intention and is usually just a mistake by the writers.

Disinformation is a deliberate and intentional lie made up by the writer for the purpose of spreading false information. The writer is fully aware that the information being spread is false[85]. Disinformation is made with malicious intent to influence people's opinions. We include the above-mentioned fake news in this group. This type of propaganda can inflict the most harm.

Malinformation is true information, intentionally spread to cause harm[86]. A good example of malinformation is different leaks of business or governmental data, that aim to create distrust. The judgement of leaks is mixed, as some see it as a necessary way to expose what is going on behind the scenes[87]. This type of propaganda always causes harm.

How can we fight propaganda?

Combating propaganda and fake news is still a great issue today. Governments and NGOs are trying to fight propaganda by educating people and urging social media sites to introduce a more effective way to filter out harmful content. Fighting propaganda starts with the people: there are different strategies we can follow to avoid being misguided. Before we take a source as a fact, we should ask ourselves some of the following questions: Do we get the whole story of the issue or are we provided with only one side of it? Do the facts support such claims? Does the story provoke a heavily emotional response? Does it use only small pieces of facts, do they seem exaggerated or distorted?[88] These are a few guiding questions, but even if some of the questions apply to a source, we shouldn't automatically discredit it.

Social media and other internet platforms are the most dangerous places in terms of propaganda. Browsers, social media sites and other online platforms collect our private data to provide a target audience for propaganda to their creators[89]. It helps false information spread and finds its audience. If people continue to visit sites that contain false information eventually it is all they will see, even further solidifying their influence over the people. Even though there are attempts from social media sites to filter false information, their attempts seem lacking. Still to this day, we can find more than a few false information on the internet.

---

[84]Staats, B. (2021., February 11.). Misinformation, Disinformation, Malinformation: What's the difference? *Minitex*. Retrieved from https://minitex.umn.edu/news/elibrary-minnesota/2021-02/misinformation-disinformation-malinformation-whats-difference

[85]*Misinformation, Disinformation and Mal-Information*. Retrieved May 7., 2022., from Media Defence: https://www.mediadefence.org/ereader/publications/introductory-modules-on-digital-rights-and-freedom-of-expression-online/module-8-false-news-misinformation-and-propaganda/misinformation-disinformation-and-mal-information/

[86]*Misinformation, Disinformation and Mal-Information*. Retrieved May 7., 2022., from Media Defence: https://www.mediadefence.org/ereader/publications/introductory-modules-on-digital-rights-and-freedom-of-expression-online/module-8-false-news-misinformation-and-propaganda/misinformation-disinformation-and-mal-information/

[87]Hanson, K., & Ceppos, J. (2006., Oct. 6.). The Ethics of Leaks. *Markkula Center for Applied Ethics at Santa Clara University*. Retrieved from https://www.scu.edu/ethics/focus-areas/journalism-and-media-ethics/resources/the-ethics-of-leaks/

[88] *How to identify misinformation, disinformation, and malinformation*. Retrieved May 8., 2022., from Canadian Centre for Cyber Security: https://cyber.gc.ca/en/guidance/how-identify-misinformation-disinformation-and-malinformation-itsap00300

[89] *How You Can Combat Propaganda*. Retrieved May 8., 2022., from Disinformation Nation: https://disinformation-nation.org/combat-propaganda/

Integrating Citizen Media into Youth Work

Key concepts

Propaganda: information, ideas, opinions, or images, often only giving one part of an argument, that are broadcast, published, or in some other way spread with the intention of influencing people's opinions.

Misinformation: false information shared with no intention of causing harm.

Disinformation: false information shared intentionally to cause harm.

Malinformation: true information shared intentionally to cause harm.

Additional resources

Rodriguez, S. (2019., November 10.). How Facebook stumbled to the edge of a government breakup. CNBC. Retrieved from https://www.cnbc.com/2019/11/09/facebooks-antitrust-investigations-a-timeline-of-events.html

Bergstrom, G. (2019., August 29.). Understanding the Mechanisms of Propaganda. The balance small business. Retrieved from https://www.thebalancesmb.com/what-is-propaganda-and-how-does-it-work-2295248

Dealing with propaganda, misinformation and fake news. Retrieved May 6., 2022., from Council of Europe website: https://www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/dealing-with-propaganda-misinformation-and-fake-news

Video materials

Fake News Generator: Who starts viral misinformation? - BBC News:
https://www.youtube.com/watch?v=UAy6PI5UtSU

How false news can spread - Noah Tavlin – TED-Ed: https://www.youtube.com/watch?v=cSKGa_7XJkg

How Putin used propaganda to justify invading Ukraine - CBC News: The National:
https://www.youtube.com/watch?v=GssYjPXBE08

Integrating Citizen Media into Youth Work

4.5 Source checking

Media literacy is extremely important in the contemporary world. Everyone is constantly bombed with content that may be biased, false or misleading and believe it or not, everyone is susceptible to believing those messages at any point in time. This is because of two reasons.

Firstly, disinformation campaigns are becoming more complex. Disinformation campaigns do not always involve false information, but they always try to deceive the consumer in one way or another. It could be that the information is totally true but the author in question does not exist, it could be that the information is only partially true, or it could be totally made-up information to undermine the quality of the media environment and its credibility[90].

Secondly, humans suffer from the so-called "third-person effect." This effect consists of the tendency of humans to recognize that media affects others but disregards that they can also be affected themselves[91].

This leads to an environment in which everyone is indeed susceptible to believing false or misleading information. There are several ways and strategies to protect oneself and overcome biases. Here, we will focus on source checking, which means the ability to discern credible from unreliable sources of information. In addition, we will also discuss fact-checking, which will allow us to better spot false messages.

Source: https://www.pexels.com/

Assessing the reliability of a source: the CRAAP test

One of the most prominent models to apply when assessing the reliability of a source is the CRAAP test. This method was developed by librarians from California State University in 2004 to help students with

---

[90] Nimmo, B., François, C., Eib, C. S., & Ronzaud, L. IRA Again: Unlucky Thirteen: Facebook Takes Down Small, Recently Created Network Linked to Internet Research Agency. *Graphika*.

[91] Morrissette, E., Pierpont, A., Murray R., Nagel, J., & Muite, D. The Importance of Media Literacy. In Le Blanc, C., *Introduction to Media Studies*.

Integrating Citizen Media into Youth Work

research skills. It was essentially born as an academic resource, but it can prove really useful for any kind of information search regardless of the background[92].

Components	Meaning
Currency	Is the source up-to-date? Does it reflect the current reality of the area you are interested in? Could it be that the source has biases that have been since overcome?
Relevance	Is the source relevant to your research? Does it provide meaningful information that is worth considering and discussing?
Authority	Where is the source published? Who has written the document? Does it mention and clarify the author(s)? Is the document from a reputable source?
Accuracy	Does the source provide proof or evidence that what they are saying is true? Has the document a citation section?
Purpose	What could have been the motivation of the authors to publish or distribute the information? Do they have any reason to lie or present deceitful information? Could they be following an agenda?

Source: https://www.scribbr.com/

Source: https://unsplash.com/

Moving on to more advanced tools: further tips and lateral reading

In addition to the CRAAP test, it is important to consider other factors.

Disinformation and misinformation often include vague terms and claims that are emotive. This is not always the case, but one should be extremely cautious with polemical titles.

---

[92] George, T. (2021, November 17). *Evaluating Sources with the CRAAP Test*. Retrieved from: https://www.scribbr.com/citing-sources/craap-test/

When analysing websites, it is really important to look at the domains. Websites ending in -gov are governmental and official websites and are generally trustworthy (although they may present the bias of the respective government). Educational resources ending in .edu are also mostly reliable. Advocacy or non-profit organizations usually end in .org. Most webpages have the general domain .com. The latter will therefore most likely constitute the bulk of your visited sites. You can still use them but apply the techniques here explained[93].

We have so far provided some basic tools that give important insights into the reliability of sources. A more time-consuming, but also more effective strategy to discern the credibility of a source is lateral reading.

Lateral reading, as opposed to vertical reading, consists in checking the veracity of the claims that the source presents while reading the document itself. The idea is that one opens new tabs while reading the document (therefore horizontal reading) and investigates the background of the author, the website or institution, etc. Whereas the CRAAP test is more focused on the document itself, lateral reading encourages one to look at what others think about the source, to look at whether other sources are mentioning the same information and to compare claims. Lateral thinking is therefore a strategy of both source and fact-checking [94].

Source: https://unsplash.com/

Fact-checking

Finally, it is important to mention fact-checking. The aim here is not to analyse the credibility of a source but the claims per se. In reality, these two actions are already intertwined since a reliable source is supposed not to have false information. However, it is still possible that even renowned media publish and spread false or biased information, especially in the contemporary age of digitalisation. It is then when

---

[93] George, T. (2021, September 16). *Credible Sources and How to Spot Them*. Retrieved from https://www.scribbr.com/citing-sources/credible-sources/

[94] Caulfield, M. (2017). Web Literacy for Student Fact-Checkers.

Integrating Citizen Media into Youth Work

fact-checking comes into place. In addition to strategies that we have already introduced, one can ensure that they identify false information by:

- Using fact-checking resources. There are specialized website pages and newspapers that refute the most prominent conspiracy theories and hoaxes. If you encounter, strikingly suspicious information you can always try and check the resources. We provide a link to a list in "additional resources." This list of resources is an American recompilation, and it'll therefore miss important fact-checking services in your home country. Make sure to look for them on your own! They definitely exist.
- Being aware of your confirmation bias. Everyone has their own set of beliefs and political ideologies. Be aware of it and realize that can let you believe sources that confirmed your pre-existing beliefs[95].
- Reading beyond the headline. Several media outlets tend to have a catchy, sometimes clickbait, title that does not really correspond to the content explained and discussed in the document. Make sure to read thoroughly an article and don't jump to conclusions too soon[96].
- Being suspicious of images and using Google reverse image research. Photos are often edited or separated from their initial context[97]. If the picture they are using does not correspond to the content they are showcasing, it is more likely that more chunks of information are also untrue.

Source: https://unsplash.com/

Key concepts

Disinformation: Disinformation is the dissemination of incomplete, inaccurate, or misleading information with the goal of intentionally lying to others about the truth.

---

[95] Casad, B. J. (2019, October 9). Confirmation bias. Encyclopedia Britannica. Retrieved from: https://www.britannica.com/science/confirmation-bias

[96] Kiely, E., & Robertson, L. (2016, November 18). *How to Spot Fake News*. Retrieved from https://www.factcheck.org/2016/11/how-to-spot-fake-news/

[97] McDonald-Kelce Library. (2022, February 18). "Fake News" and Misinformation. Retrieved from: https://utopia.ut.edu/FakeNews/factcheck

Integrating Citizen Media into Youth Work

Lateral reading: Lateral reading is a strategy used by fact-checkers to determine the credibility and veracity of the information in question. It consists in investigating the source through external means and comparatively assessing its claims.

Confirmation bias: Confirmation bias refers to the human tendency to look for and emphasize information that confirms already existing beliefs, reinforcing them and excluding other views.

Additional resources

Citizen literacy webpage: https://library.louisville.edu/citizen-literacy/home

List of websites that professionally do fact-check: https://library.csi.cuny.edu/c.php?g=619342&p=4310783

Video Materials

How to Know If a Source is Reliable by Shmoop: https://www.youtube.com/watch?v=m_EAxomGhNY

Lateral Reading: https://www.youtube.com/watch?v=GZvsGKvqzDs

Activity: Assess two different sources

Learning objectives:

- Apply the techniques and tips provided
- Integrate them into your daily life

Duration: 60 min

Tools: device with Internet connection

Methods: research, reflection

Description of the exercise: Find two different sources that talk about a topic you are interested in. One should be a good source of information while the other should present important limitations and defects. Analyse them using the CRAAP test and lateral reading. Apply any other tool or tip from the tool if you think is relevant. Discuss your findings in small groups.

Task: Write a few bullet points for each source summarising their reliability and the veracity of their information.

Lesson learned: How the given tools can help us analyse sources.

Debriefing: Have the tests and ideas of the course helped you to analyse the sources? Have you discovered some red flags that you would not have otherwise identified?

Recommendation: The trainees encourage the participants to choose a topic that is up-to-date and that is hot-debated or polemic. It will be easier that way to identify a suitable topic with relevant sources.

Reflection

How have you developed your critical thinking online over the years and how do you use it today?

Integrating Citizen Media into Youth Work

Evaluation quiz no.4

1) What is the difference between attention and memory?
   a) Attention is used to recall information while memory is used to store information.
   b) Attention is used to encode, store, and retrieve information while memory is used to communicate information.
   c) Attention is used to encode and store information while memory is used to recall information.

2) What is an example of knowledge gained through study?
   a) Observing behaviour in a natural setting.
   b) Applying the mind to something.
   c) Memorizing facts and figures.

3) What is the most important skill for critical thinking?
   a) Identification.
   b) Analysis.
   c) Curiosity.

4) What does critical thinking help to do?
   a) Analyse and explain part of a problem.
   b) Analyse and explain the bigger picture.
   c) Solve the problem quickly.

5) What are examples of fake news?
   a) Unintentional reporting mistakes.
   b) Rumours that do not originate from a particular news article.
   c) Reports that are slanted or misleading.

6) What is the definition of manipulation?
   a) Controlling someone or something to your own advantage.
   b) False information created to harm a person.
   c) Information that is based on reality.

7) What is the purpose of propaganda?
   a) To provide people with accurate and unbiased information.
   b) To appeal to people's emotions and influence their opinions.
   c) To fight against common enemies.

8) What is a strategy to combat propaganda?
   a) Educating people on the issue.
   b) Filtering out harmful content.
   c) Exaggerating or distorting facts.

9) What is the CRAAP test?
   a) A method to assess the reliability of a source.
   b) A strategy of source and fact-checking.
   c) A way to open new tabs while reading a document.

10) What is an example of lateral reading?
    a) Checking the veracity of the claims in the document.

Integrating Citizen Media into Youth Work

b) Investigating the background of the author.

c) Comparing claims to other sources.

Module 5. Dissemination and Sharing

Learning Objectives

On completion of this Learning Unit, participants will be able to:

- Describe social media platforms.
- Compare social media platforms.
- Comprehend the features of five specific social media platforms.
- Select a niche for their social media platform.
- Identify digital consumers' needs.
- Individualise digital content for a specific niche.
- Choose the best social media platform regarding specific content.
- Analyse trending topics on social media.
- Monetize digital content.
- Rank social media posts.
- Create a marketing strategy.

