DIGI YOUTH

MEDIA MANUAL

This publication has been produced and published for educational and learning purposes. It is a part of the international project DiGi YOUTH, coordinated by the European Dialogue (https://europskydialog.eu/) and implemented in partnership with The Future Now Association (https://tfn-bg.com/), Higher Incubator Giving Growth & Sustainability (HIGGS, https://higgs3.org/), and Yasar University (https://www.yasar.edu.tr/). It's been originally published on https://digi-youth.com/.

DiGi YOUTH project aims to increase capacities of the youth work sector to fully embrace developments and suitable opportunities in the world of digital technologies and media, so that youth organisations and workers can confidently, competently, and strategically plan, carry out, and promote digital youth work activities. For this purpose, the project offers training, simulations, guidance, database of resources, networking, and good practice sharing. DiGi YOUTH also supports inclusiveness and innovations in the youth sector and showcases the value of digital youth work.

Digital youth work is a rapidly progressing field and media are its inseparable and important part - not only when it comes to communication and promotion, but also as sources of information or data, and as tools to make youth work activities more interactive and engaging. These connections confirm that the concept of digital youth work is not limited to the online environment. They are also a reason why we can say there is a special media and information literacy for those active in youth work, because they are not just prosumers (producers and consumers at the same time) of the content, but they have also responsibility for development of competences and attitudes of young people whom they work with and influence.

Moreover, media help engage with and support young people of various backgrounds, thus being very useful for inclusive youth work. At the same time, even though media and information literacy and ability to critically assess information count among today's key competences, many youth workers and representatives of youth organisations need to immerse and improve in this field. DiGi YOUTH Media Manual therefore provides the readers with many useful insights into relevant topics, list of suitable media making tools, best practices, tips, and recommendations.

Based on the existing resources as well as relevant knowledge and professional experiences of its authors, the DiGi YOUTH Media Manual has been written to facilitate the development of competences needed to be more media and information literate and use media to increase quality, effectiveness, and success of youth work and its promotion – e.g. create and use quality (digital) media or multimedia content, engage with youth, critically assess information, process resources and personal data in line with the current legislation, and communicate with journalists and other media makers.

The authors also used available knowledge from media literacy for other professions and adapted it for purposes of support of quality digital youth work. Focus on usage of media in youth work and specifically combination of the mentioned topics make this Manual quite unique.

The last chapter of the Manual provides a summary of the media-related learning outcomes to be acquired by youth workers and organisations' staff using the DiGi YOUTH Work hub and Simulation game, and attending project's events. Annexes to the Media Manual are presenting best practices in the field: in order to help youth workers and organisations to explore what is out there in media literacy and which media tools are used by others to promote their activities or engage and educate youth, each DiGi YOUTH project partner identified 3 exceptional cases from their own country and 1 from another corner of the world.

The DiGi YOUTH Media Manual represents complex framework and comprehensive guidance. As such, it is here to help you increase your professional competences, use the opportunities and be ready for requirements and challenges related to media making, public communication, and use of data and information. It also gives you a helping hand to build new activities, projects, curriculums, and youth work programmes with effective use of media and reliable information. Last but not least, it shall contribute to success and improved sustainability and inclusiveness of youth work activities and organisations. Enjoy reading it and make the best of the following pages!

Denisa Karabová & Martin Maška
European Dialogue

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INTRODUCTION INTO MEDIA LITERACY AND CRITICAL THINKING

Written by: Aikaterini Kaisari, Niki Michalopoulou

Introduction

This chapter provides an introduction to the definition of media literacy while presents and further elaborate on the five core concepts of media literacy. The second part of this chapter focuses on the fake news, underlining the importance of being able to identify them by developing the right skills and competences.

Theory

What is media literacy?

Media literacy is the ability to identify different types of media and understand the messages they are sending. Young people take in a huge amount of information from a wide array of sources, far beyond the traditional media, such as TV, radio, newspapers, and magazines. There are text messages, memes, viral videos, social media, video games, advertising, and more. But all media shares one thing: Someone created it. And it was created for a reason. Understanding that reason is the basis of media literacy. The digital age has made it easy for anyone to create media, but the fact is that we do not always know who created something, why they made it, and whether it is credible. This makes media literacy tricky to learn and teach; nonetheless, media literacy is an essential skill in the digital age. Since the 1980s, when Len Masterman first wrote Teaching the Media, many media educators around the world have embraced a set of key concepts. The Center for Media Literacy (CML) has taken many of these foundational ideas of media literacy and simplified them into a framework that is more accessible to teachers and applicable for students. The CML identifies five core concepts that lie at the heart of media literacy and can be understood as follows.

Core Concept 1:

Principle of Non-Transparency: All media messages are "constructed"

The first core concept is the foundation of media literacy, which challenges the power of the media to present messages as non-problematic and transparent. Semiotics, the science of signs and how meanings are socially produced from the structural relations in sign systems, has contributed greatly to media literacy. Roland Barthes explained that semiotics aims to challenge the naturalness of a message, the "what goes-with-out-saying". Masterman asserted that the foundation of media education is the principle of non-transparency. Media do not present reality like transparent windows or simple reflections of the world because media messages are created, shaped, and positioned through a construction process. This construction involves many decisions about what to include or exclude and how to represent reality. Masterman explained non-transparency with a pun: "the media do not present reality, they represent it". Demystifying media messages through critical inquiry is an important starting point for media literacy.

Core Concept 2:

Codes and Conventions: Media messages are constructed using a creative language with its own rules.

The second core concept also relies heavily on semiotics to illustrate how signs and symbols function. From the study of semiotics, media literacy practitioners analyze the existence of dual meanings of signs: denotation and signifier (the more literal reference to content) and connotation and signified (the more associative, subjective significations of a message based on ideological and cultural codes). When connotation and denotation become one and the same, representation appears natural, making the historical and social construction invisible. Therefore, a goal of cultivating media literacy is to help young people distinguish between connotation and denotation and signifier and signified. For example, discussion of the representation of class, gender, and race in media such as television or film requires analysis of the codes and stereotypes through which subordinate groups like workers, women, and people of color are represented, in contrast to representations of bosses and the rich, men, and white people. Analysis of different models of representation of women or people of color makes clear the constructedness of gender and race representations and that dominant negative representations further subordination and make it look natural. Media are thus highly coded constructions that are not windows on the world.

Core Concept 3:

Audience Decoding: Different people experience the same media message differently.

The third core concept evolves from work at the Birmingham Centre for Contemporary Cultural Studies in the UK, where the notion of an active audience challenged previous theories that viewed receivers of media as passive recipients and often victims. Building on semiotic conceptions developed by Roland Barthes and Umberto Eco, Stuart Hall (1980) argued that a distinction must be made between the encoding of media texts by producers and the decoding by consumers in a study of "Encoding/decoding". *This distinction highlighted the ability of audiences to produce their own readings and meanings and to decode texts in aberrant or oppositional ways, as well as the "preferred" ways in tune with the dominant ideology.* The cultural studies approach provides a major advance for understanding literacy, as Ien Ang explained: "Textual meanings do not reside in the texts themselves: a certain text can come to mean different things depending on the interdiscursive context in which viewers interpret it". The notion that audiences are neither powerless nor omnipotent when it comes to reading media contributes greatly to the potential for media literacy to empower audiences in the process of negotiating meanings.

Empowering the audience through critical thinking inquiry is essential for young people to challenge the power of media to create preferred readings. **Audience theory views the moment of reception as a contested terrain of cultural struggle where critical thinking skills offer potential for the audience to negotiate different readings and openly struggle with dominant discourses. Research, for example, has shown that different subject positions, like gender, race, class, or sexuality, will produce different readings and one's grasp of a media text is enriched by interpreting from the standpoint of different audience perspectives. This process of grasping different audience readings and interpretations enhances democracy.**

Core Concept 4:

Content and Message: Media have embedded values and points of view.

The fourth core concept focuses on the actual content of media messages in order to question ideology, bias, and the connotations explicit and implicit in the representation. This concept focuses on the recognition of the subjective nature of all communication. **Henry Giroux stated "The notion that theory, facts, and inquiry can be objectively determined and used falls prey to a set of values that are both conservative and mystifying in their political orientation". For example, reading the content of a TV series like Buffy, the vampire slayer discerns more positive representations of young women than are typical in mainstream media artifacts and sends out messages of teen female empowerment.** Content is often highly symbolic and thus requires a wide range of theoretical approaches to grasp the multidimensional social, political, moral, and sometimes philosophical meanings of a cultural text.

Core Concept 5:

Motivation: Media are organised to gain profit and/or power.

The fifth concept discusses the following two questions why the message was sent and where it came from. Too often it is believed that the role of the media is simply to entertain or inform, with little knowledge of the economic structure that supports it. **In the most recent revised edition of Ben Bagdikian's 'The new media monopoly', Bagdikian stated that there are just five corporations that dominate the US media market. He wrote Five global-dimension firms, operating with many of the characteristics of a cartel, own most of the newspapers, magazines, book publishers, motion picture studios, and radio and television stations in the United States.** The consolidation of ownership of the mass media has given control of the public airwaves to a few multinational oligopolies to determine who and what is represented and how. **This concentration of ownership threatens the independence and diversity of information and creates the possibility for the global colonization of culture and knowledge. Robert McChesney insisted that the consolidated ownership of the media giants is highly undemocratic, fundamentally non-competitive, and "more closely resembles a cartel than it does the competitive marketplace found in economics textbooks".** Thus, knowing what sort of corporation produces a media artifact or what sort of system of production dominates given media will help to critically interpret biases and distortions in media texts.

Fake News

According to the Council of Europe, two thirds of EU citizens report coming across fake news at least once a week. Over 80% of EU citizens say they see fake news both as an issue for their country and for democracy in general. Half of EU citizens aged 15-30 say they need critical thinking and information skills to help them combat fake news and extremism in society.

Lots of things you read online especially in social media feeds may appear to be true, often is not. False information is news, stories or hoaxes created to deliberately misinform or deceive readers. Usually, these stories are created to either influence people's views, push a political agenda or cause confusion and can often be a profitable business for online publishers. False information can deceive people by looking like trusted websites or using similar names and web addresses to reputable news organizations. It is possible to separate out three clearly different uses of information which fall into this category:

Mis-information	Dis-information	Mal-information
false information shared with no intention of causing harm	false information shared intentionally to cause harm	true information shared intentionally to cause harm

Although none of these phenomena are new, they have taken on new significance recently with the widespread availability of sophisticated forms of information and communication technology. The sharing of text, images, videos, or links online, for example, allows information to go viral within hours.

Skills and competences

In a fake news climate, critical thinking skills are more crucial than ever. Literacy skills, and critical literacy skills in particular, have an increasingly important role to play in helping us interpret the wealth of information available in the digital age. Given the seismic shifts in the digital media landscape, of which the proliferation of fake news is one part, corresponding shifts are needed in our definition of literacy to enable it to be fit for purpose and to equip us with the skills we need to engage effectively with democracy. In turn, critical literacy skills must be recalibrated to help us navigate the digital world in which we live.

Close links exist between an individual's literacy skills and their ability to engage with democracy as an active and informed citizen. Given the shifts in the digital media landscape, of which the proliferation of fake news is one part, corresponding shifts are needed in our concepts of literacy to enable it to be fit for purpose and to equip us with the skills we need to engage effectively with democracy. An updated framing of literacy skills, and indeed critical literacy skills, that reflects the changing digital landscape is now required. Such an adjustment would be the foundation to enable people to feel confident when engaging with news sources, to learn new perspectives and information, and to employ those skills in their work, or in their conversations with peers, family members and so on. Core literacy skills, such as good writing, speaking and listening skills, and specific reading skills, such as comprehension and inference, are clearly closely linked with developing the practice of critical literacy. Oracy skills form the basis of effective critical debate and discussion, and strong comprehension and inference practices enable people to 'look behind' the text and consider how an author's use of language might position them as readers.

Practical tasks

Fake News

Protecting Ourselves from Fake News: Games that Teach about Fake News
- Factitious
- Bad News
- Fake It To Make It

https://www.cits.ucsb.edu/fake-news/protecting-ourselves-teach

Practical examples

Guidelines

- The literacy handbook: https://edoc.coe.int/en/internet/7515-internet-literacy-handbook.html
- Snopes: https://www.snopes.com
- PolitiFact: https://www.politifact.com
- Fact Check: https://www.factcheck.org
- BBC Reality Check: https://www.bbc.com/news/reality-check

Videos

- Crash Course Media Literacy Preview: https://www.youtube.com/watch?v=sP-wJ0obJya0&list=PL8dPuuaLjXtM6jSpzb5gMNsx9kdmqBfmY&ab_channel=CrashCourse
- Introduction to Crash Course Navigating Digital Information #1: https://www.youtube.com/watch?v=pLlv2o6UfTU&ab_channel=CrashCourse
- Creating critical thinkers through media literacy: Andrea Quijada at TEDxABQED: https://www.youtube.com/watch?v=aHAApvHZ6XE
- A short course of the fake news writing. Marcin Napiórkowski: https://www.youtube.com/watch?v=fyFqnAZLN9g
- How Real Is Fake News? Sharyl Attkisson: https://www.youtube.com/watch?v=UQcCIzjz9_s
- Fake News: Fact and Fiction - what do you know about information? https://www.youtube.com/watch?v=OLu4AcRaK_o

Do's and Don'ts

Do's	Don'ts
Be aware of the developments/news.	Believe everything you read or watch.
Be critical.	Be deceived by media messages.
Discuss.	Spread news without double checking them.
Understand the content of media messages.	Follow unofficial pages for your main information.
Keep up-to-date & think twice.	Use just one source of media briefings.

SUMMARY

In this chapter, we made a brief overview of the concept of media literacy – discussing the main five concepts. Then, we discussed fake news and the importance of being critical.

As one main take-away, lots of things we read online especially in social media feeds may appear to be true, often are not. Therefore, we need, especially young people, to develop the right skills and competences so as to be critical towards misleading information.

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INFORMATION VERIFICATION, DATA LITERACY

Written by: Denisa Karabová

Introduction

Being a quality youth worker in today's digital age requires several important skills. One of them is media and digital literacy, with which critical thinking and verification of facts go hand in hand. The youth workers are actually educators and must therefore be able to work with verified and credible sources and data. They should know the basic procedures and tools for verifying resources and data not only for the proper preparation of their educational activities, but they should also pass on these skills and knowledge to young people. Dealing with online news and resources is becoming very difficult and many youngsters tend to believe in misleading information and conspiracies due to lack of media literacy. On the Internet, we find a huge amount of quality media content, the authors of which are professional journalists respecting the code of ethics of journalism. On the other hand, the online space is full of untrustworthy and misleading content, which is spreading very fast these days, especially on social networks. In this chapter, you will learn some interesting tips and procedures on how to verify sources and data, and thus how to draw information only from trusted sources.

Theory
Critical thinking

Acquiring critical thinking is one of the basic elements of media literacy. What do we mean by critical thinking? One of the most cited definitions speaks of it as reflective and reasonable thinking with a focus on deciding what to believe and what not. In other words, it is the ability to objectively analyze information, from which we then derive our unbiased judgment. Thinking critically therefore means logically and analytically evaluating information, having the ability to ask the right questions and thus understanding the problem. It also includes the evaluation of sources, data, facts, and thus is directly related to the fact-checking process, which we will discuss in the next section.

Critical thinking and its steps

+ *Raise a problem or question*
  In this case, we recommend you to be as specific as possible and not identify the problem very broadly, which could complicate its resolution.

+ *Collect data, opinions and arguments*
  Find several resources that will represent different ideas and opinions on a given issue.

+ *Analyze and evaluate the information collected*
  Think about whether the sources are reliable! Is it possible to find enough information/data to support their hypotheses and conclusions? Note whether the conclusions presented are data-based or just argumentative.

+ *Identify your assumptions*
  It is important that you think about whether the resources you are looking for are objective. Even though each of us has some presumption about the result in advance, we need to make sure that we approach things impartially when looking for resources.

+ *Define relevant resources*
  Try to evaluate which information is most important to the substance of the matter. Select information and focus only on those arguments that are relevant to the problem.

+ *Conclude*
  Identify all possible variations of the conclusions and based on the above analysis, decide which ones are sufficiently supported by quality data and sources.

+ *Communicate your findings and opinions with others*
  Present and discuss your views and attitudes with others in a constructive discussion.

Types of false information

The amount of false or misleading information spreading in the online space is constantly growing, and it is important to know what types of misleading information we may encounter in the online space. The first division below explains us the background or intention of the original disseminator of false information.

a) Disinformation: This is false information that is intentionally created and is intended to harm other people, countries or organizations. The author is therefore fully aware of spreading untruth.

b) Misinformation: In the case of this type of false information the author does not realize that he/she is spreading false or misleading information.

c) Mal-information: Even though it is true information, an important aspect in this case is the fact that the author deliberately times its publication in such a way to harm the person, group of persons, organization or state.

Disinformation and misinformation are further divided into several types depending on whether it is a complete fabricated information or only part of its content, headline, or the images/video used are misleading. Following these differences, we know:

+ *Satire/parody*

Nowadays, satirical sites commenting on current events using ridicule, exaggeration and false information are becoming more and more popular. In addition to evoking humor, the purpose of satire is often a constructive critique, which uses a joke to point out various types of social problems. However, it often happens that satire is not understood as fun and people start to spread this fictional or misleading information as true.

+ *Misleading content*

Very often we come across misleading content, which tells about a fact that actually took place, but a certain part of the text is distorted or the images used are misleading. In these cases, it is sometimes particularly difficult to uncover the truth, as the article may seem serious at first glance. However, it may contain, for example, misleading statistics, quotes, or images may be purposefully modified. People are generally inclined to believe in visualized things, so deception by photographs can be especially dangerous.

+ *Imposter content*

Sometimes the logo/brand of a news institution or journalist may be misused in articles, videos, or other content that they did not actually create. This is often false or alarming information.

+ *False connection*

False connection means if the headline, visual or captions do not match the content of the article. Most often we talk about a misleading title, while the differences may be obvious, but sometimes only minimal. Common tactics in this sense include exaggeration or distortion, while in most of them it is a matter of causing a sensation. A typical example are the so-called clickbaits whose headlines force the reader to click on the article.

They usually contain words like "you have to see this" or "you won't believe what happened!" Therefore, it is really very important not to draw conclusions only on the basis of the headline or visual.

+ *False content*
False content is most often associated with the term "fake news". However, when generalizing, it is recommended by experts to avoid or at least limit this labeling. The term "fake news" is very closely related to politics - fake political news. False news, the content of which is completely fabricated, however, can cover anything - such as the economy, the environment and the like. This is false information or hoaxes that are created to deceive or misinform people. Their intention is to manipulate people's opinions, promote a political agenda, cause confusion or economic gain.

+ *Manipulated content*
The difference between false content and manipulated content is that while the former is completely fabricated, it manipulates mostly with real images or videos to create the illusion of a true story - but this is untrue.

Verification process

Each of us encounters a huge amount of information every day in the online and offline space, and sometimes it is really difficult to recognize at first look whether it is a relevant source or not. The need for verification comes from the fact that many of our information sources are incorrect - false, misleading or manipulative. Every person and especially youth workers who need the right info and data for their work should know the basic fact-checking procedures.

Basic steps for verifying a relevant source

+ *Who is the author of the post?*
One of the first steps is to find out who the author of the article is and whether he/she is qualified enough to write about the subject. Every credible article should have its author listed, and if it doesn't, it's a warning sign. Search for as much information as possible about a given author - find his/her older posts, look at their social networks (Facebook, Instagram, Twitter, LinkedIn) and find out if he/she is also a qualified expert or a probably biased author. Well-known experts and professional journalists pay close attention to their reputation and would never spread disinformation and hoaxes.

+ *Check the date!*
Even reputable media often make this fundamental mistake. It is extremely important for you to check the date of publication of the article. It may happen that it is an old article and the facts presented have changed fundamentally in the meantime.

+ *Check the domain name*
One of the first signals of an untrusted site may be a domain name. Many conspiracy websites and portals spreading false information copy the domains of professional well-known news media. They usually do this by adding another word or top level domain after the original domain name. These sites, which try to convince you that you're following news from a source you know, often end up on .com.co. Some of them just replace the original domain with another one (putting .net instead of .com)
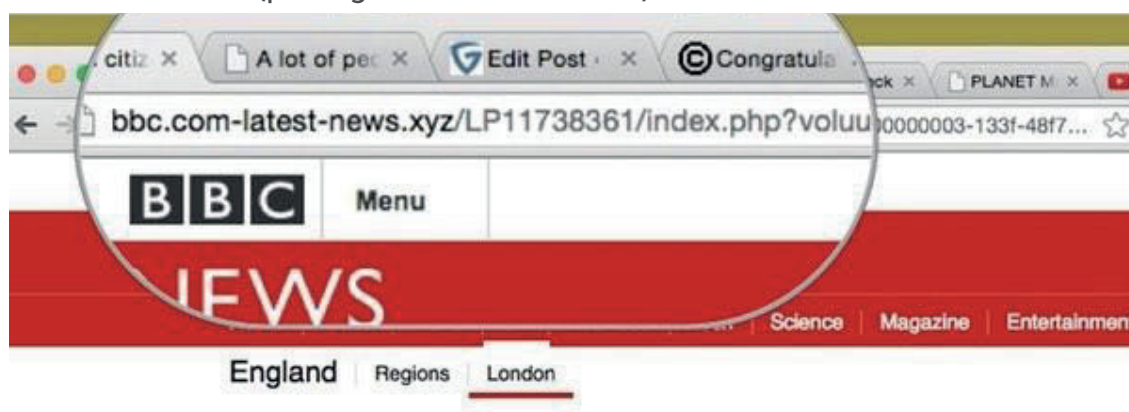
+ *Who runs the site?*

Every relevant news portal should have an "About us" page or similar one, where you can find out who runs the website. If you're drawing information from a lesser-known site, it's important to find out who's behind it and whether it's possible that they might be biased.