Introduction

Before the internet was invented, people were using letters or postcards to make a connection with their friends and families. People started to use the internet around the '90s, and they figured out they can communicate with each other easily. Then social media applications entered our lives. Social media represents websites and computer programs that allow people to communicate and share information on the internet using a computer or mobile phone. With social media, people can create new friendships, learn something new, and even create a big move for everything such as political, economic, social, and other spheres. However, social media comes with benefits.

This module offers information about the most popular social media platforms in order to disseminate the created content. Dissemination refers to the act of spreading news, information, ideas, etc. to a lot of people. In the era of social media and digitalization, all this information and ideas represent digital content. It is the process of generating topic ideas that appeal to the audience and then creating written or visual content around those topics. It is about making information and your expertise obvious to anyone consuming your content.

The main topic has five short subtopics regarding social media platforms, such as YouTube, Instagram, TikTok, Facebook and WordPress.

There is a short description of each social media platform and its best-known features. Even if they are all correlated, in order to become a creator for a particular social media platform, there must be followed some specific steps. This course offers guidance in this direction.

What is more, there are details about how to get money from social media. It is all called monetization – 1. the act of changing something into money or expressing something as money or currency; 2. the act of making money from something.

Integrating Citizen Media into Youth Work

Also, as long as someone wants to make money on social media, popularity is necessary. This module offers a series of tips and tricks in order to get viral on social media and accomplish your goals.

Furthermore, in order to choose the best social media platform, that is suitable for a specific type of content, it is recommended to understand digital humanity and people's activities on social media. These are correlated with the principles of content consumption.

The Cambridge Dictionary defines *content* as 1. the ideas that are contained in a piece of writing, a speech, or a film; 2. information, images, video, etc. that are included as part of something such as a website; 3. a happy and satisfied feeling.

Also, the same dictionary defines consumption as 1. the amount used or eaten; 2. the act of using, eating, or drinking something, or the amount that is used, etc.; 3. the situation in which information, entertainment, etc. is intended for a particular group of people.

Content consumption or media diet is defined as how the audience reads the content, views and/or listens to information and data related to your marketing. There are 5 types of content consumption:[98]

5 Types of Content Consumption [Infographic]

Consumption Type	Consumption Defined	Marketing Implications
Focused Consumption	• Concentrate on one piece of content in one format on one device. Often long content.	• Remind user to return & finish content. • Allow user to consume content via different devices based on context.
Multi-input Consumption	• Add content consumption to another activity. • Need additional information or formats to improve understanding.	• Create additional consumption time. • Determine when user needs multiple content formats & context. • Provide user support (chat or human).
Information Snacking Consumption	• Allows your audience to multi-task with time-filler content. It takes advantage of otherwise wasted time to catch up	• Make your content attention grabbing and skimmable. • Add functionality to get your audience to return to get more information.
Content Binging Consumption	• Is consumption of multiple portions of content in a single session.	• Create must-consume quality content to engage audience. • Hook consumers to keep going for multiple consumption sessions.
Time-Shifted Consumption	• Allow your audience to save content for future consumption.	• Remind consumers to read content. • Allow consumers to contact you via chat or human if they want to.

Source: https://heidicohen.com/infographic-how-we-consume-content-now-what-it-means-for-your-marketing- ©2021 Heidi Cohen – All rights reserved/

These being said, the internet has changed the ways in which entertainment is made and enjoyed, especially with the rise of social media and user-made video streaming platforms. People can make a career out of these platforms as well, providing an infinite stream of content on every topic and niche interest imaginable. Social media allows people to connect with each other in addition to making a space for entrepreneurs who want to use these sites as a place of business.

---

[98] Cohen, H. (2021). *Content Consumption: How We Consume Content Now (and What It Means for Your Marketing!).* Heidi Cohen. Retrieved from https://heidicohen.com/infographic-how-we-consume-content-now-what-it-means-for-your-marketing/#:~:text=Content%20consumption%20is%20defined%20as,to%20your%20business%20and%20marketing

Integrating Citizen Media into Youth Work

5.1 YouTube

Launched in May 2005, YouTube allows billions of people to discover, watch, and share originally-created videos. YouTube provides a forum for people to connect, inform, and inspire others across the globe and acts as a distribution platform for original content creators and advertisers, both large and small. [99] YouTube "can be regarded as a convergence of the traditional entertainment choices of television, music, and film, becoming the largest video-sharing site in the world. In comparison with typical relationship-oriented social media platforms such as Facebook, and YouTube being focused on viewing videos offers a unique online atmosphere to visitors with an interesting set of interactive features. YouTube allows users to interact with the site in multiple ways. For example, registered users can rate (like/dislike), upload videos, comment on and share them. The site is focused on a culture of self-promotion and broadcasting the self and due to the wide variety, users have the option of subscribing to a myriad of video channels.

With two billion monthly active users uploading more than 500 hours of video every minute, YouTube's traffic is estimated to be the second highest of any website, behind only Google.com. According to the Pew Research Center, 94 percent of Americans ages 18 to 24 use YouTube, a higher percentage than for any other online service.[100] YouTube's popularity results from the combination of the visualisation of videos and social interaction. For the first part, YouTube has invested in audio-visual features: it is now organised according to channel, rather than video, and the user is increasingly treated as a viewer and a consumer. For the second, over time the platform invested in social media affordances: users can create an individual profile (channel), subscribe to other channels, receive notifications, 'like', 'dislike' or share videos, comment and create playlists. At the same time, the combination of the app with the proliferation of mobile and smart media led to a more personalised experience, where data is gathered and used continuously by the platform to adapt recommendations.[101]

Source: https://www.youtube.com/

---

[99] Tutorials Point (2016). *YouTube Marketing.* Retrieved from https://www.tutorialspoint.com/youtube_marketing/index.html

[100] Roose, K. (2019). *The Making of YouTube radical.* New York Times. Retrieved from https://rhet104.commacafe.org/wp-content/uploads/2021/05/Making-of-a-YouTube-Radical.pdf

[101] Jorge A., Marôpo L., Nunes T. (2018) "*I am not being sponsored to say this*": *a teen youtuber and her audience negotiate branded content.* Retrieved from https://repositorio.ucp.pt/bitstream/10400.14/32678/1/1382_4921_1_PB.pdf

Integrating Citizen Media into Youth Work

Steps in becoming a youtuber

The term "YouTuber" describes users who upload their original videos on YouTube regularly. YouTubers can be seen as individual entrepreneurs that use the internet space to develop their businesses. The importance of YouTubers is increasing, not only due to their collaboration in activities carried out in conventional media but also by hosting events aimed at achieving followers. YouTubers play a significant role in influencing their followers with regard to the products and services that they advertise. YouTube is, thus, contributing to the redefinition of what a celebrity is and how to achieve that status.[102]

The first step in creating your YouTube channel is selecting a channel name. This name may live with your channel forever so make sure that resonates with your branding. Ask yourself: *Does it clearly communicate my channel concept?* Then, the YouTube description box might be the most undervalued player on your video marketing team. Truth is, the description box is a crucial player in your YouTube marketing strategy because its contents (along with your titles, tags, and captions) help YouTube to determine if and where your videos rank on search or as related videos. Then, video thumbnails let people see a quick snapshot of your videos. When organising your videos, imagine that your channel is like an online store, with well-organised, smartly-curated displays that showcase your different types of content. Whether you create videos with different themes or you curate videos from others, keep your collections organised with playlists and sections to get people to watch more of your channel and communicate why they should subscribe. A playlist is an ordered list of videos that you create, often with a specific theme i.e. a YouTube Food Channel may be sorted by "Breakfast Recipes" or "Dinner Recipes" playlists.

It is also important to decide what equipment you'll use to capture the video. Choices include everything from your mobile phone, a webcam, a handheld camcorder, or software that captures activity on your computer. Once you've settled on an idea for your video, perform whatever tasks you must set up and prepare, then record the video.

You'll also want a script. It's time to record your footage. Once you've settled on an idea for your video, perform whatever tasks you must set up and prepare, then record the video. Capture multiple takes and more footage than you think you'll need. Be sure to film in good light and speak loudly and clearly.[103]

---

[102] Duarde, M. (2021). *An integrated model of factors affecting consumer attitudes and intentions towards youtuber*. Managerial Science https://doi.org/10.1007/s11846-019-00370-3

[103] Tutorials Point (2016). *YouTube Marketing.* Retrieved from https://www.tutorialspoint.com/youtube_marketing/index.html

Integrating Citizen Media into Youth Work

Source: https://pattern.com/

Make money on YouTube

Thus, this kind of microcelebrity has become increasingly monetised, professionalised and industrialised, which includes hiring agents for influencers and for digital influencer marketing, as well as the arrangement of industry events and specific training. In addition to earning money directly from the website, YouTubers, as they are often called, also make money through ads placed throughout their videos on YouTube, brand deals they incorporate into their videos, and outside ventures such as channel-specific merchandise.

Specifically, your channel will now be required to have accumulated[104]:

- "4,000 watch hours" in the last year;
- 1,000 subscribers.

After your channel meets these two requirements, YouTube will review whether your channel is eligible for its monetization program. This is the traditional way of monetizing your videos, but let's look at a few other ways you can approach YouTube channel monetization, such as:

- Affiliate marketing;
- Partner with other brands to promote their stuff;
- Use a service like Patreon to have your fans fund your channel;
- Earn money from something of value you provide to your audience;
- Super chat;
- Sell merchandise.

---

[104] REBEAT Music Enterprise Services (2020). *YouTube Monetization.* Retrieved from https://mes.rebeat.com/en/wp-content/uploads/sites/3/YouTube-Monetization_EN_20200817.pdf

Integrating Citizen Media into Youth Work

Source: https://blog.travelpayouts.com/

What to share on YouTube

When deciding what content will work best on YouTube, this is a great list of ideas or questions to ask yourself before the creation process begins.[105]

Characteristics	Ask yourself
Shareable	Will viewers share your videos?
Conversational	Is there an element of speaking directly to the audience?
Interactive	Can the audience interact with the content?
Consistent	Are there consistent elements to each episode?
Targeted	Is there a distinct audience your videos are targeting?
Discoverable	Will viewers discover your videos through search?
Accessible	Can a new viewer appreciate every episode?
Sustainable	If your audience loves it, can you make more of it?
Collaborative	Is there space for guests in your episodes?
Inspired	Are your videos coming from a place of true passion?

Both large and small YouTubers have the opportunity to follow a successful YouTube career path and now creators can be part of a niche subcategory to reach a dedicated fanbase. For example, some popular video types on YouTube include beauty, prank, lifestyle, comedy, and commentary. These people often start ventures outside of the YouTube sphere once they gain a certain level of popularity, including

---

[105] Tutorials Point (2016). *YouTube Marketing.* Retrieved from https://www.tutorialspoint.com/youtube_marketing/index.html

Integrating Citizen Media into Youth Work

launching merchandise and clothing stores and even their own brands of specialised products. Commentary and reaction videos are a popular YouTube subcategory in which someone reacts to content from other YouTubers, social media pages, television, movies, and more. Often, the creator will talk about the material and offer their own insights, opinions, and jokes to the conversation.[106]

Here's a quick look at some of the top most-searched types of videos: product reviews (#1 type of content), how-to/tutorials (DIY info for your audience), educational (teach your audience from anywhere, anytime), Q&As (i.e., "10 questions we always get about X"), vlogs (give your audience a behind-the-scenes look)[107].

Source: https://www.canva.com/

Go viral on YouTube

As a Youtuber, you want to gain more subscribers. A subscriber is someone who subscribes to a product, service or organization (Cambridge Dictionary). In other words, a subscriber is someone who has chosen to "follow" your channel and your content so they can stay updated with your latest videos. Find out what your niche is and what your subscriber wants.

Growing on YouTube isn't just about creating good content and waiting to see your sub count go up. It's also not about shamelessly posting your channel link under other people's videos or asking them to 'sub4sub'. Here are some easy and reliable tools that can boost video channels' popularity:[108]

USE	HOW
Share button	Share your video with your own social circle. Self-promoting starts with your own social network so do not be afraid to reach out to friends and family asking them to check out your video, as well as like and comment on the video to get a higher ranking and be more likely to show up in search results.

[106] Knight, E. (2021). *YouTube Influencers: Are There Too Many Commentary and Reaction Stars in the Spotlight?* JaySchool. Retrieved from https://jayscholar.etown.edu/cgi/viewcontent.cgi?article=1012&context=commstu

[107] National Positions (2019). *The ultimate guide to YouTube Advertising*. Retrieved from https://nationalpositions.com/wp-content/uploads/2019/06/The-Ultimate-Guide-to-YouTube-Advertising.pdf

[108] Tutorials Point (2016). *YouTube Marketing.* Retrieved from https://www.tutorialspoint.com/youtube_marketing/index.html

Integrating Citizen Media into Youth Work

Comments	There are two basic strategies for increasing comments besides creating a great video. Ask people to leave a comment, or more specifically, ask a question at the end of your video to compel viewers to leave a comment to answer your question. Also, make time and reply to the comments.
Tags	Use the keywords you have mentioned in the description and any more (up to 20 that are relevant and clue YouTube into what your video is about so they can help viewers find you.
Ads	YouTubers also make money through ads placed throughout their videos on YouTube, brand deals they incorporate into their videos, and outside ventures such as channel-specific merchandise.
YouTube Fan Finder	YouTube Fan Finder finds and connects your channel to new fans, at no cost to you. You create a small channel ad to promote your channel that is filled with clips from your own YouTube videos. You then submit this channel ad to the Fan Finder program. If accepted, your channel ad will be shown across different YouTube videos.
AdWords	Use AdWords for videos through Google. AdWords is a way for you to pay for your video to show up when someone searches for keywords that apply to your video using the Google search engine.

Source: https://id.pinterest.com/

Key concepts

Subscriber: someone who has chosen to "follow" your channel and your content so they can stay updated with your latest videos.

Video: a recording of moving pictures and sound.

YouTube: the name of a website that allows people to show videos they have made.

Youtuber: a person who often uses the website YouTube, especially someone who makes and appears in videos on the website.

171

Additional resources

Monetize! How to turn your followers, likes, and views into cash*:* https://www.datocms-assets.com/22581/1592213370-monetize.pdf

The Ultimate YouTube SEO Guide – Tips & Tricks on how to increase views and rankings for online videos: https://kubix.digital/img/guides/youtube-seo-guide.pdf

Video materials

How to Create a YouTube Channel for Beginners (Step-by-Step Tutorial): https://youtu.be/bVPjcLL9jGM

Top 5 common mistakes of small YouTubers | YouTube Tutorial: https://youtu.be/2LlKGBisEVA

Activity: A catchy thumbnail

Learning objectives:

- Critically analyse popular thumbnails channels;
- Create a thumbnail using your device.