+ *Is the information balanced or biased?*

It is very important to notice the overall character of the text. A professional journalist must follow the code of ethics of journalism, so they always give space for the expression of both interested parties. Thus, the text should look objective and balanced. If it doesn't, try to verify the information from another reliable source.

How to find the proper data?

Many times, your preparation for educational activities requires obtaining proper data that will be relevant and verifiable. Therefore, it is necessary to master the basic techniques of obtaining and summarizing online data.

- You always have to search for the answer, not the question.
- Use Google's Advanced Search in order to find .xls not .pdf files.
- Try to search in different languages- especially when searching for data from different countries.
- Use different browsers: Google, Bing, Yahoo, DuckDuckGo, Yandex.
- Your data must be up to date! Set up update notifications using:
    a) Google Alerts;
    b) Talkwalker app;
    c) Changedetection - allows you to monitor new content uploaded to the website;
    d) Update Scanner.

Another useful tips when collecting data:

- Search for data on the website of the National Statistical Office.
- If the data is general - make sure you find the entire Excel document for download.
- If the data is too outdated - try to supplement it with the latest research from NGOs.
- Look for open-source research.
- If the data is already summarized - send an e-mail to the researcher and ask anything you need to clarify.

Image verification

It often happens that articles are manipulated using an image that does not actually display the event that the text is about. In practice, it may happen that the article describes the actual event, but the false picture used creates a completely different impression of it and works with the emotion of the reader. An example is the report of protesting migrants in the camp, which uses a photo of protesting looting people setting fire to cars. In reality, however, the photo shows French citizens protesting against the government. Among other things, youth workers often prepare different types of presentations themselves, where they use images, and therefore it is especially important that they verify their originality. How to do it? There are two user friendly tools for this - Google Reverse Image Search, or TinEye. Paste a URL or copy of an image into one of them, and the system will show you a list of links to where and when the image was used. If several links to the same image pop up, click on "view other sizes" and then most often the image with the highest size should lead you to the original source.
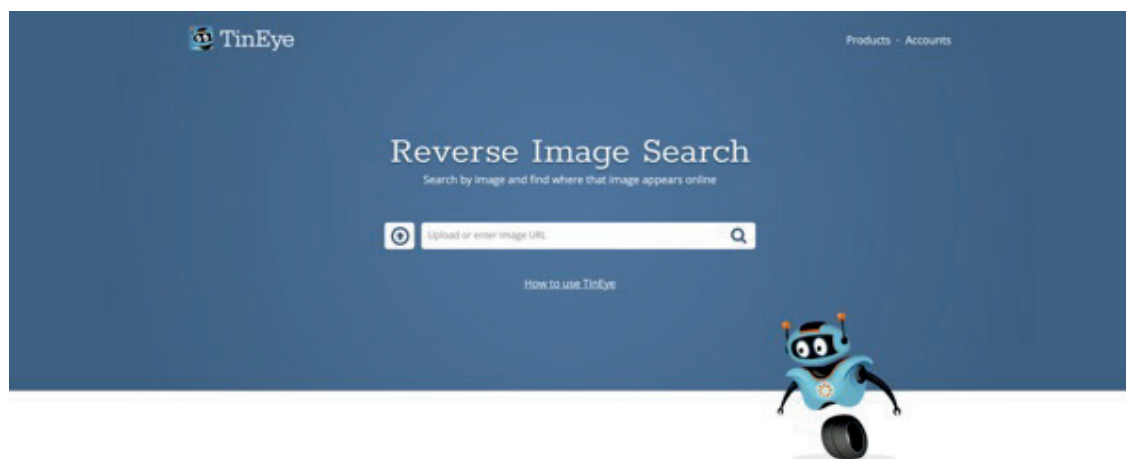
Other useful tools

- Photo Forensics: this site can mark parts of an image that may have changed.
- Jeffrey's Exif Viewer: a tool that can detect picture information such as date and time, camera settings, and sometimes even GPS location.
- JPEGSnoop: A Windows-only application that can detect if an image has been modified and it can also retrieve metadata.

Video verification

Just as we can easily verify the originality of images, we can also verify videos. It is important to note that, especially in the case of videos broadcast on social networks, we must take into account that the version that reaches us is probably not original. This is because videos can be edited or used in a completely different context. The metadata associated with it will help us reveal the originality of the video. They can provide details of the original source, date and location. However, more evidence is usually needed to create a complete picture of the video origin. The easiest method is to use the same platforms as for images - Google Image Search or TinEye. However, the usefulness of these two tools depends on the quality of the image (stronger contrast and a strong colour scheme in the video will help).

YouTube search

If the video belongs to Youtube, set good keywords according to which it will find several identical videos, then under it you find the "Filter menu" panel and then click on "Sort by: Upload Date". You can find similar sorting on other platforms such as Vimeo. This way, you can go through all the results, compare the thumbnails that usually match for both the original and the edited video, and then identify the original one.

Other video verification options

Usually, the uploaded video is associated with a profile account that can also be tracked. We can either contact the author directly or view his previous activity. In this sense, we can ask ourselves a few control questions:
- Is the author's previous content trustworthy?
- Where was this account registered?
- Are the videos dated?
- Are the videos uploaded by the account of consistent quality?

Other useful online verification tools
- Ban.jo app: combines all social media into one platform, allowing cross-checking of images and events.
- Geofeedia: allows you to search and monitor social media content by location.
- SearchSystems.net: an international directory of free public records.
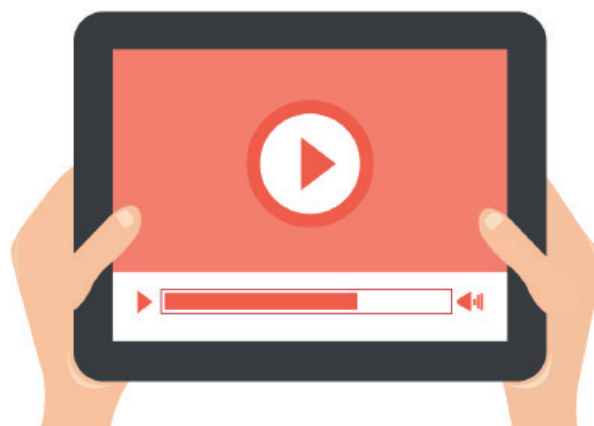
Fact-checking sites

Before you verify in detail the source or author of the article, try to find out if the site is not included in the list of conspiratorial and untrustworthy sites. Almost every country maintains such a list. Another option is to use various local or international fact-checking websites. Here is a list of some internationally known ones:

- FactCheck.org: This is a University of Pennsylvania project that focuses mainly on politics - verifying the statements of politicians.
- Full Fact Finder: Provides information on economics, health, crime and law, immigration and education. The user will get basic info as well as all available types of data together with links to statistics.
- Emergent.Info:It is a tool for tracking rumors and unverified info spreading on the Internet.
- Snopes: One of the oldest and largest fact-checking sites that is broadly used by both professionals and regular citizens.
- Truth or Fiction: Similar website to Snopes, but it is more focused on political rumors and hoaxes spreading on the Internet.
- Hoax Slayer: This tool is helping to find or verify rumors and hoaxes.

Practical tasks

+ Are you encountering the topic of media literacy to such an extent for the first time? It is extremely important that you systematically lead the youth you work with to think critically and to verify information. Therefore, based on the information provided in this manual, try to design at least two short exercises (workshops/games) that you will implement in your youth work.

+ Try to verify the originality of the video and picture in practice! Surely you know some conspiracy medium in your country. Find an article there describing a controversial social issue and verify the originality of one of the images used in the text. Try the same for a video. Many conspiracy sites or individuals have their own YouTube channels or Vimeo. Find a video on such a channel that captures some world known event that took place and try to verify the originality of the video.

+ Try to find examples of the following types of misinformation on the Internet: Misleading content, False connection, False content, Manipulated content and then subject them to the fact checking process according to the instructions given in the chapter. Find more examples and you can evaluate them and later on show during your activity with youth.

+ Imagine that in preparation for an educational activity you need to collect representative and relevant data on a selected topic. Identify the topic you are interested in and try to collect enough suitable data according to the instructions given above and with the help of the training modules you can take on the School of Data website: https://schoolofdata.org/.

Practical examples

Guidelines and Handbooks

- Fact-checking 101 by Alexios Mantzarlis: https://en.unesco.org/sites/default/files/module_5.pdf
- Media and information literacy - A practical guidebook for trainers: https://www.dw.com/downloads/38871690/dwaeditionmilweb.pdf
- Guide To Using Reverse Image Search For Investigations: https://www.bellingcat.com/resources/how-tos/2019/12/26/guide-to-using-reverse-image-search-for-investigations/
- Verifying Online Information: https://firstdraftnews.org/wp-content/uploads/2019/10/Verifying_Online_Information_Digital_AW.pdf?x88639
- Six Fake News Techniques and Simple Tools to Vet Them: https://gijn.org/six-fake-news-techniques-and-simple-tools-to-vet-them/
- How to Fact-Check Politics in Countries with No Press Freedom: https://gijn.org/2018/07/11/how-to-fact-check-politics-in-countries-with-no-press-freedom/?mc_cid=f85af74138&mc_eid=35e8bddb9c
- Tools, useful links and resources: https://drive.google.com/file/d/1IHB9f-tgvfEVg9PjzaTu1yVxrCk2LZUK/view

Videos

- Five ways to spot fake news: https://www.youtube.com/watch?v=y7eCB2F89K8
- How to Spot Fake News - FactCheck.org: https://www.youtube.com/watch?v=AkwWcHekMdo
- How false news can spread - Noah Tavlin: https://www.youtube.com/watch?v=cSKGa_7XJkg
- How to choose your news - Damon Brown: https://www.youtube.com/watch?v=q-Y-z6HmRgI
- How we can protect truth in the age of misinformation - Sinan Aral: https://www.youtube.com/watch?v=-7ORAKULel4
- Fact-Checking Tools - Video 1: Verifying Images and Videos: https://www.youtube.com/watch?v=7eKG9RuqUE4
- How to spot manipulated video. The Fact Checker: https://www.youtube.com/watch?v=RVrANMAO7Sc
- Introduction to Crash Course Navigating Digital Information #1: https://www.youtube.com/watch?v=pLlv2o6UfTU
- How to verify viral social media videos: https://www.youtube.com/watch?v=e91IGj_apsY
- Online Verification Skills - Video 2: Investigate the Source: https://www.youtube.com/watch?v=hB6qjIxKltA
- Online Verification Skills - Video 3: Find the Original Source: https://www.youtube.com/watch?v=tRZ-N3OvvUs

Do's and Don'ts

Do's	Don'ts
If you are unsure, do not be afraid to ask an expert or see the "fact-checking site".	Trust articles with a headline that evokes strong emotions!
Identify some relevant professional media you can trust and take info mostly from them.	Trust without checking the information. You can't trust 100% even your best friend or family.
Always check the domain, author, and date of the article!	Read only the headlines, but the whole article or watch the whole video!
Think critically and before you defend an opinion, have it verified and supported by data or several relevant sources.	Get fooled by the image or video in the article - it's a common tactic. Check their originality and see if they aren't related to another event. In addition, the video is likely to have been discarded.
Verify any page with media content that you don't know. Sometimes a quick visual check is enough: does the site look professional? Are there any ad products you know placed there? Can you find the owner?	Be passive towards the topic of media literacy and try to raise young people's awareness of the need to verify information in all your activities.
Consider your own bias - opinions that can influence your judgment.	Be ever aggressive in communicating with young people or any people about the need to verify facts, but try to induce friendly dialogue and logical arguments. Many people who believe in conspiracies are convinced of their truth.

SUMMARY

In recent years, we have witnessed a steady increase of media and news content, which is spreading very quickly on the Internet and especially Social media. Unverified sensations, which later turn out to be misleading or completely false information, can cause a lot of damage with just a few shares. More and more people around the world are prone to believe in conspiracies and misinformation. The problem is the lack of media literacy. Youth workers should lead by example in this area and therefore, it is extremely important that every youth worker learns at least the basic principles of working with resources and data, as they will use these procedures in their preparation for educational activities. They should also naturally lead the youngsters to critical thinking and verifying the information. The chapter provides an overview of the most important procedures, tips, resources, recommendations and exercises to help youth workers acquire the necessary skills and knowledge in the field of media literacy. They will learn to recognize the differences between different types of misinformation, but in particular they will get to know several procedures and techniques for verifying sources, images, videos and data.

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BASIC COMMUNICATION THEORIES

Written by: Aikaterini Kaisari, Niki Michalopoulou

Introduction

This chapter will present theories related to communication. Several theories are available, therefore, there have been selected theories that will help you better understand what is communication in relation to mass media in order to be able to stay critical towards it.

Theory

What is communication?

Many theories have been proposed to describe, predict, and understand the behaviors and phenomena of which communication consists. The root of the word "communication" in Latin is communicate, which means to share, or to make common. Communication is also defined as the process of understanding and sharing meaning. At the center of our study of communication is the relationship that involves interaction between participants.

UNDERSTAND   SHARE   MEAN

There are three main elements that we should keep in mind when defining communication. The first is understanding. "To understand is to perceive, to interpret, and to relate our perception and interpretation to what we already know". If a friend, for instance, tells you a story about his graduation ceremony, what image comes to mind? Now your friend points out the degree and pictures from the ceremony. Understanding the words and the concepts or objects they refer to is an important part of the communication process.

The second element is sharing. It means doing something together with other people. In communication, sharing occurs when thoughts, feelings, ideas, or insights are conveyed by a person to others.

The last one is meaning that refers to what we share through communication. Sometimes a word may have two different meanings, for instance, the word "bike" represents both a bicycle and a short name for a motorcycle. By looking at the context in which the word and by asking questions, we can discover the meaning of the word and understand the encoded message.

Basic communication theories and mass media

+ Agenda Setting Theory

Agenda setting describes a very powerful influence of the media – the ability to tell us what issues are important. McCombs and Shaw investigated presidential campaigns in 1968, 1972 and 1976, attempting to assess the relationship between what voters in one community said were important issues and the actual content of the media messages used during the campaign. McCombs and Shaw came to the conclusion that the mass media put a significant influence on what voters considered to be the major issues of the campaign.

Agenda-setting is the creation of public awareness and concern of salient issues by the news media. It is based on two assumptions: (1) the press and the media do not reflect reality; they filter and shape it; (2) media concentration on a few issues and subjects leads the public to perceive those issues as more important than other issues. One of the most critical aspects in the concept of an agenda-setting role of mass communication is the time frame for this phenomenon. Bernard Cohen (1963) stated that *"The press may not be successful much of the time in telling people what to think, but it is stunningly successful in telling its readers what to think about."*

+ Priming

Priming is a concept derived from the cognitive psychological concept of priming, referring to enhancing the effects of the media by offering the audience a prior context – a context that will be used to interpret subsequent communication. The media serve to provide the audience with standards and frames of reference. priming tells us whether something is good or bad, whether it is communicated effectively, etc. The media have primed the audience about what a news program looks like, what a credible person looks like, etc.

+ Framing

The concept of framing is related to the agenda-setting tradition but expands the research by focusing on the essence of the issues at hand rather than on a particular topic. The basis of framing theory is that the media focuses attention on certain events and then places them within a field of meaning. Framing is an important topic since it can have a big influence and therefore the concept of framing expanded to organizations as well.

The media draws the public attention to certain topics, it decides where people think about, the journalists select the topics. The way in which the news is brought, the frame in which the news is presented, is also a choice made by journalists. Thus, a frame refers to the way media and media gatekeepers organize and present the events and issues they cover, and the way audiences interpret what they are provided. Frames influence the perception of the news of the audience, this form of agenda-setting not only tells what to think about, but also how to think about it.

+ Cultivation Theory

Cultivation theory (sometimes referred to as the cultivation hypothesis or cultivation analysis) was an approach developed by Professor George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania. He began the 'Cultural Indicators' research project in the mid-1960s, to study whether and how watching television may influence viewers' ideas of what the everyday world is like. Cultivation theorists argue that television has long-term effects which are small, gradual, indirect but cumulative and significant. What about social media?

Cultivation theory in its most basic form, suggests that television is responsible for shaping, or 'cultivating' viewers' conceptions of social reality. Cultivation theorists distinguish between 'first order' effects (general beliefs about the everyday world, such as about the prevalence of violence) and 'second order' effects (specific attitudes, such as to law and order or to personal safety). There is also a distinction between two groups of television viewers: the heavy viewers and the light viewers. People who watch a lot of television are likely to be more influenced by the ways in which the world is framed by television programs than are individuals who watch less, especially regarding topics of which the viewer has little first-hand experience.

+ Social Exchange Theory

Given that all social media are dependent on users providing content, an understanding of the motives of why individuals participate appears fundamental. Social exchange theory originated from sociology studies exploring exchange between individuals or small groups . The theory mainly uses cost-benefit framework and comparison of alternatives to explain how human beings communicate with each other, how they form relationships and bonds, and how communities are formed through communication exchanges (Homans 1958). The theory states that individuals engage in behaviors they find rewarding and avoid behaviors that have too high a cost. In other words, all social behavior is based on each actor's subjective assessment of the cost-benefit of contributing to a social exchange. Hence, the reasons why people engage in a social exchange have been posited as a) an expected gain in reputation and influence on others; b) an anticipated reciprocity on the part of others; c) altruism; and d) direct reward.

+ Spiral of Silence

The spiral of silence theory, which states that those who hold a minority opinion silence themselves to prevent social isolation, explains the role of mass media in the formation and maintenance of dominant opinions. As minority opinions are silenced, the illusion of consensus grows, and so does social pressure to adopt the dominant position. This theory is often used to explain the interaction between media and public opinion. According to the spiral of silence theory, if the media propagates a particular opinion, then that opinion will effectively silence opposing opinions through an illusion of consensus.

Practical tasks

Many of the theories presented in this section were developed many years ago. Identify how each of them can be used today. Do you think these theories are relevant for the media of today? Why do you think so?

Communication Origami Game

This exercise helps people understand that everyone receives and interprets things differently, even if they get the same information. It consists of the following steps:

- Give one sheet of A4 paper to each participant.
- Tell them to keep their eyes and mouths closed as they will follow instructions; they will not be allowed to look at the paper or ask any questions.
- Give them step-by-step instructions on how to fold their piece of paper into the shape of an origami of your choice.
- After they created an origami, ask everyone to open their eyes and compare their origami pieces with the intended one.

You will probably find that each piece is more or less different! To start discussion, ask the following questions:

- Each piece of origami looks different even though everyone got the same instructions. What does it mean?
- Do you think the results would have been better if you kept your eyes open or were allowed to ask questions?

Practical examples

Videos

- Cultivation Theory - Media Theories:
  https://www.youtube.com/watch?v=07xlZDLQi9A
- Intro to Communication Theory:
  https://www.youtube.com/watch?v=0U4VVTKnZAI
- What is communication theory? What does communication theory mean?
  https://www.youtube.com/watch?v=b8bhDrig7-Y
- Communication Theories Overview:
  https://www.youtube.com/watch?v=v1xEmIG0-so
- Social Exchange Theory:
  https://www.youtube.com/watch?v=Hf5-OX-4huc

Do's and Don'ts

Do's	Don'ts
Pay attention to the meaning.	Take conversations one way.
Understand the words & the concept.	Receive unchecked information.
Share information.	Consider public opinion necessary as your opinion.
Ask questions.	Believe that what is shown as common opinion is always universal.
Be open for two-side communication.	Be a passive receiver of news.

SUMMARY

In this chapter, we made a brief overview of basic communication theories in relation to mass media that helps you understand how they work and what is their influence. Having a better understanding, will help you to interpret their messages, be critical and use media properly.

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RIGHTS AND LIMITS IN THE ONLINE SPACE – FREEDOM OF SPEECH, COPYRIGHT, GDPR

Written by: Dilyana Kutsarova

Introduction

Since the dawn of time each community lives according to some written or unwritten rules, which evolve through time and adjust to new phenomena in society. The end of the 20th century was marked with the establishment of a global network – the Internet, which was a game changer for all generations ahead. It created a virtual environment, which has no physical borders and no jurisdiction, but where people connect with each other on a worldwide basis. It changed the rules of sharing opinions, ideas, data and content, which affected the traditional law paradigms.

The latter challenged the legal community, international organizations and country authorities to create new legal norms to respond to the new phenomenon. Nowadays, experts work for the creation of legal instruments, recommendations and strategic documents to regulate cyberspace on an international basis. That includes the elaboration of a list of rights and principles that should be respected in the online space on international level. Such principles are developed by the Internet Governance Forum and the Council of Europe . From these documents we can recognize the right to freedom of speech, right to data protection, and the protection of intellectual property – copyright.

Theory

As the rights and limits in the online space is an extremely vast topic, we will focus the content of this chapter, as much as possible, on particular situations that are common for the digital youth work and which interrelate to some of the most fundamental rights and their limits in the online space, such as the freedom of speech, copyright and data protection.

Which are the fundamental rights that should be respected by digital youth workers in the online space?