Duration: 45 min

Tools: device with Internet connection

Methods: research, art project, gallery tour, discussion

Description of the exercise:

Google the top 5 most popular YouTube channels and critically analyse their thumbnails: *How colourful are they? What colour do they have? What message do they send? Are they catchy? Why?* Imagine your own YouTube channel. *What is your niche and what does it look like?* Create a thumbnail for one of your YouTube videos.

Task:

Based on the results of your analysation, create a thumbnail for your YouTube channel using your device. It can be used with any photo editing app (e.g. Canva, Instagram, Snapchat, VSCO, Adobe etc.)

Lesson learned: How a viral video looks on YouTube. How to make a visual and catchy YouTube channel.

Debriefing: All the created thumbnails are visible to each participant. Everyone votes for the catchiest one and motivates the decision.

Recommendation:

- The trainer allows and encourages the trainees to use any editing app they prefer (Canva, Snapchat, Instagram, VSCO, Snapseed, Adobe etc.)
- For debriefing, the trainer needs to apply the gallery tour method. For a virtual environment: Mentimeter, Jamboard, WhatsApp etc.

5.2 Instagram

Released as an app for iPhone on October 6, 2010, Instagram came to exemplify the new era of mobile photography. Instagram is a social media app used to share photos, videos, and messages. With features like Stories, Feed, Live, Instagram TV, and messaging, teens use Instagram to celebrate big milestones, share everyday moments, keep in touch with friends and family, follow their favourite celebrities, build communities of support and meet others who share their passions and interests.[109]

Some of Instagram's features include:

- *Reels* – Easily create fun, entertaining videos to share with friends or anyone on Instagram.
- *Stories* – Post moments from your everyday life in your Stories. These are fun and casual and only last 24 hours.
- *Stories Highlight* – allows you to save your best stories, and keep them on your account as long as you want.
- *Live* – users stream live videos to their followers through Instagram Stories.
- *IGTV* – allows creators to upload high-quality, long-form, vertical videos
- *Stickers* – are interactive little elements that can be added to Story posts to make them more engaging
- *Filter*s – overlays you can put on your photos to help the images appear more visually attractive
- *AR Filters* – These are known as face filters. They are whimsical, cute overlays you can add to your photos and videos via Instagram Stories.
- *Posts* – a photo or video that an Instagram user shares on the platform.
- *Comments and likes* – are the two ways that people engage with the content they see.
- *Messenger* – Send photos, videos, and messages privately to friends.
- *Shop* - Browse the latest trends from your favourite brands and creators.

Source: https://www.instagram.com/

---

[109] Connect Safely (2021). *Parent's quick-guide to Instagram.* Retrieved from https://www.connectsafely.org/wp-content/uploads/2021/10/Quick-Guide-to-Instagram-2021.pdf

Integrating Citizen Media into Youth Work

Steps to becoming an Instagram influencer

The best definition of an influencer is someone who has gained an engaged social media following by creating aspirational lifestyle-based content. Influencers are also commonly referred to as content creators, bloggers, vloggers and key opinion leaders (KOLs). An Instagram influencer is someone who uses this photo-sharing social media platform to build a personal brand and grow their followers. Instagram is the favourite platform for the majority of influencers and brands. It is not, however, the only social media platform that influencers can be successful on.[110]

Instagram influencers are regular Instagram users with a unique ability to influence others, well-established credibility, and a considerably large audience. From a marketing perspective, an influencer is defined as a person with the power to influence potential buyers of a product or service. An Instagram influencer usually has a large number of followers and high engagement rates. They can persuade others to buy something because of their authenticity and trustworthiness. Their presence on various social media networks creates an impact on the market. An increasing number of companies develop relationships with Instagram influencers to expand their reach on the platform. Influencer marketing is on the rise because consumers trust influencers more than brands.[111]

Instagram users can display their talent and skills in talent videos and give tips and advice on how to do something well by sharing it in How-to videos. Big announcements can also be done in personal video messages. These videos can be seen by other people and also can be commented on. People can leave a comment on a post by clicking on the little comment bubble beneath the post and previous comments. This will open up a comment box where the message is typed, and by sending click "send" to upload the comment.

Source: https://www.businessworld.in/

To start winning collaboration opportunities with brands you'll need to cultivate an audience. Your social channels should demonstrate something you are passionate about with creative, engaging and unique content. To be a successful influencer you need to develop your own personal brand. Your personal brand is everything and will help you to stand out from the crowd. Most of the time people like to know what

---

[110] Vamp (2018). *How to become an influencer*. Visual Amplifiers. Retrieved from https://vamp-brands.com/wp-content/uploads/2018/07/How-to-become-an-influencer_-the-ultimate-guide.pdf

[111] Henderson, G. (2020). *What is an Instagram influencer?* Digital Marketing Blog. Retrieved from https://www.digitalmarketing.org/blog/what-is-an-instagram-influencer

Integrating Citizen Media into Youth Work

they can expect from you and a strong personal brand will make you more likely to maintain follower loyalty. Also, it is very important to find a constant niche. What is more, keep in mind to be an authentic influencer you have to be genuine, build trust and respect your followers as well as the brands you work with. Be honest and encourage your followers to respond by asking questions in your posts.[112]

Make money on Instagram

If you want to monetise your social media profiles as an influencer you need to know what influencer marketing is. Influencer marketing is what brands and companies do when they partner with influencers to raise product launch awareness and build brand recognition and credibility with social media users. Generally, it involves influencers creating content about a product, posting about it on their social feed/s and recommending it in an authentic tone of voice to their followers.

Once you've accepted a brief from a client, do your research further into the brand. Browsing their social media accounts is a good place to gauge their aesthetic and content style. Don't hesitate to reach out for more details about what the brand is after. This will give a professional impression and help to build a stellar reputation.

The rule of thumb so far where reach has been prioritised has been that a higher following equals a higher payment for influencer-brand collaborations. The dynamic is changing now as brands are seeing more value in partnering with multiple influencers with a smaller, more engaged following. Great news for anyone just starting out![113]

Source: https://www.shopify.com/

What to share on Instagram

Find a niche and stick with it. Rather than trying to be fashion, art, foodie and travel all in one neat package, create a consistent message. The same goes for photography styles. If you want to be the flatly expert and this is what people follow you for, stick to this at least 80% of the time.

The most profitable Instagram niches are[114]:

- Travelling – 87% of people use social media for travel inspiration, while 40% of consumers under 33 prioritize 'Instagrammability' of the potential destination when choosing holiday decisions.
- Beauty – Modern users search for beauty tutorials, makeup hacks and product reviews before making purchase decisions. Also, new products are spreading.

---

[112] Vamp (2018). *How to become an influencer*. Visual Amplifiers. Retrieved from https://vamp-brands.com/wp-content/uploads/2018/07/How-to-become-an-influencer_-the-ultimate-guide.pdf

[113] Vamp (2018). *How to become an influencer*. Visual Amplifiers. Retrieved from https://vamp-brands.com/wp-content/uploads/2018/07/How-to-become-an-influencer_-the-ultimate-guide.pdf

[114] Razo, V. (2021). *14 highly profitable Instagram niches in 2022.* The next Gen Business. Retrieved from https://thenextgenbusiness.com/instagram-niches/

Integrating Citizen Media into Youth Work

- Fashion – People use this platform to discover new products, follow fashion trends and boost fashion inspiration.
- Health and fitness – Users are looking for health and fitness products, workouts and tools. Thus, this niche is another great way to promote products and services.
- Lifestyle – 80% of social media posts are dedicated to our lives, thoughts, and opinions.
- Parenting – Modern parents are more connected than ever.
- Business – people are looking for business tips, tricks, hacks, and how-to; they also follow successful entrepreneurs and businessmen to draw inspiration from them.
- Music – 20% of the population claim that music can literally feel like a friend.
- Photography – Take eye-catching photos to create a cohesive Instagram feed and therefore stand out from the crowd.
- Food – Instagram is the perfect place for food bloggers, restaurants, and chefs to attract new fans.
- Animals – People can't help liking cute images of cats, dogs, hedgehogs, foxes, etc.

Source: https://www.deccanherald.com/

Go viral on Instagram

Here are some tips and tricks to become popular on Instagram[115]:

USE	WHY
Profile photo	Your profile photo is often the brand's first impression of you. Among the growing competition, a profile picture can make or break your application for a campaign. Ensure that your profile picture reflects your aesthetic. A candid self-portrait usually works best. Choose an image which has the edits/filters you naturally use.
Instagram bio	Your Instagram bio should reflect your personality as well as the key themes of your account. Followers and brands will connect with you on a more personal level if you include your name in your bio.

---

[115] Marzec, M (2019). *How to get your first (or next) 1000 followers on Instagram*. Joy Social. Retrieved from https://fairytalesocial.com/wp-content/uploads/2019/12/1000-followers-ebook.pdf

Integrating Citizen Media into Youth Work

Aesthetic	Delete photos that don't match your brand or current aesthetic. Don't spend too much time on this but delete old photos that don't align with your message or style.
Posting	One of the most important facets of your reputation is your ability to be consistent.
Hashtags	Hashtags are a great way to get your photos discovered through the Explore screen. The recommendations are to have some set hashtags you use consistently, and unique hashtags for every photo.
Like, comment and messages	This is the best Instagram engagement strategy, and luckily, it's the easiest! Be sure you are liking and responding to every comment to grow those relationships and keep the conversation going. Same with direct messages. Acknowledge every single one.
Stories	Stories also have a ton of built-in tools to help us connect with people, such as polls, the question box, and the voting slider. Use these tools to get your followers involved with your Stories and get to know them better!
Giveaway	Instagram giveaways are limited-time promotions in which brands promise to give away a product or service to one (or more) lucky entrants according to a specified set of criteria.

Source: https://thepreviewapp.com/

Key concepts

Content creator: A content creator is someone who creates appealing and awe-inspiring content for the viewers.

177

Instagram: Instagram is a free photo and video-sharing app available on iPhone and Android. People can upload photos or videos to our service and share them with their followers or with a select group of friends. They can also view, comment and like posts shared by their friends on Instagram.

Instagram influencer: someone who's built a reputation around a certain niche on Instagram.

Additional resources

An introduction to Instagram:
https://beconnected.esafety.gov.au/pluginfile.php/69507/mod_resource/content/5/Introduction%20to%20Instagram%20BeConnected%20t26%20c4.pdf

Instagram. Your guide to followers, likes and growing your business:
https://www.americansforthearts.org/sites/default/files/Format_Guides_4_Instagram_for_Creatives03.pdf

Video materials

How to find filters on Instagram?! Search awesome Instagram Stories filters: https://youtu.be/4G5Klbl894o

Instagram Story Hacks: 5 Tricks You (Probably) Didn't Know: https://youtu.be/lCSuzCrNNIs

Activity: New post

Learning objectives:

- Edit photos using Instagram editing tools;
- Make a carousel post;
- Add a story.

Duration: 45 min

Tools: device with Internet connection

Methods: photo editing, discussion

Description of the exercise: Choose a topic. Choose at least 2 photos and edit them using Instagram photo editing tools. Create a carousel and add a description, the location, and at least two hashtags and post it. In the end, share your post to your story and add at least one of these: poll, song, question, sticker, link, photo, selfie etc.

Task: Post a carousel photo on Instagram and add it to your story.

Lesson learned: How to post quality content. How to engage with your followers.

Debriefing: How many people engage with your content? How did they engage? How can you increase this number?

Recommendation: The trainer encourages the trainees to engage with each other's posts.

Integrating Citizen Media into Youth Work

5.3 TikTok

TikTok is the leading destination for short-form mobile videos. Their mission is to inspire creativity and bring joy. TikTok is a short-form, video-sharing app that allows users to create and share 15-60 seconds videos, on any topic. The app wants to inspire and encourage a new generation to have a positive impact on the planet and those around them

The TikTok app offers users a wide selection of sounds and song snippets, along with the option to add special effects and filters. There is also an option to directly add videos created on your phone. TikTok added the reactions feature which allows users to record their reactions to videos and share them. TikTok has also added a digital well-being feature that alerts users when they spend over two hours on the app.[116]

Also, more TikTok features include[117]:

- *Video editing* – Every user can crop, flip, or rotate their uploaded videos, and experiment with the playback speed. They can also record their videos in the app, and choose a song to lip-sync or dance to from an extensive music library. They can also choose to add their background music after recording a video.
- *Filters and effects* – There's the famous "Beauty" filter, among others, and various stickers and animations for enriching video content. Some of the most fun effects are AR effects, which enable TikTokers to alter their hair and eye colour and add various virtual elements to their heads, such as glasses, hats, flowers, puppy ears, and more.
- *Social Sharing* – TikTok users can use social sharing buttons to share videos on other social media platforms. They can also link their TikTok profiles to other social platforms.
- *Likes, comments and messages* – Likes and comments on TikTok work like on Instagram, with hearts as likes.

Source: https://www.tiktok.com/

---

[116] Geyser, W. (2022). *What is TikTok? – Everything you need to know in 2022.* Influencer Marketing Hub. Retrieved from https://influencermarketinghub.com/what-is-tiktok/

[117] Bas. A. (??). *How to create the next TikTok*. Up Teach. Retrieved from https://www.uptech.team/blog/create-app-like-tiktok

Steps in becoming a TikToker

A TikToker is a person who uses TikTok. The term is a combination of "TikTok" and "user," the same way that "YouTuber" is a combination of "YouTube" and "user". A TikToker may just use the platform to watch other people's videos for entertainment purposes, much like YouTube. However, most TikTokers upload and share their own videos, which may be comedic, motivational, dramatic, or informational.[118]

Make your first TikTok video and join a community of creative, collaborative, and trendsetting creators! Download the app on your device, create an account and a new video:

- Tap + at bottom of the screen.
- Upload content from your device Library or use the TikTok camera.
- Add sounds, effects, filters or other camera tools.
- Start your video by pressing the Record button.
- Record your content.
- Tap the check mark.
- Make additional edits on the posting page.
- Post your video![119]

Source: https://play.google.com/

---

[118] Slagit (2021). *TikToker*. Retrieved from https://slangit.com/meaning/tiktoker

[119] TikTok. *Creating your first video*. Retrieved from https://support.tiktok.com/en/getting-started/creating-your-first-video

Integrating Citizen Media into Youth Work

Make money on TikTok

When it comes to TikTok, you don't need millions of followers to make money. If you have between 50,000 and 150,000 followers, you'll be considered a 'micro influencer', while creators with less than 50,000 followers are known as "nano influencers". If you can build an engaged following that focuses on a particular activity or topic, you can start making money with around 10,000 followers. As well as building your number of followers, you'll also need to focus on:

- building your video views;
- creating a personal brand;
- building engagement with followers;
- maintaining your audience over time.

There are three main ways to make money from TikTok:

- partnering with brands to post sponsored content;
- selling your own merchandise via the platform;
- earning money directly from TikTok through its Creator Fund. [120]

TikTok has a TikTok Creator Fund campaign. The Creator Fund gives TikTok's best and brightest the opportunity to earn money with their creative talent. In order to access this campaign, you'll need to meet some initial criteria to access the Creator Fund. You must be based in the UK, Germany, Italy, France and Spain, be 18 years or older, meet a baseline of 10,000 followers, have over 100,000 video views in the past 30 days and post original content in line with their Community Guidelines. This is for those with stand-up routines, home recipes, bedroom beauty regimes or artistic flair. Change-makers, mental health supporters, pet lovers, illusionists. DIY do-it-yourselfers, dreamers, joy-sparkers.[121]

Source: https://medium.com/

---

[120] Shilling, C. (2022). *How to make money on TikTok*. Simply Business. Retrieved from
https://www.simplybusiness.co.uk/knowledge/articles/2022/01/how-to-make-money-on-tiktok/

[121] TikTok. *Creator Fund*. Retrieved from https://www.tiktok.com/creators/creator-portal/en-us/getting-paid-to-create/creator-fund/

Integrating Citizen Media into Youth Work

What to share on TikTok

TikTok has an unrivalled reach and appeal among teenagers. Gen Z-ers love TikTok, but they're not the only ones who do. In 2020, TikTok had 800 million active users.[122] Some ideas for TikTok videos:[123]

- Social Media Challenges –Such as Bucket Challenge
- Videos Based on Trending Hashtags – You can do a search for trending hashtags
- Dance Videos – Showcase the dancing talent or invite other people for a group dance.
- Song Imitations – For example, lip-syncing videos of popular songs.
- Dialogue Re-enactments – lip-syncing videos can also be made for famous movie dialogues
- Cute Animal Videos – People love watching cute animal videos.
- Making Art – This works for all types of arts, crafts, and DIY projects.
- Answer Questions by Posing as Song Cover Photo
- Satisfying/Calming Videos – something seemingly mundane or weird can be oddly calming
- Fruit Cutting – the creator cuts fruit or vegetables in an innovative way.
- Voiceovers – users take any video and add commentary to it.
- Life in Quarantine – You can make almost any video showing your life in quarantine.
- Science Experiments – Videos are fun to watch, informative, and often look like magic tricks
- Makeover Videos – Whether it is a hairstyle, wardrobe change, makeup, or something else.
- Collaborations with Influencers – Invite an influencer to be featured in your videos.
- Tutorials – A quick tutorial showing all the steps of a process without commenting on it.
- Workout Videos – People love taking inspiration.
- Food/Cooking Videos – No commentary and make the videos fast-paced and self-explanatory.
- Freeze-Frame Videos – You can literally freeze a frame and use it as a background.
- Videos of Your Daily Life – Find inspiration from the most trivial things in your life.
- Live Videos – TikTok provides the option to stream live videos to your audience.

Source: https://www.tiktok.com/

---

[122] Fedorenko, A. (2021). *How to become TikTok famous in 2022*. Insense. Retrieved from https://insense.pro/blog/how-to-become-tiktok-famous-in-2021-grow-your-following-now

[123] Geyser. W. (2021). *Top 21 TikTok ideas to gain more followers*. Influencer Marketing Hub. Retrieved from https://influencermarketinghub.com/tiktok-video-ideas/

Integrating Citizen Media into Youth Work

Go viral on TikTok

When you're just getting started on TikTok it can feel a bit overwhelming. Not only do you have to build your followers from nothing, but you need to figure out how to create and edit content and how to monitor your performance on the platform, too. Fortunately, there are tools that can help you manage your TikTok presence whether you're a brand, an influencer, or a regular user:[124]

USE	HOW
Posts	Post often. Being consistent is the best way to get your videos seen.
Your own signature	Focus on what you know. Having a focus doesn't mean that you must only make a certain kind of video, but it does help to build a following.
Trends	Remember to use the same hashtags in your own video as the original creator so your video is easy to find.
Hashtags	People click on hashtags to check out videos all the time. Use trending and relevant hashtags.
Popular song/sound	Add the same songs or sounds as the most popular videos on the platform.
Meme trends	Use your editing skills to produce disruptive, exciting new content.
Challenges	Challenges are more likely to be seen than your normal videos.
Collaborations	Get noticed by making videos with more popular users and having them tag you in the videos. Duets and stitches are great ways to collaborate with popular TikTokers.
Comments	You can comment on how funny or relatable a video is, or you can crack a joke. If your comment gets a lot of likes, it will be more visible to other people checking the comments section of the video.
For You page	The For You page can give you ideas that resonate with what you already like.
Share	This is one of the easiest ways to gain more views quickly!

---

[124] Honigman, B. (2022). *How to become popular on TikTok*. WikiHow. Retrieved from https://www.wikihow.com/Become-Popular-on-TikTok#References

Integrating Citizen Media into Youth Work

Source: https://www.androidliste.ro/

Key concepts

Hashtag (#): In social media, it serves as an indication (for users and algorithms) that a piece of content relates to a specific topic or belongs to a category.

TikTok: TikTok is a social media platform for creating, sharing and discovering short videos.

Tiktoker: A person who regularly shares or appears in videos on the TikTok application.

Additional resources

How to TikTok: first steps for media companies: https://www.mediasupport.org/wp-content/uploads/2021/03/How-to-TikTok-Report-2020.pdf

The power of TikTok: https://www.tiktok.com/business/library/the-power-of-tiktok.pdf

TikTok Marketing: https://irp-cdn.multiscreensite.com/27cc4a0d/files/uploaded/TikTok%20Marketing.pdf

Video materials

How to Edit a TikTok Video 2021 - Tik Tok Editing Tutorial: https://youtu.be/vI7SBGxln3g

How to Edit TikTok Videos for Beginners: https://youtu.be/-z5i4XTIPxk

What is TikTok: https://youtu.be/mQEGJMmqBTw

Activity: Create your TikTok video

Learning objectives:

- Analyse TikTok trends;

Integrating Citizen Media into Youth Work

- Edit a TikTok video;
- Post a TikTok video.

Duration: 45 min

Tools: device with Internet connection

Methods: artistic project, discussion

Description of the exercise: Find the most popular trends on TikTok at the moment. It can be a song, a dance or a challenge. Create one similarly. Think of something extra to add! Your own signature!

Task: Create a TikTok similar to the ones that are trending. Post it!

Lesson learned: What TikTok consumers prefer.

Debriefing: How many people engage with your content? How did they engage? How can you increase this number?

Recommendation:

- Additional inspiration can be taken from https://later.com/blog/tiktok-trends/
- The trainees are asked to be as original as possible.
- The trainer encourages the trainees to engage with each other's posts.

5.4 Facebook

Here is a Fun Fact: If Facebook were a country, it would be the highest populated in the world. Facebook has 2.89 billion monthly active users making it the largest social media platform in the world. Globally, Facebook is used to connect and communicate with loved ones, discover what's new, and as Facebook puts it - "to share what matters the most".[125]

Facebook is a social networking site where users can post comments, share photos, exchange links to news or other interesting information on the internet, and chat live and view short-form videos.[126] Facebook helps you connect with friends, family and communities of people who share your interests. Connecting with your friends and family as well as discovering new ones is easy with features like:

- *Comments and shares*
- *Events* – Create a guest list, and share the date, time, and location of the event.
- *Followers* – When you add new friends, you automatically follow them (and they follow you, too).
- *Friends* – People you've either sent a request to and they've accepted or people who have sent you a request and you've accepted.
- *Groups* – A community of users who interact with each other based on various topics set by the group's admins and other users.
- *Marketplace* – a place for people to discover, buy and sell items.
- *Messenger* – A separate application so users can chat one-on-one or in a private group setting.
- *News Feed* – the place where all of your friends' posts will appear and be updated from business pages
- *Pages* – Businesses use Facebook Pages to create a presence on the social network.
- *Profile* –where your information will live (name, photo, hometown, workplace, education history)
- *Reactions* –Reacting to content with a like, a laugh, disapproval, and even a hug.
- *Status/Post* – Something you share on the newsfeed (text, images, videos, location).
- *Story* – Content that is visible for just 24 hours and after 24 hours it disappears.
- *Timeline* – All the posts you've shared and posts you've interacted with.

Source: https://www.facebook.com/

---

[125] Social Pilot (2022). Facebook Marketing 2022 for 50% increase in growth & sales. Retrieved from https://www.socialpilot.co/wp-content/uploads/2022/01/Facebook-Marketing-Guide-2022.pdf

[126] Nations, D. (2021). What is Facebook? Lifewire tech for human. Retrieved from https://www.lifewire.com/what-is-facebook-3486391

Steps to becoming active on Facebook

A user is someone who uses a product, machine or service. Also, users can engage with social media via a computer, tablet, or smartphone via web-based software or applications.[127] Facebook has overhauled the way it talks about its user base and advertising customers in order to consider them in a more "human" way. For a start, Facebook is not calling its users "users" anymore — it now refers to them as "people."[128]

With over 2.80 billion monthly active users, Facebook is currently the world's largest social media platform (Facebook, 2021). On average, Facebook users open the app at least eight times a day, with the average US user spending at least 38 minutes a day on the app. With about 69% of all adults being active Facebook users, this remains one of the apps with the biggest user base in the world and an increasingly engaged audience.[129]To become a Facebook user follow these easy steps:[130]

- Visit Facebook's website and enter your personal information.
- Set up your privacy settings.
- Personalize your profile (pick a profile picture, choose a cover photo, update your profile, like and follow public pages, review your timeline, and add friends).
- Post (feelings/activity, check-in, tag friends, ask for recommendations, poll, stories).
- Upload photos or videos (creating photo or video albums).
- Do Facebook Live.
- Connect with your friends (like, react, comment, share).
- Chat (using Facebook Messenger).
- Discover or create (events, and groups).
- Use Facebook Watch (watch videos from the shows you follow and search for other new ones).
- Buy and sell products (using Marketplace).
- Play popular games on Facebook.

Source: https://studyfinds.org/

---

[127] Drury, A. (2021). *Social Media. Investopedia*. Retrieved from https://www.investopedia.com/terms/s/social-media.asp

[128] O'Reilly, L. (2014). *Facebook: "We don't call them users any more, we call them people".* Insider. Retrieved from https://www.businessinsider.com/facebook-says-it-has-dropped-the-term-users-and-has-an-empathy-team-2014-12

[129] Omnicore (2022). *63 Facebook Statistics you need to know in 2022*. Retrieved from https://www.omnicoreagency.com/facebook-statistics/

[130] Chi, C. (2021). How to use Facebook: a beginner's guide. Retrieved from https://blog.hubspot.com/marketing/how-to-use-facebook

Integrating Citizen Media into Youth Work

Make money on Facebook

Definitely, you can make money on Facebook. Here is how:[131]

- Facebook Page: You can start by making sponsored posts with these pages in exchange for money. However, if you are to start from scratch, target what your audience loves and build on it. You can do this by finding a good niche and slowly start building your Facebook page.
- Facebook Marketplace: A digital marketplace where users can organize to buy, sell, and trade items with others in their area. You can sell items on Facebook Marketplace and make a significant income.
- Digital Marketing: All you need to do to become a digital marketer on Facebook is to implement Facebook advertising into your Facebook marketing strategy.
- Facebook Ads: What you will need is an Adsense-approved website that allows you to earn money when your users click on the ads placed on your website.
- Facebook affiliate marketing: Affiliate marketing is a technique whereby if a sale occurs due to your digital activity, you get a small commission for promoting the product or service.
- Sell services on Facebook.
- Facebook Page Likes, Shares & Comments. Selling Facebook likes isn't necessarily a process Facebook supports. Still, it exists, so it's something that's worth mentioning.
- Facebook Apps: create a useful Facebook app.
- Facebook Video Views: Facebook video creators who create original videos can now monetize videos by inserting ads on certain videos.
- Facebook Groups: You can create a group by encouraging members to help each other and share ideas. You need to make sure that you provide helpful content to group members, and from time to time you may suggest your product as a solution to their problems.
- Selling courses: If you have the skills, you can create an online course and sell it on Facebook.

Source: https://unischolarz.com/

---

[131] Covenant (2021). *15 legit ways to make money from Facebook in 2022.* The Wealth Circle. Retrieved from
https://worldscholarshipforum.com/wealth/how-to-make-money-from-facebook/

Integrating Citizen Media into Youth Work

What to share on Facebook

Consumers are increasingly looking to businesses to solve society's problems. Adapting to cultural trends is an opportunity to use Facebook—only if approached authentically[132].

- Diversifying identity: gender symbol, gender role, pronoun, gender-neutral language, singular "they", gender equality and identity.
- Historical reckoning: indigenous people, racial literacy, advocacy, justice.
- Celebratory activism: Asian pride, national Hispanic heritage month, gay pride.
- Rawthenticity: authenticity, body positive movements, fat acceptance movement.
- Rethinking ability: neurodiversity, Braille, disable posts, people-first language.
- New techquilibrium: virtual assistant, online and offline, haptic technology, off the grind, artificial intelligence.
- New look of love: dating coach, wedding vow renewal ceremony, divorce party, dating.
- Nanocommunity: support group.
- Collective creativity: social dance, mimicry.
- Alternative education: workforce development, graduation, work experience, master class, financial literacy, career counselling, lifelong learning, free education.
- Flexiwork: hybrid event, occupational burnout, work-life balance, work from home, time management.
- Digital enterprising: digital marketing.
- Cryptoinclusion: cryptocurrency, token coin, blockchain, financial inclusion.
- Creator culture: influencer marketing, brand ambassador, social influence.
- Global passion, local purchase: global citizenship.
- Sonic boom: podcast, audio editing software, smart speaker, music therapy.
- Instant shopification: QR code, mobile payment, free shipping, impulse purchase.
- Ultimate wellness: attitude, authenticity, fundraising, mindfulness, self-love, self-reaction.
- Planet positive: electric vehicle, sustainable tourism, circular economy, sustainable fashion, space debris, greenwashing, sustainable living, sustainable design, upcycling.