Freedom of speech

Freedom of speech or also known as freedom of expression is one of the fundamental human rights enshrined in both the European Charter of Fundamental Rights and European convention of Human Rights . Both legal acts define that this right „ shall include freedom to hold opinions and to receive and impart information and ideas without interference by public authority and regardless of frontiers" . According to the Guide on the human rights for internet users, developed by the Council of Europe, the execution of this right in an online environment includes:

"1. you have the freedom to express yourself online and to access information and the opinions and expressions of others. This includes political speech, views on religion, opinions and expressions that are favourably received or regarded as inoffensive, but also those that may offend, shock or disturb others. You should have due regard to the reputation or rights of others, including their right to privacy;

2. restrictions may apply to expressions which incite discrimination, hatred or violence. These restrictions must be lawful, narrowly tailored and executed with court oversight;

3. you are free to create, re-use and distribute content respecting the right to protection of intellectual property, including copyright;

.....

6. you may choose not to disclose your identity online, for instance by using a pseudonym. However, you should be aware that measures can be taken, by national authorities, which might lead to your identity being revealed."

Freedom of speech is one of the most important rights to democratic societies, which comes to guarantee that everyone has the right to his/her own opinion and has the right to express it. It is considered to be rooted in values, such as human liberty, freedom of choice, and the value of and respect for diversity.

The freedom of expression, however, is not an absolute right. The limitations on this right can be prescribed by law, as long as they „are necessary in a democratic society, in the interests of national security, territorial integrity or public safety, for the prevention of disorder or crime, for the protection of health or morals, for the protection of the reputation or rights of others, for preventing the disclosure of information received in confidence, or for maintaining the authority and impartiality of the judiciary." Article 10 of ECHR introduces the common criteria upon which countries may introduce limitations to the freedom of expression. In this relation, when such limitations are crossed, we might speak of hate speech. Hate speech turns into an illegal form of exercising the right of freedom of expression, as it may lead to infringing the rights of others.

There is no unified definition of hate speech, neither the European case law has established such. Its scope may refer "to a broad spectrum of extremely negative discourse stretching from hatred and incitement to hatred; to abusive expression and vilification; and arguably also to extreme forms of prejudice and bias."

Recognizing hate speech is a challenge that youth workers need to be aware of, as their work involves activities that mainly aim to connect people, foster the communication between them in a spirt of collaboration and tolerance. The internet added another medium for communication, which changed the potential of distributing hate speech globally, forming the online hate speech phenomenon.

Online hate speech poses even further challenges to youth work – youth workers may create new environments where online hate speech may emerge, such as forums, online platforms. In such cases youth workers may be put into a position where they need to step in as an arbitrary and decide on the appropriateness of shared content – i.e. to self-regulate how to respond to hate speech. This is the approach, employed in the recent years by the big social media such as Facebook, YouTube, which has established their own definitions of hate speech and has introduced rules for taking down content that they find inappropriate.

Copyright

Copyright is one of the most popular legal issues you can encounter in your daily work as youth worker. You develop presentations, promotional materials, work on research projects, prepare teaching materials etc., which may involve the usage of other's work. Therefore, you must always be sure that you use others' work in a lawful way.

Copyright comes to protect the intellectual work of their creators. According to the definition provided by the World Intellectual Property Organisation, copyright "is a legal term used to describe the rights that creators have over their literary and artistic works. Works covered by copyright range from books, music, paintings, sculpture, and films, to computer programs, databases, advertisements, maps, and technical drawings."

In general, the copyright protection exists from the moment of the work's creation, without the necessity of registration or any other legal recognition. According to the Berne Convention the copyright over a work combines a certain set of moral and economic rights. The author is the one who determines how and whether his/her work will be used by others, which usually happens through licensing.
You can lawfully use someone else's work in the following cases:
- Because the term of protection has expired.
- Because you have a license or the explicit consent of the author.
- Because you meet the criteria of free use.

The first case is one of the most complicated to be observed without professional help – the term depends on the type of work and it is related to the author's death and/or the publication of the work. Therefore, if you want to use something, you either need to check under what type of license it is published or to check if you fit into the conditions for free use.

Licensing

Licensing is the main tool for granting permission on the usage of a work. There are different types of licensing agreements (including commercial license does not grant the general public to use the work), with different conditions and permits. For the youth work, the most important are the open licenses, which give the permission to anyone to use the work freely (at no cost), but by following the conditions under the license. The most popular open licenses are the Creative Commons, which may allow for a vast range of creative activity to be performed on the original work. They have developed 6 types of licenses , which contain different provisions. For instance, the license that allows for maximum dissemination and use is the Attribution 4.0 International (CC BY 4.0), which lets others to share and adapt the creator's work, even commercially, as long as they credit the author for the original creation .

Open educational resources are educational materials that are published under open license. According to UNESCO's definition, "are teaching, learning and research materials in any medium – digital or otherwise – that reside in the public domain or have been released under an open license that permits no-cost access, use, adaptation and redistribution by others with no or limited restrictions." Usually the limited restrictions are related to the purposes of usage – namely it cannot be commercial.

Free use

The Berne Convention in particular article 10 introduced the free uses of works. According to this article you can make quotations from a work that is publicly available as long as this is compatible with the fair practice . When you make quotations you need to mention the source and the name of the author. This article also allows for utilisation of literary or artistic work for teaching purposes. Again the limit here is fair practice. As fair practice is very subjective notion, a study of the World Intellectual Property Rights organisation gives a reference point about „fair": it should be interpreted as „whether it conflicts with a normal exploitation of the work and unreasonably prejudices the legitimate interests of the author" .

Copyright on social media

In the light of the above mentioned it is good to point out that sharing platforms like social media, YouTube for instance, have their own policies on how you and they can use the content, uploaded on the platforms. Be aware that you always give rights to those social media over the content that you share due to your consent to their Terms of Use. When you upload a video on YouTube you can choose from two options to publish your video – under the Standard YouTube license or under Creative Commons. You can search for videos that are published under Creative Commons, which means that you can incorporate such videos in your own video, by following the license conditions.

Data protection

Data protection is one of the most discussed topics in the recent years, due to the increased level of protection that the General Data Protection Regulation (GDPR) introduced in 2018. One can really drown in the numerous rules which it introduces that makes it hard to be applied correctly by people without professional background in this sphere.

When it comes to data protection and its application in the youth work especially online, youth workers should know the following key aspects of the Regulation, that will help them comply with it:

- Know and recognise what personal data is
- the principles of data processing
- the legal grounds for processing personal data.

It is important to remember that GDPR does not forbid you from processing personal data but requires you to do it in a legally compliant manner. So, do not be afraid to process personal data!

What is personal data?

Personal data – personal data is any information that directly or indirectly may lead to the identification of a person. In some cases, it is clear what personal data is, such as name, email, signature. The difficult part comes with the information that indirectly can lead to the identification of a person. This information is harder to be recognized as personal data – for instance such information is the pseudonym – many think that this is not personal data, but this is not true, as the pseudonym does not guarantee the anonymity of the person.

Any information that can be related to an identified or identifiable person can be regarded as personal data. For instance, you prepare a participant list with fields that require the position and the workplace of a person – this information is also personal data, as it may lead to the identification of a person (imagine the person does not fill in his/her name, but says that he/she is the president of Facebook – you will easily identify this person). The handwriting can also lead to the identification of a person – maybe not directly, but by adding additional information to it.

As the essence of the youth work is to interact with people, the processing of personal data is inevitable. When you organise an event you will collect most probably information through participant list, you may take photos of the participants, you may stream or record part of it, you may collect the opinions of the participants; when you develop a platform/website with a registration function you will collect at least the email of a person; you can conduct a survey or interviews, asking for their name, age, occupation etc. All of these are personal data and it is important to recognise it in order to fulfil your obligations under the Regulation such as – drafting a privacy policy, where you need to list the personal data that you process, providing information to the data subjects in relation to the execution of their rights, protecting these data.

Special categories of data. This personal data includes data revealing racial or ethnic origin, political opinions, religious or philosophical beliefs, or trade union membership, and the processing of genetic data, biometric data for the purpose of uniquely identifying a natural person, data concerning health or data concerning a natural person's sex life or sexual orientation. The processing of such data is prohibited on a general basis with few exceptions. We recommend you to process such data only if you have obtained the explicit consent of the data subject! This would always be the case when your target groups are vulnerable people, and you need information related to this vulnerability.

The principles of data processing

The most important thing to know in order to process personal data correctly are the principles of data processing. These principles outline/give a reference point of what the limits are. The principles are regulated in article 5 GDPR.

Lawfulness, fairness and transparency – this mean that you always should have a legal ground for the processing and you should do it in a transparent manner in relation to the data subject (he/she should know what data you process about them and why – normally it happens through your privacy policy)

Purpose limitation – this principle is essential, as it will guide you and help you respect the rest of the principles. This principle requires that you collect personal data for only specific, explicit and legitimate purposes and you do not further process this information in a manner that is not compatible with those purposes.

Example: Imagine you organise an event, where all participants need to fill in a participant list. You gather the emails of the participants, as you have stated that you will send them the materials of the event (the purpose to collect the emails is to send the materials of the event). However, after the event is completed you decide to keep a mailing list of all these emails in order to promote other events of your organisation. The latter would not be a compatible further processing, as you go beyond the explicit specific purpose that you have collected the information in the first place. You have not informed the participants that you want to use these data for such purposes (promotional campaign) when they agree to provide you with this information.
You should always identify your purposes as they also need to be listed in the privacy policy/information notes.

Data minimisation – the minimum is the limit. This principle states that processing should be "adequate, relevant and limited to what is necessary in relation to the purposes for which they (personal date) are processed" .

This principle is related to the question: what type information is essential for me in order to fulfil my task? For instance, you put a section in your participant list, where you ask people to provide their cell phone number. How would you justify the necessity of asking for this information? Is it related to the purpose of the processing? If you cannot answer those questions, then it will clearly mean that the information is excessive and not related to the purposes of the processing. In such cases, you should restrain from collecting such data, as this processing will not be lawful.

When you define the scope of information that you need, you should carefully examine the purpose of the activity you are about to conduct. For instance, you need to organise an event under some project. In the description of the project you have set some indicators – e.g. that you will reach out to a certain number of young people in the age group of 20-25. In order to measure this indicator, you need to collect data about the age of the participants. In this case, asking about the age will not be excessive, since you have a legitimate purpose (you need to measure the indicator and fulfil your obligations under the project, according to its description). However, if you do not have such obligation and it is not essential for the conduct of the event, then collecting this information will be excessive and thus not lawful.

Accuracy – accurate and, where necessary, kept up to date; every reasonable step must be taken to ensure that personal data that are inaccurate, having regard to the purposes for which they are processed, are erased or rectified without delay.

Storage limitation – you should keep the information "in a form which permits identification of data subjects for no longer than is necessary for the purposes for which the personal data are processed".

The general rule that this principle introduces is that if you do not need the data anymore, then you should anonymise it or delete it. However, keep in mind that you may have some obligation to store the data for some period of time. Let's take for example the participant list. You may have the obligation to present it to the funding authority of your project. In this case you are obliged to store this data in accordance with the provisions of your grant agreement and/or the instructions of the funding authority. But if you fund your own event and you collect a participant list only for the purpose to send information to the participants after the event, you need to destroy this data, once you have sent the information to the participants (you have fulfilled the purposes for which the data is collected).