Source: https://pixabay.com/

132 Facebook IQ (2022). *Facebook rising*. Trends Reports. Retrieved from https://scontent.fotp7-2.fna.fbcdn.net/v/t39.8562-6/274126306_488392069558137_3670241571870778836_n.pdf?_nc_cat=109&ccb=1-5&_nc_sid=ad8a9d&_nc_eui2=AeEaGEAAXO0KOvSWHuHEQzfWGRAhYWQTcGMZECFhZBNwYyraaPF_lDgwsm8G4yG42_4A9sBRTpI7aqK4E1m8bDOl&_nc_ohc=hjbbL7gHSgIAX_JNDl2&_nc_ht=scontent.fotp7-2.fna&oh=00_AT82pmPBoL6bmAtVKxD097-FEDZ2bAlKtnyn5uw0YsYBMQ&oe=625B1B19

Integrating Citizen Media into Youth Work

Go viral on Facebook

From Facebook ads for beginners to influencer marketing, there are a number of ways to get Facebook followers for your account[133]:

USE	WHY
Ads	If Facebook users like the ad content, they'll likely engage with the post and potentially like or follow your Facebook page.
Invite people	The easiest way to increase Facebook followers is by inviting people to like your page.
Viral content	Share memes, funny videos, and relatable quotes. People would tag their friends in the post, which usually helps increase social media engagement but also helps increase social reach.
Giveaway	Giveaways are a great way to increase Facebook likes.
Facebook Live	If you're building a niche store, your Facebook Live might be more about general niche tips. You can increase Facebook followers by telling your customers and followers that you do a live stream every Tuesday (e.g.).
Partnership	If you want to know how to get Facebook followers, the secret sometimes lies in influencer partnerships.
Tag	Get tagged by other Facebook pages
Automation tools	Set up a series of posts over the next several days in advance.
Link	Link your social media to other platforms.
Email your list	You can either choose to include social media icons (including Facebook) in all of your emails, or you can directly email your list and tell them to follow your Facebook page.
Video content	Video content on Facebook usually gets higher levels of engagement than pictures or text-based posts.
Engagement	Engage with your community.
Hashtag	You can either use a literal hashtag like #fashion for a fashion post, or you can use an audience-focused hashtag as Sephora does. For example, #fitspo (fitness

---

[133] Ferreira, N.M. (2021). *18 ways to increase Facebook followers and likes in 2022.* Oberlo. Retrieved from https://www.oberlo.com/blog/facebook-followers

Integrating Citizen Media into Youth Work

| | inspiration). They likely used the hashtag to attract users who are interested in fitness inspiration to their brand. |

Source: https://joshfechter.com/

Key concepts

Ads/advertisement: a picture, short film, song, etc. that tries to persuade people to buy a product or service, or a piece of text that tells people about a job, etc.

Facebook: the name of a website where you can show information about yourself and communicate with groups of friends.

User: someone who uses a product, machine, or service.

Additional resources

How to Run Facebook Ads: A Step-by-Step Guide to Advertising on Facebook:
https://blog.hubspot.com/marketing/facebook-paid-ad-checklist

How To Use Facebook – A Basic Facebook Guide (2022): https://socialplanner.io/blog/how-to-use-facebook/

Video materials

How to Turn on Facebook Monetization: https://youtu.be/XRbXCAAJB1k

How to Use Facebook - Complete Beginner's Guide: https://youtu.be/xu8rh9Ref4Y

Activity: Be trendy on Facebook

Learning objectives:

- Explore trending topics on social media;
- Make a post on Facebook about a viral topic.

Duration: 45 min

Tools: the course, device with Internet connection

Methods: research, discussion

Integrating Citizen Media into Youth Work

Description of the exercise: Analyse the chapter entitled *What to share on Facebook*. Choose one of those topics, get informed and make a post on Facebook about it. It can be a representative photo with a description, a simple post or a video.

Task: Make a post about a trending topic on Facebook.

Lesson learned: How to make a post on Facebook about a trending subject.

Debriefing: Reflection

Source: https://www.postplanner.com/

Recommendation: Know up-to-date social media (Facebook) topics.

Integrating Citizen Media into Youth Work

5.5 WordPress

WordPress is an open-source software you can use to create a beautiful website, blog, or app with beautiful designs, powerful features and the freedom to build anything you want. WordPress is both free and priceless at the same time. 43% of the web uses WordPress, from hobby blogs to the biggest news sites online. WordPress is software designed for everyone, emphasizing accessibility, performance, security and ease of use. It is believed that great software should work with minimum set-up, so you can focus on sharing your story, product, or services freely. The basic WordPress software is simple and predictable so you can easily get started. It also offers powerful features for growth and success. Here are some of them:[134]

- *Simplicity* – makes it possible for you to get online and get publishing, quickly.
- *Flexibility* – you can create any type of website you want: a personal blog or website, a photoblog, a business website, a professional portfolio, a government website, a magazine or news website, an online community, or even a network of websites. You can make your website beautiful with themes, and extend it with plugins. You can even build your very own application.
- *Publish with Ease* – You can create Posts and Pages, format them easily, insert media, and with the click of a button your content is live and on the web.
- *Publishing Tools* – Create drafts, schedule publication, and look at your post revisions. Make your content public or private, and secure posts and pages with a password.
- *Media management* – Drag and drop your media into the uploader to add it to your website. Add alt text and captions, and insert images and galleries into your content.

Keep in mind that there are two WordPress: WordPress.com vs WordPress.org. The key difference between WordPress.com and WordPress.org is who's actually hosting your website. With WordPress.org, you host your own site (we recommend this). You'll purchase your own web hosting service and then you'll install the WordPress software on that hosting. With WordPress.com, on the other hand, it's WordPress.com that takes care of all of this for you (easier to start, less freedom). You just register for an account and you can start building. And that's the major difference[135].

Source: https://wordpress.com/

---

[134] About. WordPress. Retrieved from https://wordpress.org/about/

[135] Widmer, B. (2022). *WordPress.com vs WordPress.org: Key Differences and Which One You Should Use. Themeisle*. Retrieved from https://themeisle.com/blog/wordpress-com-vs-wordpress-org/

193

Steps in becoming a WordPress register user

WordPress powers more than 43% of the web — a figure that rises every day. Everything from simple websites to blogs, to complex portals and enterprise websites and even applications, is built with WordPress. As the owner of your WordPress site, you're a registered user.

There are some steps in order to build a WordPress website[136]:

- Select a WordPress plan (WordPress.com only) – you only have one (free) plan option — but it requires you to buy your domain, hosting provider, plugins, themes, and everything else related to your WordPress site.
- Set up your domain name and hosting provider – Think about your domain name as your home address. It's how your visitors are able to locate your website on the Internet. Your domain name will look something like this: www.example.com. Your hosting provider is like your house. It's where your website files are actually stored.
- Choose your theme – a multitude of layouts, formatting styles, colours, fonts, and other visual options. A custom WordPress theme, whether it's paid or free.
- Add posts and pages to your website – Posts (or "dynamic pages") are typically used for blogs and portfolios. Pages are static, which is why they appeal more to business owners.
- Customize your website – for example, title, reading sections, and navigation bar.
- Install plugins – This allows you to create almost any kind of website with WordPress (not just blogs). For example, you can: Start an online store with WordPress using the WooCommerce plugin.
- Optimize your website to increase page speed – by enabling browser caching. Browser caching is the process of temporarily storing your website's data on your visitors' browsers.
- Get inspired by WordPress website examples.

Source: https://aspengrovestudios.com/

---

[136] Baker, K. (2022). *How to Use WordPress: Ultimate Guide to Building a WordPress Website.* Hubspot. Retrieved from https://blog.hubspot.com/marketing/wordpress-website

Integrating Citizen Media into Youth Work

Make money on WordPress

It is well known that monetization is important for many site owners. WordPress supports many methods of monetizing the hard work register users put into their websites. Many of these options are available at *My Site → Tools → Earn*. Read on to find out how you can turn the website into a source of income:[137]

- Selling physical and digital products: You can create a full-featured online store to sell anything directly through your website. Using the free WooCommerce plugin you can sell products, handle shipping, collect taxes, and more. You can find more information on the WooCommerce website.
- Pay with PayPal: Whether you're selling a physical or digital item, collecting payment for a service, or asking followers to show their appreciation financially, you can add a Pay with PayPal button to your site in a few clicks.
- Premium content: Create monthly or yearly subscription options to share select content with those who pay for it – text, images, videos, or any other type of content. Only subscribers paying you monthly or a yearly fee will be able to see the content. Offer different subscription levels and customize the premium content available at each level.
- Requesting Donations and Tips: You can solicit donations or tips from your readers using the Donations block.
- Advertising via WordPress.com or other providers: Advertise through third-party ad networks like Google AdSense, OpenX, Lijit, BuySellAds, and Vibrant Media, or sell advertising space on your site.
- Affiliate linking: feel free to post relevant affiliate links using either text or images.
- Sponsored/pre-written posts: a sponsored post is any content that promotes a specific product or service, which you were encouraged to post by the company or individual who makes/sells/provides it.

Source: https://www.blogtyrant.com/

---

[137] WordPress.com. Monetize Your Site. Retrieved from https://wordpress.com/support/monetize-your-site/

195

What to share on WordPress

You can use a WordPress website in tons of different ways. Here are some ideas:[138]

- Build a website for your small business
- Start an online store to sell digital or physical goods: The first big decision is the theme or niche for your store, so decide what you sell in your store. Think about: your own interest and hobbies, new and trending niches, costs and overheads, and physical or digital
- Start a blog: A blog is a regular record of your thoughts, opinions, or experiences that you put on the internet for other people to read. Here are ideas for the most profitable blog niches for 2022: digital marketing, health and fitness, personal finance and investing, recipes and food, personal development and self-care.[139]
- Create a membership website: A membership site invites visitors to pay to access certain areas or content on your site. It lets you restrict access to all or some of your site's content, downloads, forums, online courses, support teams, and more.
- Sell courses online: It is all about Learning Management Systems (LMS). A learning management system is a digital learning environment that manages all aspects of a company's various training efforts.
- Create a mobile app: If you want to build a mobile app on a budget, then there are a few WordPress plugins that can help you convert your WordPress site into a mobile app. All of them are paid solutions, but they cost way less than hiring someone to build a new app for you.[140]

Source: https://colorlib.com/

---

[138] Gennaro, L. (2022). *11 reasons why you should use WordPress in 2022*. WPForms Blog. Retrieved from https://wpforms.com/why-use-wordpress/

[139] Hughes, J. (2022). *6 Most Profitable Blog Niches for 2022 (Based On Real Data).* Themeisle. Retrieved from https://themeisle.com/blog/most-profitable-blog-niches/

[140] WpBeginner (2021). *4 Best Plugins to Convert a WordPress Site into a Mobile App.* Retrieved from https://www.wpbeginner.com/showcase/best-plugins-to-convert-wordpress-into-mobile-app/

Integrating Citizen Media into Youth Work

Go viral on WordPress

Starting a blog or a site using WordPress is easy. Keeping it going and getting it popular is the real challenge. Let's take a look at several strategies you can adopt today to make your blog more popular:[141]

USE	WHY
Focus	Focus on a specific topic. If you don't feel like you can write about a single topic, then try gradually broadening your topic as your traffic grows.
Trust	Be an expert and be trustworthy. This is particularly important for posts that talk about health or money issues but applies to all topics to a lesser degree.
Mobile version	Optimize your blog for mobile. Around half of all web searches are now done from mobile devices, and that's on the increase.
Promoting	Promote on social networks. Be an active member of the community, comment, and post others content too.
Engage	Engage your readers and encourage comments. By replying to your readers and keeping them engaged, you foster a relationship that keeps readers coming back.
Speed	Even Google has made it clear that it will penalize those sites that have low load time speeds. To improve your site speed, follow these tips: run a website speed test, ensure that you update regularly, use caching, optimize images and avoid using too many plugins.
SEO	Search engine optimization is one of the best ways to boost website traffic to your WordPress site and increase page views.
Sidebar	Feature popular posts into Your Sidebar. This will stimulate web visitors to click on those links and read popular posts on your site.
Menu	Simplify your navigation functionality by creating a user-friendly and logical menu for all your posts and pages.[142]

---

[141] Bruce, J. (2019). 8 proven tips to make your WordPress blog popular. MakeUsOf. Retrieved from https://www.makeuseof.com/tag/8-strategies-wordpress-blog-popular/

[142] Merill, A. (2021). 10 ways to increase page views in WordPress. Boostability. Retrieved from https://www.boostability.com/content/10-ways-to-boost-page-views-in-wordpress

Integrating Citizen Media into Youth Work

Source: https://www.boostability.com/

Key concepts

Blog: a regular record of your thoughts, opinions, or experiences that you put on the internet for other people to read.

Website: a set of pages of information on the internet about a particular subject, published by a single person or organization.

WordPress: WordPress is a content management system (CMS) that allows you to host and build websites. WordPress contains plugin architecture and a template system, so you can customize any website to fit your business, blog, portfolio, or online store.

Additional resources

14 Top Ways to Make Money Blogging on WordPress: https://wpforms.com/make-money-blogging/

21 most popular types of blogs in 2022: https://thrivemyway.com/types-of-blogs/

Video materials

What is WordPress? And How Does It Work? | Explained for Beginners: https://youtu.be/71EZb94AS1k

How to make money on your website with @WordPress.com Payments features: https://youtu.be/wg4CHGTGRkA

Activity: Build your website marketing strategy

Learning objectives:

- Select a niche;
- Create a marketing strategy.

Duration: 45 min

Tools: device with Internet connection, paper

Methods: research, discussion

Integrating Citizen Media into Youth Work

Description of the exercise: Imagine your WordPress. In order to achieve your goals, you need to find the best marketing strategy regarding your niche.

Task: Complete your content marketing strategy for your WordPress website.

Lesson learned: The importance of a good content marketing strategy.

Debriefing: Find a person who is part of the audience segment and ask her/him if she/he would be interested in following your content.

Recommendation:

Be an expert on content marketing strategy:

Content Marketing is a widely used, targeted marketing strategy that is created with the intention of formulating and continuously circulating unique content about a product or service that is pertinent to the customer. By emphasizing information that is truly important to the customer, content marketing is believed to increase the amount of profits attained from a good or service. In addition to increasing sales, content marketing will save the organization money and time spent developing strategies that are not well-received by the client and will help to improve customer loyalty by creating marketing content that customers perceive to be more personal. Typically, content marketing is used to draw more attention to the organization, expand the client base, promote online sales and online product engagement, or create more visibility of the brand in the market.

Reflection

On which online platform do you spend most of your time and how do you use it to promote your ideas or projects?

Evaluation quiz no.5

1) A subscriber is:
   a) Someone who writes articles, books, etc., to be published.
   b) Someone in control of a group, country or situation.
   c) Someone who has chosen to "follow" a channel and content so they can stay updated with the latest videos.

2) Which are the most-searched types of content on YouTube?
   a) Product review, how-to/tutorials, educational, Q&AS, vlogs.
   b) Cute animals, blogs, song imitations, hashtags, product reviews.
   c) Images, freeze-frame, vlogs, workouts, experiments.

3) Instagram influencers are also called:
   a) Content creators.
   b) Users.
   c) Followers.

4) Three of the numerous ways of getting viral on Instagram are:
   a) Consistency, aesthetic, giveaway.
   b) No niche, ads, using trends.
   c) Hashtags, high-quality content, inconsistency.

5) TikTok is a social media platform used for:
   a) Creating, explaining and empowering knowledge.
   b) Creating, editing and sharing photographs and videos.
   c) Creating, sharing and discovering short videos.

6) What are hashtags?
   a) A word that has the same last sound as another word.
   b) The life story of a person written by someone else.
   c) An indication (for users and algorithms) that a piece of content relates to a specific topic or belongs to a category.

7) Facebook is used to:
   a) Connect and communicate with loved ones and discover what's new.
   b) Obtain knowledge by studying or experiencing.
   c) Protect a computer against infection by a virus.

8) What is an ad?
   a) A new development in clothing, make-up, etc.
   b) A statement or a piece of writing that tells what something or someone is like.
   c) A picture, short film, song, etc. that tries to persuade people to buy a product or service, or a piece of text that tells people about a job, etc.

Integrating Citizen Media into Youth Work

9) What is WordPress?
   a) It is the name of a website that allows users to share photographs and videos.
   b) It is an open-source software people can use to create a beautiful website, blog or app.
   c) It is the name of a search engine (= program for finding information on the internet).

10) How can WordPress become a source of income?
   a) Selling physical and digital products, requesting donations and tips, affiliate linking.
   b) Browser caching, customizing the website, ads.
   c) WordPress is not a source of income.

Integrating Citizen Media into Youth Work

About the authors

ACOMI Ovidiu holds an MBA at Robert Gordon University UK and is author of one book and 20+ academic articles. Ovidiu is a trainer and the National Institute of Administration in the areas of public communication and operations management, Member of the Naval Supervisory Board within the Competition Council for a 5-year term, member of the Engineering Commission of ARACIS (public body for the accreditation of technical universities) for a 4-year term, EFQM trainer and international evaluator for the Global EFQM Awards, manager of European projects and management consultant, expert evaluator of the European Commission for research and innovation projects, chartered engineer of the Institute of Marine Engineering Science and Technology UK, chartered manager of the Chartered Management Institute UK and Project Management Professional (PMP)® Credential Holder.

GÓMEZ BLAYA Jaime Antonio completed a B.A. in Communication Sciences, specialization in Journalism, at Universidad Complutense of Madrid. He also holds a Master of International Affairs, concentration in Media & Communication Management, from Columbia University of New York City. He was awarded a Ph.D. in Humanities, Department of Philosophy, Language and Literature by Universidad Carlos III of Madrid. He combines the teaching activity at Universidad Francisco Vitoria in the Master of Bilingual Education and the master's in Management and Leadership for the Quality of Educational Centers with a professional responsibility as Head of Training, Educational Innovation, and Publications at CiudadEscuela Muchachos (CEMU), a not-for-profit organization that, since 1970, is dedicated to protecting, fostering, and educating children and adolescents. In addition, he also teaches Media Literacy courses as an advanced teaching competence. He coordinates PR & Communications as a member of the Board of Directors in the network of NGOs working for children and youth in Madrid, Plataforma de Organizaciones de Infancia de Madrid. He has been International Press Manager for Seat, S.A. a Spanish car maker of the Volkswagen Group.

SARKISYAN Anna obtained a degree in Social and Political Science-International Relations (BA) in Tbilisi State University and Human Rights and Democratization Processes in the Caucasus (MA) in Armenia/Belarus. Founder of online Media platform online radio for ethnic minorities (Aliq Media). President of Georgian Association for Cultural Relations and Founder of Armenian Centre for Cultural Relations and Development. Project Portfolio Manager at Institute for Cultural Relaxations Policy.

SCHEER Aaron Christian has a diploma in Educational Science at the University of Bielefeld (D), His field of expertise is media literacy especially in the field of Television and production-oriented, cultural media education, He is Mediatrainer for The Media Authority of North Rhine-Westphalia and is Chairman of the Board at Kanal 21 (Offener TV-Kanal Bielefeld association). Where he is also Trainer for media designer apprentices, manager of European projects and management consultant for Cultural (Music and Media) Projects.

WART Carolin is an audio-visual Media Designer and is working as the manager of the media department in the citizen centre Bennohaus in Münster. In the past, she has also worked as a freelance editor for different print magazines. In the Bennohaus she is responsible for local and international projects and the coordination of media events.

About the partner organisations

The Open TV Channel Bielefeld association (Offener TV-Kanal Bielefeld e. V.), called Kanal 21 because of its origin as a local community TV channel in Bielefeld, is a non-profit organisation active in the fields of media, pedagogics and education. The association is traditionally attached to Citizen Media and frequently organises and conducts seminars, courses and qualification measures for people of all ages and backgrounds. It produces a local and regional TV programme which is broadcasted on its own website and the digital TV channel NRWision. Additionally, Kanal 21 regularly produces livestreams, covering social and political events in the region as well as cultural events such as concerts.

TEAM4Excellence (T4E): is a Romanian youth association aiming to improve the quality of life through education, research and consulting activities. To address societal challenges, T4E provide learning opportunities and career advice for social inclusion, development and employability of youth and adults, and equip trainers with key competences and skills to foster personal as well as professional development. Within 50+ EU funded projects, the association produces and transfers innovation, experience and know-how through cooperation with domestic and international partners. By hosting events, training courses and conferences, T4E strengthens collaboration between people, supports organisations and bridges gaps between generations. The wide expertise in management enables T4E staff to provide consultancy to large companies and SMEs using the EFQM Model and Business Model Canvas.

The Citizen Centre Bennohaus, Arbeitskreis Ostviertel Association (AKO) is a socio-cultural, cultural and educational, media pedagogical, multidisciplinary and cross-generational, open meeting place and a district community centre. It is a home for teaching media literacy and the qualification of citizens with skills of all kind. With its offers it appeals to citizens of all ages, beliefs and social classes, especially children, youths, seniors and immigrants, and inter alia concentrates on media work and education. Since over 13 years, the AKO has a lot of experience in (cross-)media education, conveying ICT skills and international youth projects (small and large scale).

Integrating Citizen Media into Youth Work

CiudadEscuela Muchachos (CEMU), which translates to Town-School for Boys and Girls, was founded on the 1st of December in 1970 by Alberto Muñiz Sánchez, known to the community as Tío Alberto, architect, multifaceted artist, and vocational educator. The ultimate goal was to integrate children who have had rough childhoods into society so that they too can serve as functioning members of their communities. These children tend to be labelled as "at risk". However, Tío Alberto believes that by instilling in them a personal sense of responsibility and power of change, they can become critically engaged citizens and shed themselves of society's label.

Since the beginning, we have focused our methodology on a socio-educational practice that we call Juego Ciudadano, in English "The Citizen Game." In order to create a place where every child – regardless of their origin, ethnic background, or religion – who passes through feels welcomed, protected, and accepted, we have built a community of democracy: one in which all opinions are valued, where all contributions are deemed meaningful, and where every child has a real voice. It is for this very reason that children are given such power over their education. They become the facilitators of their daily lives through negotiations, proposals, and programs within an Assembly system that allows them to voice their opinions through a democratic process. We hold municipal elections (children ages 14 to 18 are eligible to run for office) to determine who will be the Mayor each year, along with their corresponding representatives. The children hold campaigns and every CEMUnero may vote, including minor residents, students, volunteers, and adults.

Founded in 2012, the Institute for Cultural Relations Policy (ICRP) is a non-governmental and non-profit organisation fostering scientific education and public discourse regarding cultural relations policy. The institution is officially run by Kulturalis Kapcsolatokert Alapitvany, based in Budapest, Hungary. The ICRP focuses on global intercultural dialogue, the promotion and protection of International Human Rights, the recognition of cultural diversity and religious and minority issues. Moreover, the ICRP puts a great emphasis on the professional development of young generations by conducting an internationally known and popular Internship Programme and regularly organising different trainings and workshops.

Integrating Citizen Media into Youth Work

Bibliography

About. WordPress. Retrieved from https://wordpress.org/about/

Adams, G., & Markus, H. R. (2004). Toward a Conception of Culture Suitable for a Social Psychology of Culture. In The psychological foundations of culture. (pp. 335–360). Lawrence Erlbaum Associates Publishers.

Alava, S. (2020). The new levers of online radicalization: The case of masculinist movements. Critical thinking and media literacy online seminar series, 1–17.

Alava, S., Frau-Meigs, D., & Hassan, G. (2019). Youth and violent extremism on social media: Mapping the research. United Nations Educational, Scientific and Cultural Organization.

Area Moreira, M., Borrás Machado, J. F., & San Nicolás Santos, M. B. (2015). Educar a la generación de los Millennials como ciudadanos cultos del ciberespacio.: Apuntes para la alfabetización digital. Revista de Estudios de Juventud, 109, 13–32.

Azucar, D., Marengo, D., & Settanni, M. (2018). Predicting the Big 5 personality traits from digital footprints on social media: A meta-analysis. Personality and Individual Differences, 124, 150–159.
https://doi.org/10.1016/j.paid.2017.12.018

Baker, K. (2022). How to Use WordPress: Ultimate Guide to Building a WordPress Website. Hubspot. Retrieved from https://blog.hubspot.com/marketing/wordpress-website

Barker, V. (2009). Older adolescents' motivations for social network site use: The influence of gender, group identity, and collective self-esteem. Cyberpsychology & behaviour, 12(2), 209–213.

Bas. A. How to create the next TikTok. Up Teach. Retrieved from https://www.uptech.team/blog/create-app-like-tiktok

Beheshti-Kashi, S., & Makki, B. (2013). Social Media News: Motivation, Purpose and Usage. International Journal of Computer Science and Information Technology, 5(2), 97–105.
https://doi.org/10.5121/ijcsit.2013.5209

Belenioti, Z.-C., Andronikidis, A. I., & Vassiliadis, C. (2015). Classifying and Profiling Social Media Users: An Integrated Approach. The European Conference on Media, Communication and Film 2015: Official Conference Proceedings, 175–195.

Bell, B. T. (2019). "You take fifty photos, delete forty nine and use one": A qualitative study of adolescent image-sharing practices on social media. International Journal of Child-Computer Interaction, 20, 64–71.

Ben Moussa, M. (2019). Rap it up, share it up: Identity politics of youth "social" movement in Moroccan online rap music. New Media & Society, 21(5), 1043–1064.

Benninger, E., & Savahl, S. (2017). A Systematic Review of Children's Construction of the Self: Implications for Children's Subjective Well-being. Child Indicators Research, 10(2), 545–569.
https://doi.org/10.1007/s12187-016-9382-2

Beyens, I., Pouwels, J. L., van Driel, I. I., Keijsers, L., & Valkenburg, P. M. (2021). Social Media Use and Adolescents' Well-Being: Developing a Typology of Person-Specific Effect Patterns. Communication Research, 00936502211038196. https://doi.org/10.1177/00936502211038196

boyd, danah. (2014). It's complicated: The social lives of networked teens (pp. xi, 281). Yale University Press.

Boyd, D. M., & Ellison, N. B. (2007). Social network sites: Definition, history, and scholarship. Journal of Computer-Mediated Communication, 13(1), 210–230.

Brandtzaeg, P., & Heim, J. (2011). A typology of social networking sites users. International Journal of Web Based Communities, 7, 28–51. https://doi.org/10.1504/IJWBC.2011.038124

Brea Folgar, A. L. (2019). Corporalidad online-offline. Revisión sistemática de la influencia de Instagram en la imagen corporal de los adolescentes [Universitat Autónoma de Barcelona. Facultad de Psicología]. https://ddd.uab.cat/record/203288

Broncano, F. (2013). Sujetos en la niebla: Narrativas sobre la identidad. https://dialnet.unirioja.es/servlet/libro?codigo=590417

Broncano, F. (2019). Puntos ciegos: Ignorancia pública y conocimiento privado. Lengua de Trapo. https://books.google.es/books?id=M8TyxQEACAAJ

Bruce, J. (2019). 8 proven tips to make your WordPress blog popular. MakeUsOf. Retrieved from https://www.makeuseof.com/tag/8-strategies-wordpress-blog-popular/

Bruner, J. S. (1987). Life as narrative. Social Research, 11–32.

Bruner, J. S. (1990). Acts of Meaning (Four Lectures on Mind and Culture). Cambridge University Press.

Bruner, J. S. (1991a). Self-Making and World-Making. Journal of Aesthetic Education, 25(1), 67–78. https://doi.org/10.2307/3333092

Bruner, J. S. (1991b). The Narrative Construction of Reality. Critical Inquiry, 18(1), 1–21.

Bruner, J. S. (2009). Actual Minds, Possible Worlds. Harvard University Press.

Bruner, J. S., & Kalmar, D. A. (1998). Narrative and metanarrative in the construction of self. In M. Ferrari & R. J. Sternberg (Eds.), Self-awareness: Its nature and development (pp. 308–331). Guilford Press.

Bruns, A. (2006). Towards Produsage: Futures for User-Led Content Production. In C. Ess, F. Sudweeks, & H. Hrachovec (Eds.), Proceeding of the 5th International Conference on Cultural Attitudes towards Technology and Communication (pp. 275–284). School of Information Technology. https://eprints.qut.edu.au/4863/

Buckingham, D. (2008). Introducing Identity. In D. Buckingham (Ed.), Youth, Identity, and Digital Media (pp. 1–24). The M.I.T. Press. https://mitpress.mit.edu/books/youth-identity-and-digital-media

Buckingham, D. (2019). The Media Education Manifesto (Kindle Edition). Polity Press.

Bustillos Morales, J. A. (2020). A Deleuzo-Guattarian Study of Youth, Social Media and Identity Becomings at School and Online [Doctoral, UCL (University College London)]. In Doctoral thesis, UCL (University College London). UCL. https://discovery.ucl.ac.uk/id/eprint/10113546/

Integrating Citizen Media into Youth Work

Cáceres Zapatero, M. D., Brändle Señán, G., San Román, R., & Jose, A. (2017). Sociabilidad virtual: La interacción social en el ecosistema digital. Historia y Comunicación Social, 22(1), 233–247.

Campbell, J. (2004). The Hero with a Thousand Faces. University Press Princeton.

Campelo, N., Oppetit, A., Neau, F., Cohen, D., & Bronsard, G. (2018). Who are the European youths willing to engage in radicalisation? A multidisciplinary review of their psychological and social profiles. European Psychiatry, 52, 1–14. https://doi.org/10.1016/j.eurpsy.2018.03.001

Caro Castaño, L. (2012, June). La encarnación del yo en las redes sociales digitales | Telos. Telos: Cuadernos de comunicación e innovación, 91. https://telos.fundaciontelefonica.com/archivo/numero091/la-encarnacion-del-yo-en-las-redes-sociales-digitales/

Carrithers, M. (1991). Narrativity: Mindreading and making societies. In A. Whiten (Ed.), Natural Theories of Mind: Evolution, Development, and Simulation of Everyday Mindreading (pp. 317–331). B. Blackwell.