Integrity and confidentiality – data must be "processed in a manner that ensures appropriate security of the personal data, including protection against unauthorised or unlawful processing and against accidental loss, destruction or damage, using appropriate technical or organisational measures".

This principle is especially relevant when you plan to develop your own platform, where you will collect information on users. Then you need to ensure that you have applied appropriate measures – for instance encryption, access control of admins (who sees what).

| Lawfulness, fairness and transparency |
| Purpose limitation |
| Data minimization |
| Accuracy |
| Storage limitation |
| Integrity and confidentiality |

What are the legal grounds for processing?

The legal grounds for processing personal data are regulated in article 6 GDPR. There are 6 legal grounds, but the most relatable to the youth work are as follows:

- the consent of the data subject – this is the most popular legal ground and usually considered by many as the only way to process personal data legally. In the youth work for most of the cases this might be true – for instance you should always ask people for their consent to take photos of them, to upload pictures on your social media platforms; when you conduct interviews, when you record their answers, when you add them to your mailing/subscription list. However, you should keep in mind that when the processing is based on consent, the moment the data subject wants to withdraw its consent this means that the processing should be suspended, i.e. you should remove the email from the mailing list, blur the person who does not want to be on the pictures you have taken, anonymise the data etc. You should always be careful when asking for the consent of the data subject. It should be explicit and given for one or more specific purposes. This means that you cannot process the data of the data subject for purposes that are different from the one that you have stated when obtaining the consent – for instance you cannot add people's emails from the participant list to your mailing list, if you have not stated those purposes in the information you give.
- the legitimate interest of the data controller – this legal ground will always be applicable in cases, when you need to fulfil your obligation under a contract – let's say keeping the participants list of events in order to prove before the funding authority (with which you have a contract) that you have conducted the event or keeping documents, correspondence related to reimbursement of costs in order to prove that you have done the reimbursements.
- processing is necessary for the performance of a contract to which the data subject is party or in order to take steps at the request of the data subject prior to entering into a contract. The usage of your website is subject to a contract between you and the visitor (therefore we have terms of use, regulating this contract). People who attend your events enter into a contract with you.

What do you need to include in your privacy policy?

The privacy policy is a tool to provide information to the data subjects, which is listed in article 13 and 14 GDPR. The general information that you need to provide is:

- information about the controller – who is he and what are contact details and those of the data protection officer (if you have one)
- categories of personal data
- purposes and legal basis for the processing
- who has access to the data, in particular does any third party have access to it;
- storage period
- the rights of the data subject
- competent authority to file complaints

Practical tasks

Freedom of speech

Read several extractions from case law decisions on hate speech/freedom of expression in order to gain an idea how the court tries to strike a balance between the right and its limitations. For instance:

- Homophobic hate speech - Vejdeland and Others v. Sweden – p.10 https://www.echr.coe.int/documents/fs_hate_speech_eng.pdf
- Hate speech and the Internet - Delfi AS v. Estonia; Magyar Tartalomszolgáltatók Egyesülete and Index.hu Zrt v. Hungary - p.17-18; https://www.echr.coe.int/documents/fs_hate_speech_eng.pdf

Check out the biggest database related to hate speech - https://hatebase.org/about

What cases, related to the freedom of speech, can you encounter during your youth work?

You should always think of this right and its application whenever you:

- Plan to develop a website/platform, where people might comment, communicate with each other – you should ask yourself whether you have introduced some discriminatory rules on your platform related to the freedom of speech.
- Plan to develop a registration feature on your website/platform/application – have you ensured that people may use pseudonyms?
- Organise online meetings/webinars – how do you ensure that everyone has equal right and opportunities to express themselves during the meeting?
- Organise an online competition including through pictures, essays – do you publish the results? What criteria do you introduce?
- Organise a survey and/or evaluation feature on your platforms – do you publish the results, who sees the answers?

Copyright

1. Go to the Creative Commons webpage and go through one of the licenses. See what it provides and what the terms are.
2. Use the search option on Google to find free images - go to the search tools and select the usage rights.
3. Use the search filter on YouTube to find videos, published under Creative Commons licenses.
4. Go to a website of an online media and check their terms of use - in particular read the section about intellectual property rights.

Data protection

Try to create a privacy policy (notice) for an event. Then compare it to privacy policies existing on the Internet.

Always think of data protection when you:

- Organise and conduct events – including when you organise logistical issues, such as purchasing flight tickets, reimbursing expenses, taking pictures
- Conduct interviews and surveys
- Create online networking platforms.

Practical examples

Copyright

Read several extractions from case law decisions on hate speech/freedom of expression in order to gain an idea how the court tries to strike a balance between the right and its limitations. For instance:

- What is Creative Commons:

  https://www.youtube.com/watch?v=dPZTh2NKTm4&ab_channel=Wikimedia-Foundation

- Introduction to Creative Commons:

  https://www.youtube.com/watch?v=xNSBUso97Bo&ab_channel=18amrc

- Read how to use Creative Commons:

  https://wiki.creativecommons.org/wiki/Marking_your_work_with_a_CC_license

Do's and Don'ts

Do's	Don'ts
Copyright	
Check the access rights on images through the Google search options.	Use any picture, video, music (in your presentations, research, etc.) that you find on the Internet without checking the copyrights on it.
Use authorized websites to download free content, such as Pixabay, Flickr, Freepik.	Screenshot or download images from websites that are not meant to download free content.
Check the copyright on the YouTube videos that you want to use.	Use torrents or dark space channels to acquire digital content.
Citate any resource, found on the internet – regardless it is a book, article, or other website content, when you use it for purposes other than your personal usage.	Copy paste content, without mentioning the source of information.
Ask for permission from the creator when you cannot decide if the media content is protected by copyright.	
Data Protection	
Ask for explicit permission before uploading pictures of other people on your website, platform etc.	Ask people for their name in polls and surveys, if you do not really need it.
Draft a cookie policy when you create a website.	Add users to your subscription list for newsletters / other website content on the basis of their registration on your website. Always have a separate subscription option.
Create a data protection policy for your website.	Make mandatory fields on information that is excessive – people must decide on their own to share it with you.
Explain the purposes of data processing – why you need certain data.	
If you have a subscription option, always provide an easy opt out for the users and guarantee that you have deleted their emails from the subscription list, when they ask for it.	
When you design a registration form for your website ask only for information that is mandatory for the usage of the services of the website – always ask yourself - Do I need this information or it is just good to have it?	

Do's	Don'ts
Freedom of speech	
Be sure that your platform/website has options to delete content, provided by external users.	Remove content off your website, without having concrete rules on how you shall handle offensive content.
Regularly check for any harmful/offensive content that users may upload on your websites/platform – comments, images.	Receive unchecked information.
Delete any harmful content that may be uploaded on your website/platform.	Consider public opinion necessary as your opinion.
Establish sanctions for those who do not follow your rules – delete their comments, profiles, etc.	Believe that what is shown as common opinion is always universal.

SUMMARY

Online space provides many opportunities to youth workers to excel their work – the possibility to create amusing digital content, which can be used in their daily work, the possibility of conducting activities that are normally associated with face-to-face interaction; to exchange knowledge and good practices on international level; to facilitate the communication between people from different countries. All these aspects are accompanied with legal issues, which may cause some challenges for youth workers, such as dealing with hate speech cases, while ensuring freedom of speech; legally using publicly available digital content to create new creative works; interacting with young people, while processing their personal data in a legal manner.

Hate speech – there is no one- size fits all solution to deciding what hate speech is. You need to be sure that the people you interact with have all opportunities to express themselves, while observing your rules for what you shall consider as hate speech.

Copyright – make sure that you use other's work under open license or according to the free use rules, before incorporating it in your own creative work.

Data Protection – before gathering data, think of what you really need from people. Pay attention if you work with children under 16 – you need the consent of the parents. Explain to people, why you need their data, before asking them to give it to you.

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HOW TO ENHANCE YOUTH WORK THROUGH FREE DIGITAL TOOLS: ONLINE MEETINGS AND WEBINARS

Written by: Ayşe Şen

Introduction

Today, the development of technology leads to more globalization of the world. The increasing globalism makes it easier for youth in different regions, even countries, to work together.

As we are all experiencing unfortunately, the whole world started working and studying from home due to the COVID-19 pandemic. With the new digital tools, youth have the opportunity to continue all their studies without interruption. Nowadays, everyone from large to small companies or individuals who communicate has started to benefit from online platforms. Thanks to these platforms, people have become more accessible and helped a little bit the negativity of the Covid-19 process. Young people were able to continue communicating with each other.

This chapter will help you understand which digital tools can enhance youth work, what are the advantages of using them. We will also give you some examples and explain the usage details for each one.

Theory

Intercultural communication (IC), which has been a hot issue for a considerable time, has gained importance recently, and is stressed in almost every international meeting as a call for global dialogue, respect, and tolerance. Additionally, improvements in technology, that is to say, the new artefacts of information and communication technology (ICT) such as smartphones, tablet computers, related software, etc., and the fact that the Internet has become significantly more widespread in the world, have created opportunities for people to become accustomed to different cultures and languages, and environments where people of various social, cultural, and educational levels meet, share information, and/or become involved in bilateral projects, activities, discussions, etc.

While this is encouraged and desired by the authorities that rule or govern cities or countries, there is also a risk that serious conflicts or even deliberate hatred for foreigners might appear and spread through the communities. This possibility cannot be ignored, and thus should be investigated in detail, so that the friendly call for global dialogue will not cultivate undesired results, or results that do not match or meet the purpose.

As Levent Uzun mentions in his article "Utilising technology for intercultural communication in virtual environments and the role of English", for global/cross cultural communication and joint collaborations digital tools gain much importance day by day.

An expert group working for European Union Work Plan for Youth for 2016-2018 emphasizes the importance of digital tools for cross cultural youth work.

Having considered existing competence frameworks for digital skills and for youth work the following communication competences have been identified to ensure youth workers have the skills and knowledge required to deliver digital youth work, being aware of the continually changing digital environment and the need to adapt content accordingly.

1. To know how young people communicate in digital environments and to adjust digital youth work activities to that
2. To be able to help young people to make informed choices about the appropriate digital tools with which to interact, collaborate and share with different target groups
3. To be able to help young people be aware of cultural and generational diversity in digital environments
4. To be able to support young people become active citizens in digital society
5. To know how to react to hate speech, cyber bullying and other unwanted behaviour online, and to encourage young people to do so
6. To be able to reflect on the youth worker's own digital identity in a youth work setting

In order to provide these digital sustainability and turn the age into an advantage, youth generation should be aware that the usage of online meeting tools as well as social media will pay the way for new collaborations opportunities and global visibility.

Let's look deeply at the digital tools which can be alternative for online meetings and webinars. While the majority of the world has adopted Zoom as their preferred video conferencing platform, there are countless other choices for youth that need to conduct online meetings. Here, we will share with you 6 different tools and their properties. Also, to help you explore your options, we share Young Entrepreneur Council members' feedback upon the online meeting softwares. Try out some of their recommendations to choose your new favorite meeting platform.

Zoom (The most famous one)

You can use features such as video conference up to 100 people, unlimited 1 to 1 meeting, unlimited number of meetings and online support. Using these features, you can plan your special meetings and participate in large-scale meetings. You can easily use it on mobile, web and desktop.

"What really helps us maximize our meeting time is the breakout room feature, where the meeting leader can create mini discussion rooms for a portion of the session, then call everyone back into the main meeting to share their insights and feedback." – Nathalie Lussier, AccessAlly

Microsoft Teams

You can use features such as unlimited chat and calling, video calling, team and personal file storage, real-time collaboration with Office in the application, which allows use of up to 10 people. You can easily use it on mobile, web and desktop.

"Microsoft Teams offers some unique and new features. Unlike some other tools, it lets you host audio, video and web conferences with almost anyone in the world. And unlike other software, there's no limit for the number of people who can join in a call. So it's easy to use, share files, and chat with your team safely and securely." – **Vikas Agrawal, Infobrandz**

Skype

For those who want to manage meetings, Skype offers calls up to 50 people free of charge. In addition to HD screen sharing, it also offers file sharing up to 300 MB. In addition to real-time messaging, there are also invite to text chat features.

"I, like most of the world, use Zoom for group calls, but I use Skype for one-on-one calls with screen sharing. For my clients, I subscribe to additional services on Skype. Recent security risks are part of the reason to use Skype. Skype has been around longer than Zoom, and the functionality and security of their video calls are better for me." – **Matthew Capala, Alphametic**

Google Meet (formerly Hangouts Meet)

Google Meet (formerly Hangouts Meet) is Google's video conferencing app that's available to everyone who has a Google account. An online meeting is easy to set up whether you're an individual getting together with a couple of friends or a small businessperson conducting a workshop online. You're allowed to have up to 100 participants and can be in the meeting for as long as 60 minutes.

"Google Hangouts has stood apart because it has responded well to the communication demands of COVID-19. For example, Google Hangouts Meet allows you to host large meetings for free, and it is very versatile for iOS or Android. Google has a speech-to-text feature that allows real-time captioning, which is great for people who are hearing-impaired. It also lets you use a wide range of emojis." – **Shu Saito, All Filters**

Join.me

Join.me is LogMeIn's software that enables group conversations quickly and easily. You can customize the search URL and send it to the participants. In addition to the screen sharing feature, 3 to 10 people can participate at the same time.

"Join.me is definitely a great option to test if you're looking for a meeting software for you and your team. It allows you to have custom URLs [and] share your screen within seconds, and it also has an integration with Slack, another excellent tool for business owners." – Kevin Leyes, Leyes Media & Team Leyes by Leyes Enterprises

Advantages and Disadvantages of Online Meetings Tools

The pattern of old, well-known business meetings, where all attendees sit around a table, is now beginning to change. The reality of today's business world is that employees no longer work in the same building, in the same city, or on the same continent. As a result, employees organize virtual meetings, and participants connect to each other through technology. Whichever rules apply to face-to-face meetings, largely the same rules apply to virtual meetings.

Advantages	Disadvantages
Communication ability	Decrease in personal contact
Easy access	Instability in connection
Time-saving	Chance for hacking
Cost-effectiveness	Potential for poor planning
Increased attendance	No feedbacks
Sharing information	No emotions

Practical tasks

Integrating online meetings can take some time to get everyone on board, but you'll soon learn the best time for meetings, how to increase attendance and interaction during sessions, and how to gather follow-up from meeting attendees.

An online meeting is one of the most valuable and effective types of virtual communication at your disposal. When you embrace virtual meeting strategies, you create an instant, reliable, and easy-to-use way for you, your team, and your customers to stay connected, with the right communications tools to build relationships and more effectively share information.

Practical examples

Below are examples of using the digital tools effectively:

Videos

- How to Run a Virtual Meeting [BEST PRACTICES]
  https://www.youtube.com/watch?v=NPVTLroz2Ck
- How to Use Zoom | Video Conferencing Tutorial for Beginners Online: https://www.youtube.com/watch?v=FnFSBjFvK2o
- How to Use Google Hangouts - Beginner's Guide
  https://www.youtube.com/watch?v=lfZ1Wyltxjo
- How to use Microsoft Teams
  https://www.youtube.com/watch?v=OxfukizkyCA
- How To Use join.me Tutorial
  https://www.youtube.com/watch?v=HtAMbM6KqUc

Do's and Don'ts

Do's	Don'ts
Have a specific plan and set subject headings. Your agenda should be clear before team meetings.	Ask your team to attend the meetings without an agenda or topic.
Be careful about focusing on the meeting, especially if it's video conferencing.	Allow your children, animals in the house to be viewed.
Use appropriate technology properly. If your computer hangs or freezes from time to time, turn it off and on before the call begins.	Keep everyone waiting during an online meeting. Take necessary precautions.
Pay attention to the background. Even if you are in the office, make sure your desk is tidy.	Attend the online meetings from your kitchen with dirty dishes hanging behind - you do not create a pleasant appearance.
Close other programs. If it is a conversation you attended on the computer, close programs such as Photoshop.	Let your meeting be interrupted by any reason. If you are connecting from a laptop or netbook, make sure you have enough charge.

SUMMARY

In this chapter, you will learn why people need to meet online and which online meeting tool is the best alternative for you. Especially after Covid-19 pandemic has arised all over the world, people started to use online tools for their everyday jobs and studies. Here, we try to choose the most convenient ones to provide you the success while you are using them. According to your needs and meeting scope, you will be able to find out a platform that will fit you the best and what to do and what to avoid while using them. Also, you will learn the advantages and disadvantages of the mentioned tools. So, you will be able to take necessary precautions before you start to direct your online meetings. Additionally, you will see the "Do's and Don'ts" during an online meeting which will give you the opportunity to manage the meetings and support the meeting attendees.

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MEDIA COMMUNICATION AND MAKING

Written by: Martin Maška & Denisa Karabová

Introduction

Nowadays it's increasingly important for youth workers and their organisations to have competences that enable them to present their activities and topics of focus in an interesting and engaging way. Those can be found in the field of media literacy, especially the part for producers of content, and media communication. Even though this topic is very broad, having an overview of the key aspects and links to various resources raises an awareness and helps open doors and dive into it more easily.

To fit into this context, the following text provides insights into how to create quality and appealing media (videos, podcasts, infographics) and multimedia pieces - so that they can be used as tools for non-formal training, promotion, and engagement with youth and public in general - and how to effectively communicate with journalists or media and present the activities, topics, or ideas to others. Lists of sub-topic specific tips, tricks, and recommendations are an integral part of this chapter to highlight what should be kept in mind.

Thanks to the tools available, it's also easier to engage the audience of media products and ultimately make people more interested in youth work activities and organisations. It can be done through interactive media, as described in this chapter, but also additional features, such as discussion fora, forms to make proposals and share ideas, or fields in which people can write their notes and publish them along the original piece.

Please pay attention to practical examples as they provide additional information and set of knowledge which cannot be included here due to limited space. Useful resources can be also found on the continuously updated DiGi YOUTH online platform (http://digi-youth.com).

Theory
Videos

They say a picture is worth a thousand words. In the case of a video, this storytelling potential is even bigger, as the authors have more tools and techniques to convey the information and meaning at their disposal. It's not necessary to make videos like a professional film-maker, but this field is a source of inspiration and pieces of advice which is useful for youth workers and organisations that want to present their activities and topics of focus in a creative and outstanding way.

Advice formulated by Alberto Cavalcanti, Brazilian-born director, producer, screenwriter, and art director of motion pictures in the mid-20th century, were summarised by Uruguayan literary critic Emir Rodríguez Monegal. The following points cover basic yet very important aspects of documentary film-making, and therefore they are relevant for production of representative videos as well:

1. Do not work on generalized topics. You can write an article about the postal service, but you have to make a film about a single letter.
2. Do not deviate from the principle, according to which there are three basic components of a film: social, poetic, and technical.
3. Do not neglect the script or rely on filming coincidence. When you have a script written, your film is completed; when you start shooting, you start again from the beginning.
4. Don't trust the commentary that it will tell your story; this must be done by the pictures and sound. Commentary is distracting - especially the groundless one.
5. Remember that each shot is part of a sequence and each sequence is part of the whole film; if it is not in the right place, even the most beautiful shot becomes worse than an absolutely ordinary shot.
6. Do not invent camera angles unless necessary; autotelic angles are disruptive and destroy emotional perception.
7. Do not misuse fast cut; the accelerated rhythm can be just as monotonous as the most spectacular slow rhythm.
8. Do not overuse music; if you do it, the audience will stop perceiving the music.
9. Excessive use of optical effects or their excessive complexity is not recommended. Use transitions and fade-outs as movie punctuation: these are your commas and dots.
10. Do not film too many detailed shots; keep them for climax. In a well-balanced film, they appear naturally; if there are many of them, they suffocate each other and lose all their meaning.
11. Do not hesitate to portray people and their relationships; human beings can be just as beautiful as other creatures, just as beautiful as machines or landscapes.
12. Do not tell your story indefinitely; the true subject must be told clearly and simply. Clarity and simplicity, however, does not exclude dramatization in any way.
13. Don't give up the opportunity to experiment; the documentary has gained its prestige thanks to experimentation. Without it, the documentary would lose its value, it would cease to exist.

Each film - and videos as well to some extent - is created three times. First, during pre-production, when the concept, storyline, and screenplay, among other documents, are written. When preparing for creation of a video about activity it's not necessary to have a full screenplay, but a general idea for a storyline is a need.

Second stage is a production. There it's important to have a quality camera and keep several important rules in mind (see Do's and Don'ts is the table below). Angle of the camera is a tool that can help convey additional meaning. If persons are filmed from a low angle, they appear higher and even arrogant. If persons are filmed from a high angle, they appear smaller, humble, or even humiliated. Breaking the 180-degree rule may cause a spatial disorientation: *"The rule states that the camera should stay on one side of an imaginary line between two characters so that each character always appears to be facing the same direction, regardless of where the camera is positioned. When you keep your camera on one side of this imaginary line, you preserve the left/right relationship of your characters and help the audience maintain a sense of visual consistency."* Also, when a character is leaving the frame for example on a left side, s/he should enter the following frame from the right side.