Casad, B. J. (2019, October 9). Confirmation bias. Encyclopedia Britannica. Retrieved from: https://www.britannica.com/science/confirmation-bias

Caulfield, M. (2017). Web Literacy for Student Fact-Checkers.

Ceccarini, L. (2021). The Digital Citizen(ship): Politics and Democracy in the Networked Society. Edward Elgar Publishing.

Center for Media Literacy. (2018, September). Interview with Joseph E. Davis, Professor, Cultural Sociologist. Connections / MediaLit Moments, 104, 3–6.

Chi, C. (2021). How to use Facebook: a beginner's guide. Retrieved from https://blog.hubspot.com/marketing/how-to-use-facebook

Choi, M. (2016). A Concept Analysis of Digital Citizenship for Democratic Citizenship Education in the Internet Age. Theory & Research in Social Education, 44(4), 565–607. https://doi.org/10.1080/00933104.2016.1210549

Choukas-Bradley, S., Roberts, S., Maheux, A. J., & Nesi, J. (2021). The Perfect Storm: A Developmental–Sociocultural Framework for the Role of Social Media in Adolescent Girls' Body Image Concerns and Mental Health.

Cohen, H. (2021). Content Consumption: How We Consume Content Now (and What It Means For Your Marketing!). Heidi Cohen. Retrieved from https://heidicohen.com/infographic-how-we-consume-content-now-what-it-means-for-your-marketing/#:~:text=Content%20consumption%20is%20defined%20as,to%20your%20business%20and%20marketing

Connect Safely (2021). Parent's quick-guide to Instagram. Retrieved from https://www.connectsafely.org/wp-content/uploads/2021/10/Quick-Guide-to-Instagram-2021.pdf

Council of Europe (2014). Guide to human rights for internet users

Council of Europe. (2020). Developing and Promoting Digital Citizenship Education: Recommendation CM/Rec(2019)10. Council of Europe. https://rm.coe.int/1680a236c0

Integrating Citizen Media into Youth Work

Covenant (2021). 15 legit ways to make money from Facebook in 2022. The Wealth Circle. Retrieved from https://worldscholarshipforum.com/wealth/how-to-make-money-from-facebook/

Damasio, A. (2010). Self comes to mind: Constructing the conscious brain. Pantheon Books. http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=761455

Dans, I. (2015). Identidad digital de los adolescentes: La narrativa del yo. Revista de Estudios e Investigación en Psicología y Educación, 001–004. https://doi.org/10.17979/reipe.2015.0.13.145

Díaz Nosty, B. (2017). Coexistencia generacional de diferentes prácticas de comunicación. In Diez años que cambiaron los medios, 2007-2017 (pp. 7–26). Fundación Telefónica : Ariel.

Díaz Viana, L. (2005). Los caminos de la memoria: Oralidad y textualidad en la construcción social del tiempo. Acta Poética, 26(1), 181–217.

Dredge, R., & Schreurs, L. (2020). Social media use and offline interpersonal outcomes during youth: A systematic literature review. Mass Communication and Society, 23(6), 885–911.

Drury, A. (2021). Social Media. Investopedia. Retrieved from https://www.investopedia.com/terms/s/social-media.asp

Duarde, M. (2021). An integrated model of factors affecting consumer attitudes and intentions towards youtuber. Managerial Science https://doi.org/10.1007/s11846-019-00370-3

Edmunds, J., & Turner, B. (2002). Generations, Culture And Society (1st edition). Open University Press.

Ellison, N. B., Steinfield, C., & Lampe, C. (2007). The benefits of Facebook "friends:" Social capital and college students' use of online social network sites. Journal of Computer-Mediated Communication, 12(4), 1143–1168.

Ergün, N. (2020). Identity Development: Narrative Identity and Intergenerational Narrative Identity. Psikiyatride Guncel Yaklasimlar - Current Approaches in Psychiatry, 12(4), 455–475. https://doi.org/10.18863/pgy.676439

Erikson, E. H. (1994). Identity: Youth And Crisis. W.W. Norton. http://archive.org/details/300656427ErikHEriksonIdentityYouthAndCrisis1WWNortonCompany1968

Esteban-Guitart, M., & Vila, I. (2015). The voices of newcomers. A qualitative analysis of the construction of transnational identity. Psychosocial Intervention, 24(1), 17–25. https://doi.org/10.1016/j.psi.2015.01.002

Esteban-Guitart, M., Nadal, J. M., & Vila, I. (2010). La construcción narrativa de la identidad en un contexto educativo intercultural. Límite. Revista Interdisciplinaria de Filosofía y Psicología, 5, 77–94.

Eurostat. (2017, December). Being young in Europe today: Digital world. Eurostat: Statistics Explained, 20.

Facebook IQ (2022). Facebook rising. Trends Reports. Retrieved from https://www.facebook.com/business/news/insights/culture-rising-2022-trends-report

Fedorenko, A. (2021). How to become TikTok famous in 2022. Insense. Retrieved from https://insense.pro/blog/how-to-become-tiktok-famous-in-2021-grow-your-following-now

Integrating Citizen Media into Youth Work

Fernández-Prados, J. S., Lozano-Díaz, A., & Ainz-Galende, A. (2021). Measuring Digital Citizenship: A Comparative Analysis. Informatics, 8(1), 18. https://doi.org/10.3390/informatics8010018

Ferreira, N.M. (2021). 18 ways to increase Facebook followers and likes in 2022. Oberlo. Retrieved from https://www.oberlo.com/blog/facebook-followers

Ferreras, M. (2014). Los siete hábitos de la Generación C. In R. Ron, A. Álvarez Ruiz, & P. Núñez (Eds.), Bajo la influencia del "branded content": Efectos de los contenidos de marca en niños y jóvenes (p. 73.82). Escuela Superior de Gestión Comercial y Marketing, ESIC. https://dialnet.unirioja.es/servlet/libro?codigo=557544

Ferrés Prats, J., & Piscitelli, A. (2012). La competencia mediática: Propuesta articulada de dimensiones e indicadores. Comunicar, 19(38), 75–82.

Franz, M.-L. von. (2017). Individuation in Fairy Tales: Revised Edition. Shambhala Publications.

Frau-Meigs, D., O'Neill, B., Soriani, A., & Tomé, V. (2017). Digital Citizenship Education: Overview and new perspectives. Council of Europe.

Freeman, M. (2001). From substance to story: Narrative, identity, and the reconstruction of the self. In J. Brockmeier & D. Carbaugh (Eds.), Narrative and Identity: Studies in Autobiography, Self and Culture (pp. 283–298). John Benjamins Publishing.

Gaudette, T., Scrivens, R., & Venkatesh, V. (2020). The Role of the Internet in Facilitating Violent Extremism: Insights from Former Right-Wing Extremists. Terrorism and Political Violence, 0(0), 1–18. https://doi.org/10.1080/09546553.2020.1784147

Geertz, C. (2000). La interpretación de las culturas. Gedisa Editorial.

Gennaro, L. (2022). 11 reasons why you should use WordPress in 2022. WPForms Blog. Retrieved from https://wpforms.com/why-use-wordpress/

Gennep, A. van. (1960). The Rites of Passage (M. B. Vizedom & G. L. Caffee, Trans.; Reprint edition). The University of Chicago Press.

George, T. (2021, November 17). Evaluating Sources with the CRAAP Test. Retrieved from: https://www.scribbr.com/citing-sources/craap-test/

George, T. (2021, September 16). Credible Sources and How to Spot Them. Retrieved from https://www.scribbr.com/citing-sources/credible-sources/

Geyser. W. (2021). Top 21 TikTok ideas to gain more followers. Influencer Marketing Hub. Retrieved from https://influencermarketinghub.com/tiktok-video-ideas/

Giones-Valls, A., & Serrat-Brustenga, M. (2010). La gestión de la identidad digital: Una nueva habilidad informacional y digital. Bid. Textos universistaris de biblioteconomia i documentació, 24, 15.

Gleason, B., & Von Gillern, S. (2018). Digital citizenship with social media: Participatory practices of teaching and learning in secondary education. Journal of Educational Technology & Society, 21(1), 200–212.

Integrating Citizen Media into Youth Work

Goffman, E. (1956). The_Presentation of Self in Everyday Life. University of Edinburg. Social Sciences Research Centre. https://monoskop.org/images/1/19/Goffman_Erving_The_Presentation_of_Self_in_Everyday_Life.pdf

Goldie, P. (2004). On Personality (1 edition). Routledge.

Gómez Blaya, J. A. (2018). Cuentos nuestros y cuentos de los otros: Una metodología interpretativa del cuento como herramienta didáctica aplicada al análisis de caperucita roja y sus cognados de extremo oriente. FUNCAS. https://www.funcas.es/wp-content/uploads/Migracion/Publicaciones/PDF/2146.pdf

Goodman, N. (1984). Of Mind and Other Matters. Harvard University Press.

Gross, R., Acquisti, A. (2005). Information Revelation and Privacy in Online Social Networks (The Facebook case)

Habermas, T., & Köber, C. (2015). Autobiographical reasoning is constitutive for narrative identity: The role of the life story for personal continuity. The Oxford Handbook of Identity Development, 149–165.

Halbwachs, M. (1992). On Collective Memory 1992 (L. A. Coser, Ed.). The University of Chicago Press. https://vk.com/doc2323632_258215069?hash=088d0a68dc307ebe8b&dl=085736d4624aa83fc3

Hardy, B. (1968). Towards a Poetics of Fiction: 3) An Approach through Narrative. NOVEL: A Forum on Fiction, 2(1), 5–14. https://doi.org/10.2307/1344792

Hargreaves, D. J., & North, A. C. (1999). The Functions of Music in Everyday Life: Redefining the Social in Music Psychology. https://doi.org/10.1177/0305735699271007

Henderson, G. (2020). What is an Instagram influencer? Digital Marketing Blog. Retrieved from https://www.digitalmarketing.org/blog/what-is-an-instagram-influencer

Herrero Diz, P., Ramos Serrano, M., & Nó Sánchez, J. (2016). Los menores como usuarios creadores en la era digital: Del prosumer al creador colaborativo. Revisión teórica 1972-2016. Revista Latina de Comunicación Social, 71, 1301–1322.

Holbek, B. (1987). Interpretation of Fairy Tales: Danish Folklore in a European Perspective (55372492; 1987080026). Acad. Scientiarum Fennica; MLA International Bibliography.

Hope, A. (2007). Risk taking, boundary performance and intentional school internet "misuse." Discourse, 28(1), 87–99.

Hsu, F. L. K. (1971). Psychosocial Homeostasis and Jen: Conceptual Tools for Advancing Psychological Anthropology. American Anthropologist, 73(1), 23–44. https://doi.org/10.2307/671810

Hsu, F. L. K. (Ed.). (1961). Psychological anthropology: Approaches to culture and personality (First ed.). Dorsey Press Inc. http://archive.org/details/psychologicalant00hsuf

Hughes, J. (2022). 6 Most Profitable Blog Niches for 2022 (Based On Real Data). Themeisle. Retrieved from https://themeisle.com/blog/most-profitable-blog-niches/

Hutto, D. D. (2008). Folk Psychological Narratives. Mit Press; JSTOR. http://www.jstor.org/stable/j.ctt5hhh5p

ICEMD/ Instituto Economía Digital. (2017). Las 6 generaciones de la Era Digital (p. 66). ESIC.

Integrating Citizen Media into Youth Work

IFPI & Audience Net. (2019). Music Listening 2019: A look at how recorded music is enjoyed around the world. IFPI. https://www.ifpi.org/wp-content/uploads/2020/07/Music-Listening-2019-1.pdf

Ingham, T. (2019, February 1). English-Speaking Artists are Losing Their Global Pop Dominance—And YouTube's Leading the Charge. Rolling Stone. https://www.rollingstone.com/music/music-features/english-speaking-artists-are-losing-their-grip-on-global-pop-domination-and-youtubes-leading-the-charge-786815/

Isin, E., & Ruppert, E. (2020). Being digital citizens. Rowman & Littlefield Publishers.

Jääskeläinen, L., & Repo, T. (Eds.). (2011). Schools Reaching Out to a Global World: What competences do global citizens need? Finnish National Board of Education.

James, W. (1890). The principles of psychology. Vol. I (1918th ed., Vol. 1). Henry Holt & Co. https://archive.org/details/theprinciplesofp01jameuoft

Jorge A., Marôpo L., Nunes T. (2018) "I am not being sponsored to say this": a teen youtuber and her audience negotiate branded content. Retrieved from https://repositorio.ucp.pt/bitstream/10400.14/32678/1/1382_4921_1_PB.pdf

Kenny, M. C., & McEachern, A. (2009). Children's Self-Concept: A Multicultural Comparison. Professional School Counseling, 12(3), 207–212. JSTOR.

Khosrokhavar, F. (2019). Radicalisation. Les Editions de la MSH.

Kiely, E., & Robertson, L. (2016, November 18). How to Spot Fake News. Retrieved from https://www.factcheck.org/2016/11/how-to-spot-fake-news/

Knight, E. (2021). YouTube Influencers: Are There Too Many Commentary and Reaction Stars in the Spotlight? JaySchool. Retrieved from https://jayscholar.etown.edu/cgi/viewcontent.cgi?article=1012&context=commstu

Korsgaard, C. M. (1996). The Sources of Normativity (O. O'Neill, Ed.). Cambridge University Press.

Krithika, G. K., & Kumar, Dr. S. (2018). The social media user: A theoretical background to the development of social media user typology. ELK Asia Pacific Journal of Marketing and Retail Management, 9(4). https://doi.org/10.31511/EAPJMRM.2018v09i04001

Ladan, M. I. (2015). Social Networks: Privacy Issues and Precautions

Laiho, S. (2004). The Psychological Functions of Music in Adolescence. Nordic Journal of Music Therapy, 13, 47–63.

Leuzinger-Bohleber, M. (2016). From Free Speech to IS – Pathological Regression of Some Traumatized Adolescents from a Migrant Background in Germany. International Journal of Applied Psychoanalytic Studies, 13(3), 213–223. https://doi.org/10.1002/aps.1499

Livingstone, S., & Brake, D. R. (2010). On the rapid rise of social networking sites: New findings and policy implications. Children and Society, 24(1), 75–83.

Livingstone, S., & Helsper, E. (2010). Balancing opportunities and risks in teenagers' use of the internet: The role of online skills and internet self-efficacy. New Media & Society, 12(2), 309–329. https://doi.org/10.1177/1461444809342697

Integrating Citizen Media into Youth Work

Lozano-Díaz, A., Figueredo-Canosa, V., & Fernández-Prados, J. S. (2020). Sustainable Development Goals and Digital Citizenship. Proceedings of the 2020 8th International Conference on Information and Education Technology, 212–215.

Lyon, D. (2017). Digital citizenship and surveillance| Surveillance culture: Engagement, exposure, and ethics in digital modernity. International Journal of Communication, 11, 19.

MacIntyre, A. C. (2007). After virtue: A study in moral theory (3rd. ed.). University of Notre Dame Press.

Marshall, T. H. (1950). Citizenship and Social Class and other essays. Cambridge University Press. http://www.jura.uni-bielefeld.de/lehrstuehle/davy/wustldata/1950_Marshall_Citzenship_and_Social_Class_OCR.pdf

Martínez-Sala, A.-M., Segarra-Saavedra, J., & Monserrat-Gauchi, J. (2018). Los millennials como prosumers y adprosumers en las redes sociales corporativas. Cuadernos.Info, 43, 137–159. https://doi.org/10.7764/cdi.43.1335

Marzec, M (2019). How to get your first (or next) 1000 followers on Instagram. Joy Social. Retrieved from https://fairytalesocial.com/wp-content/uploads/2019/12/1000-followers-ebook.pdf

McDonald-Kelce Library. (2022, February 18). "Fake News" and Misinformation. Retrieved from: https://utopia.ut.edu/FakeNews/factcheck

McIntyre, L. (2018). Post-Truth. MIT Press.

Merill, A. (2021). 10 ways to increase page views in WordPress. Boostability. Retrieved from https://www.boostability.com/content/10-ways-to-boost-page-views-in-wordpress

Morrissette, E., Pierpont, A., Murray R., Nagel, J., & Muite, D. The Importance of Media Literacy. In Le Blanc, C., Introduction to Media Studies.

National Positions (2019). The ultimate guide to YouTube Advertising. Retrieved from https://nationalpositions.com/wp-content/uploads/2019/06/The-Ultimate-Guide-to-YouTube-Advertising.pdf

Nations, D. (2021). What is Facebook? Lifewire tech for human. Retrieved from https://www.lifewire.com/what-is-facebook-3486391

Nesi, J., Choukas-Bradley, S., & Prinstein, M. J. (2018). Transformation of adolescent peer relations in the social media context: Part 1—A theoretical framework and application to dyadic peer relationships. Clinical Child and Family Psychology Review, 21(3), 267–294.

Netter, M., Herbst, S., Pernul, G. (2013). Interdisciplinary Impact Analysis of Privacy in Social Networks

Nilan, P. (2017). Muslim Youth in the Diaspora: Challenging Extremism through Popular Culture. Routledge. https://doi.org/10.4324/9781315651330

Nimmo, B., François, C., Eib, C. S., & Ronzaud, L. IRA Again: Unlucky Thirteen: Facebook Takes Down Small, Recently Created Network Linked to Internet Research Agency. Graphika.

O'Reilly, L. (2014). Facebook:"We don't call them users any more, we call them people". Insider. Retrieved from https://www.businessinsider.com/facebook-says-it-has-dropped-the-term-users-and-has-an-empathy-team-2014-12

Integrating Citizen Media into Youth Work

Omnicore (2022). 63 Facebook Statistics you need to know in 2022. Retrieved from
https://www.omnicoreagency.com/facebook-statistics/

Osgerby, B. (2020). Youth Culture and the Media: Global Perspectives (2nd ed.). Routledge.
https://doi.org/10.4324/9781351065269

Oxley, C. (2011). Digital citizenship: Developing an ethical and responsible online culture. Access, 25(3),
5–9.

Papacharissi, Z. (2011). Conclusion: A Networked Self. In Z. Papacharissi (Ed.), A Networked Self: Identity,
Community, and Culture on Social Network Sites (pp. 304–318). Routledge of Taylor & Francis Group.

Papacharissi, Z., & Rubin, A. M. (2000). Predictors of Internet Use. Journal of Broadcasting & Electronic
Media, 44(2), 175–196. https://doi.org/10.1207/s15506878jobem4402_2

Pedrero Esteban, L. M., Barrios Rubio, A., & Medina Ávila, V. (2019). Adolescentes, smartphones y
consumo de audio digital en la era de Spotify. Comunicar: Revista científica iberoamericana de
comunicación y educación, 60, 103–112.

Pinker, S. (2011). The Better Angels of Our Nature: Why Violence Has Declined (Reprint edition). Penguin
Books.

Postmes, T., & Brunsting, S. (2002). Collective Action in the Age of the Internet: Mass Communication
and Online Mobilization. Social Science Computer Review, 20(3), 290–301.
https://doi.org/10.1177/089443930202000306

Prensky, M. (2010). Nativos e inmigrantes digitales. Institución Educativa SEK.
https://www.marcprensky.com/writing/Prensky-
NATIVOS%20E%20INMIGRANTES%20DIGITALES%20(SEK).pdf

Razo, V. (2021). 14 highly profitable Instagram niches in 2022. The next Gen Business. Retrieved from
https://thenextgenbusiness.com/instagram-niches/

REBEAT Music Enterprise Services (2020). YouTube Monetization. Retrieved from
https://mes.rebeat.com/en/wp-content/uploads/sites/3/YouTube-Monetization_EN_20200817.pdf

Reese, E., Myftari, E., McAnally, H. M., Chen, Y., Neha, T., Wang, Q., Jack, F., & Robertson, S. J. (2017).
Telling the tale and living well: Adolescent narrative identity, personality traits, and well-being across
cultures. Child Development, 88(2), 612–628.

Richardson, J., & Milovidov, E. (2017). Digital Citizenship Education: Multi-stakeholder consultation
report. Council of Europe.

Richardson, J., & Milovidov, E. (2019). Digital Citizenship Education Handbook: Vol. I. Council of Europe.

Ricoeur, P. (1994). One Self as Another (K. Blamey, Trans.; Paperback edition). The University of Chicago
Press.

Ricoeur, P. (2000). Narratividad, fenomenología y hermenéutica. Anàlisi: quaderns de comunicació i
cultura, 25, 189–207.

Ricoeur, P. (2004). Volverse capaz, ser reconocido (M. Portnoy, Trans.). Discurso recepción del Premio
Kluge. Washington. Biblioteca del Congreso de los Estados Unidos, 1–5.

Integrating Citizen Media into Youth Work

Ricoeur, P. (2006). La vida: Un relato en busca de narrador. Ágora, papeles de filosofía, 25(2), 9–22.

Roose, K. (2019). The Making of YouTube radical. New York Times. Retrieved from
https://rhet104.commacafe.org/wp-content/uploads/2021/05/Making-of-a-YouTube-Radical.pdf

Rousseau, C., Oulhote, Y., Lecompte, V., Mekki-Berrada, A., Hassan, G., & El Hage, H. (2021). Collective
identity, social adversity and college student sympathy for violent radicalization. Transcultural
Psychiatry, 58(5), 654–668. https://doi.org/10.1177/1363461519853653

Ruiz Rodríguez, Á. (2015). El papel de la música en la construcción de una identidad durante la
adolescencia. Sineris. Revista de Musicología, 22, 1–42.

Schedl, M., & Bauer, C. (2019). Online music listening culture of kids and adolescents: Listening analysis
and music recommendation tailored to the young. ArXiv Preprint ArXiv:1912.11564.

Schenk, M., Niemann, J., Reinmann, G., Roßnagel, A. (2012). Digitale Privatsphäre: Heranwachsende und
Datenschutz auf Sozialen Netzwerkplattformen

Shilling, C. (2022). How to make money on TikTok. Simply Business. Retrieved from
https://www.simplybusiness.co.uk/knowledge/articles/2022/01/how-to-make-money-on-tiktok/

Slagit (2021). TikToker. Retrieved from https://slangit.com/meaning/tiktoker

Smahel, D., Machackova, H., Mascheroni, G., Dedkova, L., Staksrud, E., Ólafsson, K., Livingstone, S., &
Hasebrink, U. (2020). EU kids Online 2020: Survey results from 19 countries. EU Kids Online, 157.

Social Pilot (2022). Facebook Marketing 2022 for 50% increase in growth & sales. Retrieved from
https://www.socialpilot.co/wp-content/uploads/2022/01/Facebook-Marketing-Guide-2022.pdf

Sola-Morales, S. (2016). Comunicación mediática y procesos de identificación: Una construcción
dramática y ritual. Athenea Digital. Revista de pensamiento e investigación social, 16(2), 247–269.
https://doi.org/10.5565/rev/athenea.1448

Spears, R., & Postmes, T. (2015). Group identity, social influence, and collective action online: Extensions
and applications of the SIDE model. In The handbook of the psychology of communication technology
(pp. 23–46). Wiley Blackwell. https://doi.org/10.1002/9781118426456.ch2

Stoddart, E. (2012). A surveillance of care: Evaluating surveillance ethically. In K. Ball, K. Haggerty, & D.
Lyon (Eds.), Routledge Handbook of Surveillance Studies (pp. 369–376). Taylor & Francis.

Swann Jr, W. B., & Buhrmester, M. D. (2015). Identity fusion. Current Directions in Psychological Science,
24(1), 52–57.

Swann Jr, W. B., & Talaifar, S. (2018). Introduction to special issue of Self and Identity on identity fusion.
Self and Identity, 17(5), 483–486.

Tadesse, M. M., Lin, H., Xu, B., & Yang, L. (2018). Personality predictions based on user behaviour on the
facebook social media platform. IEEE Access, 6, 61959–61969.

Tello-Díaz, L. (2013). Intimidad y «extimidad» en las redes sociales. Las demarcaciones éticas de
Facebook. Comunicar: Revista Científica de Comunicación y Educación, 21(41), 205–213.
https://doi.org/10.3916/C41-2013-20

TikTok. Creating your first video. Retrieved from https://support.tiktok.com/en/getting-started/creating-your-first-video

TikTok. Creator Fund. Retrieved from https://www.tiktok.com/creators/creator-portal/en-us/getting-paid-to-create/creator-fund/

Trifiro, B. M., & Gerson, J. (2019). Social Media Usage Patterns: Research Note Regarding the Lack of Universal Validated Measures for Active and Passive Use. Social Media + Society, 5(2), 2056305119848743. https://doi.org/10.1177/2056305119848743

Turkle, S. (1995). Life on the Screen: Identity in the Age of the Internet. Simon & Schuster.

Turkle, S. (2011). Alone Together: Why We Expect More from Technology and Less From Each Other.

Turner, V. (1981). Social Dramas and Stories about Them. In W. J. T. Mitchell (Ed.), On narrative (pp. 137–164). University of Chicago Press.

Turner, V. W. (1991). The ritual process: Structure and anti-structure (Seventh ed.). Cornell University Press. http://monoskop.org/images/9/90/Turner_Victor_The_Ritual_Process_Structure_and_Anti-Structure.pdf

Tutorials Point (2016). YouTube Marketing. Retrieved from https://www.tutorialspoint.com/youtube_marketing/index.html

Valkenburg, P. M., Peter, J., & Schouten, A. P. (2006). Friend networking sites and their relationship to adolescents' well-being and social self-esteem. CyberPsychology & behaviour, 9(5), 584–590.

Vamp (2018). How to become an influencer. Visual Amplifiers. Retrieved from https://vamp-brands.com/wp-content/uploads/2018/07/How-to-become-an-influencer_-the-ultimate-guide.pdf

van Doeselaar, L., McLean, K. C., Meeus, W., Denissen, J. J. A., & Klimstra, T. A. (2020). Adolescents' Identity Formation: Linking the Narrative and the Dual-Cycle Approach. Journal of Youth and Adolescence, 49(4), 818–835. https://doi.org/10.1007/s10964-019-01096-x

Van Ouytsel, J., Walrave, M., Ponnet, K., Willems, A.-S., & Van Dam, M. (2019). Adolescents' perceptions of digital media's potential to elicit jealousy, conflict and monitoring behaviours within romantic relationships. CYBERPSYCHOLOGY-JOURNAL OF PSYCHOSOCIAL RESEARCH ON CYBERSPACE, 13(3).

vom Orde, H., & Durner, A. (2019). International Data on Youth and Media 2019 (p. 109). Internacional Central Institute of Youth and Educational Television. https://www.br-online.de/jugend/izi/english/International%20Data%20on%20Youth%20and%20Media.pdf

Wertsch, J. V. (2008). The Narrative Organization of Collective Memory. Ethos, 36(1), 120–135.

West, C. (2011). Brother West: Living and Loving Out Loud, a Memoir. ReadHowYouWant.com.

Widmer, B. (2022). WordPress.com vs WordPress.org: Key Differences and Which One You Should Use. Themeisle. Retrieved from https://themeisle.com/blog/wordpress-com-vs-wordpress-org/

WordPress.com. Monetize Your Site. Retrieved from https://wordpress.com/support/monetize-your-site/

WpBeginner (2021). 4 Best Plugins to Convert a WordPress Site into a Mobile App. Retrieved from https://www.wpbeginner.com/showcase/best-plugins-to-convert-wordpress-into-mobile-app/

Integrating Citizen Media into Youth Work

Yang, C., Holden, S. M., & Carter, M. D. (2018). Social media social comparison of ability (but not opinion) predicts lower identity clarity: Identity processing style as a mediator. Journal of Youth and Adolescence, 47(10), 2114–2128.

Yi-Frazier, J. P., Cochrane, K., Mitrovich, C., Pascual, M., Buscaino, E., Eaton, L., Panlasigui, N., Clopp, B., & Malik, F. (2015). Using Instagram as a Modified Application of Photovoice for Storytelling and Sharing in Adolescents With Type 1 Diabetes. Qualitative Health Research, 25(10), 1372–1382. https://doi.org/10.1177/1049732315583282

Integrating Citizen Media into Youth Work

Appendix 1 Evaluation quiz check sheets

Evaluation quiz no.1 check sheet – correct answers

1b	3a	5b	7b	9c
2c	4c	6b	8a	10b

Evaluation quiz no.2 check sheet – correct answers

1a	3b	5b	7a	9c
2b	4c	6a	8c	10b

Evaluation quiz no.3 check sheet – correct answers

1a	6b	11a	16b	21b
2a	7b	12c	17a	22c
3b	8b	13a	18a	23a
4a	9b	14b	19c	24a
5.c	10a	15a	20a	25a

Evaluation quiz no.4 check sheet – correct answers

1c	3c	5c	7b	9a
2a	4b	6a	8a	10b

Evaluation quiz no.5 check sheet – correct answers

1c	3a	5c	7a	9b
2a	4a	6c	8c	10a

Integrating Citizen Media into Youth Work