The last stage is editing. Order of pictures, scenes, and sequences can change perception of the whole story. Music can be used just as a background, but it can also provoke emotions, especially when it's well placed. It's also important to pay attention to sound: whether the person speaks loudly or quietly and presence of background noises can influence perception of the whole video. Special effects can be used to make the video more attractive, but can be counterproductive, if they have a bad quality or are inappropriate.
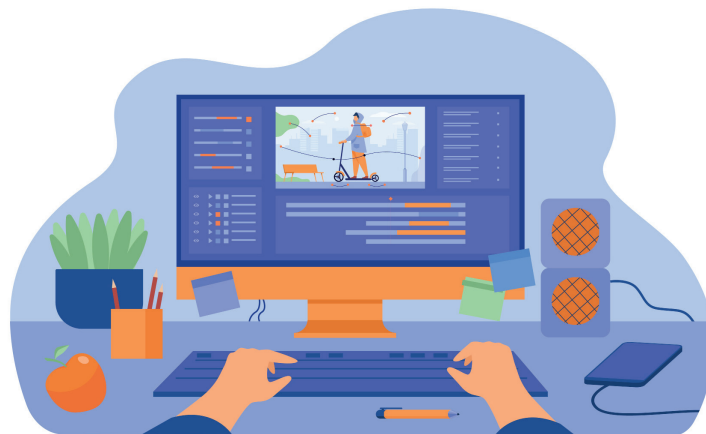
The most popular platform for publishing videos nowadays is YouTube, which is providing guidance to its users on how to create appealing and successful videos through its Creator Academy (https://creatoracademy.youtube.com/page/home). Though some lessons are focused on YouTube itself, many tips and tricks are relevant and useful generally.

There is a variety of websites that provide free or royalty-free materials that can be used in videos (specific licences may apply), for example freemusicarchive.org/, pixabay.com/, or pexels.com/videos/.

Do's	Don'ts
Pay attention to camera settings before filming - many aspects of video quality cannot be (easily) improved during editing.	Use too many transitions and wipes - less is more.
Ask participants of the event whether they are fine with being filmed.	Film against the source of light, unless it's for artistic purposes.
Ask participants/people featured in the video whether they are fine with the way they are portrayed.	Focus on a topic that is too broad, but represent it through the story of a character.
Pay attention to copyright and use any material only in accordance with the licences.	Forget that the video is made 3 times: during production stages and then again when it's interpreted by an audience.
Use subtitles - it may help the audience to not miss any information.	Be afraid of getting inspired by others - it won't undermine your creativity.

Multimedia presentations

Thanks to technological advancements, it's not complicated to create professional and appealing multimedia presentations, even for those who haven't any previous experience in this field. Simple speaking, multimedia is a combination of several types of media, typically text, photos, graphics, audio, and video, but also maps (StoryMaps) and social media. "Educational software that involves animations, sound, and text is called "multimedia software." CDs and DVDs are often considered to be "multimedia formats" since they can store a lot of data." For the same reason, it's possible to say the USB's can be also considered to be multimedia formats.

Added value of some multimedia is their bigger interactivity potential, depending on which media they combine. In general, interactive videos refers to techniques used to combine interaction and film or video. The purpose is to provide the audience with opportunities to influence the plot at each turning point (e.g. when the character takes a decision; in this case several footages of whole alternative storylines need to be produced), get additional information or materials (e.g. boxes with links or text appear when the video is played), or enjoy a gamified experience (for example quizzes can be made more visually appealing). You can find an overview of types of interactive videos on Wikipedia: https://en.wikipedia.org/wiki/Interactive_video#cite_note-4.

Similarly, interactive pictures and StoryMaps have multiple layers of information and are enriched with other kinds of content. StoryMaps are very useful when several local and connected stories are told, because StoryMap "does not work well for stories that need to jump around in the map." However, they can also be very well used to create multimedia presentations where maps and even 3D spatial models come in handy (like in this example: https://storymaps.arcgis.com/stories/4586c60dc91744cbae9967442f990468).

Do's	Don'ts
Use various media, combine them in a way that benefits the story.	Use certain types of multimedia just because you like them - choose those that fit the content and your goals the best.
Embed multimedia presentation on your website, if possible.	Be afraid of creating and interactive video - some formats are already easy to create but still engaging.
Hire external experts to help you create or refine multimedia presentation (if needed).	Use many special effects - less is more.
In the case of a StoryMap, use exact GPS coordinates.	Use unverified / suspicious platforms for creating and publishing.
Pay attention to copyright and use any material only in accordance with the licences.	Use the same type / style of the multimedia presentation all the time.

Podcasts

In recent years, podcasts have become a very popular type of media that we most often listen to through several music and podcast streaming services, the most well-known and most widely used of which are Spotify, Apple Podcasts or Google Podcasts. In most cases, it is an audio recording in mp3 format, while the content of podcasts is very diverse. Nowadays, each medium probably produces one or more regular podcasts focused on daily news, or interview shows with guests on specific topics (economics, history, foreign news, science and technology, ecology, cooking, etc.). But not only the media, but also organizations, institutions and individuals today produce their regular podcast shows focused on different topics. These can have an educational character, but many of them have been made for fun and relaxation. Young people, who are the main target group of youth workers, listen to podcasts the most, and their popularity is constantly increasing. This can be demonstrated by the growth of podcasts, with global podcast audiences increasing by an average of up to 20% per year, according to statistics. The popularity of podcasts is also evident in the total number of uploaded podcasts - Apple registered around 600,000 podcasts in total in 2018, compared to more than 1,750,000 uploaded till February 2021. There is a clear future in podcasts so why do not start your own podcast and move your youth work at a higher level that will allow you to reach and educate even more young people? How to do it? It is not a science and every one of you can do it, even the less technically skilled ones.

Basic procedure for creating a podcast

+ *Planning and choosing a topic, name and visual*

It is very important to devote proper time to preparation. As the competition in this area is constantly increasing and new podcast shows are added daily, you have to come to the market with something interesting and have a good idea. So your podcast should have some added value. Young people clearly like the combination of education and entertainment. So you have to think about the strategy and especially choose an interesting topic. From the beginning, try to narrow the topic as much as possible, you can expand later as you gain a larger audience. When you have a topic, don't forget to come up with a catchy title, which is sometimes the basis of success. However, the recommendation is - choose a name that is broader than your topic. An important aspect is also to create an interesting visual for your podcast.

+ *Pick a style*

Think about the style of your podcast - what will interest young people the most? Interviews with guests have been quite popular lately. Thus, you can invite other guests to each show in connection with the theme. Do you want to host the podcast yourself or choose a co-host? The second option makes it easier for you and more interesting for the listeners. Your conversation will sound natural, fun, you can both share your points on a topic. You can split your work on production, editing or promoting between the two of you. So how about combining both formats into one podcast? Moderate half of it with a colleague and in the other invite a guest - an expert on the topic.

+ *Necessary technical equipment*

More than having a special recording studio, it is more important to have a reliable microphone. Of course, it's better for the sound to record in some ideally sound-proof room- you can also easily make it yourself by gluing foam acoustic panels to a small room. If you do not have suitable recording space, there is a possibility in many cities in most cities to rent a recording studio.

+ *Recording and editing*

Choose the right and user-friendly editing software. At the beginning it is enough to find free versions – for example offered by Adobe Audition, which has several post-production options. For Mac owners, a popular pre-installed favorite GarageBand is available for free.

+ *Get a podcast host*

Hosting your podcast on your website can take up a lot of space. A suitable and not expensive alternative are various podcast hosting, of which you can currently find a large number. Just choose the one which you like the most!

Do's	Don'ts
Take the right time to prepare each episode, try to be funny, young people will appreciate it.	Ignore your audience. To succeed, it is essential to hear the opinion and feedback of your listeners - so create ideally an online space to chat with them.
Since the competition is relatively large nowadays, think carefully about how to make the best possible promo for your podcast.	Turn your podcast into an advertisement. It's very annoying to listen to commercials, especially when it's a podcast of an educational organization.
Choose a suitable length of the podcast - it is usually from 22 to 40 minutes, it all depends on the chosen style. However, try not to do an hour-long show, as you risk losing the audience's attention.	Read everything from the paper. If you are doing a solo show, you can't sound monotonous. Nothing is more boring than this.
Choose a suitable day to upload a new episode of the podcast - according to experts and statistics, Tuesday is the right day.	Turn away from the topic - this could have a negative impact on listeners. They may lose interest.
Try to follow the regularity and release a new episode once in a certain time.	Use specific jargon, because even if you have a narrow target group, you must always assume that other people are listening to you.

Infographics

In today's online era, when social media has become a daily part of our lives, content visualization is becoming more and more popular. As youth workers, we must be aware that young people spend a few hours a day on social media, especially on Instagram, and therefore education through online networks should become part of our daily youth work. But how to attract young people who are losing interest in the written text and pay more attention to a few seconds stories on Instagram or Facebook? One way is to visualize the information you want to pass on to young people through infographics. Infographics came on the market in 2012 and since then we have been recording their huge boom - they have gradually become a tool to educate, entertain and engage both in classrooms or business. You can share them on all social networks, either as a post or story, or as part of your presentations during workshops and lectures. How to produce such infographics? It may sound complicated to you, but even those of you who have no experience with the production of infographics can produce professional-looking infographics in a relatively short time. Here's how to do it!

+ *Identify your audience for the infographic and topic*
It's not just about the graphics that catch the eye, but the content must be interesting to the audience, so you need to think carefully about who exactly the information is for. Accordingly, you will then collect data and find a suitable way to visualize it so that it is understood correctly. For example, if you work with teenagers, they will probably need to visualize data whose meaning is more obvious than if you were creating an infographic for adult youth workers who are familiar with the topic anyway. Then pick an interesting topic worth sharing.

+ *Collect your relevant data and find a story*
Before you start collecting data and creating infographics, think about the story you want to tell. Then collect the relevant data that you get by picking in advance the point you are trying to prove. Tailor the questions that will help you to answer the main question. Then make either questionnaire to distribute among respondents or search on the answers on different browsers. Analyze the data and then organize it into a logical visualized story. The story should be connecting the data emotionally to human experiences.

+ *Choose your desired infographic template*
On the internet you will find a large number of already created templates for infographics, just choose the one that suits your story the most. When searching you will find several websites that provide infographics templates. Here are some of our tips: Canva, Venngage, Piktochart, easel.ly, Visme, Infogram, Vizualize.me, Snappa, Animaker, BeFunky, Biteable, Mind the Graph. You can use their free versions or pay for the extended ones.

+ *Customize your infographic*
Customize your graphics, come up with an interesting name, attach data, resize, play with colors and fonts to fit your identity, and finally add a resource footer and your logo.

Do's	Don'ts
Keep it as simple as possible and stick to the point.	Forget to add references to your data.
Tell an interesting story with your infographic.	Forget about colorblind people and try to pick the colors that won't make them any trouble to understand the message.
Think outside of the box and be catchy - not just about graphics itself, but pick also a catchy name.	Include every single detail you find interesting about the topic. You have to build a good story and pick just the most important aspects to visualize.
Try to make your message clear and believable – the proper data is crucial.	Suppose that everybody is familiar with your topic – make it easy to understand.
Use the right charts for visualization of your data.	Create the infographics about something that is obvious.

Communication with media

Catching attention of journalists is already halfway to successful media presentation of youth workers' and organisations' activities and topics of focus. The next step is having competences in good communication with journalists and media. It's important to note that they look at several aspects from a different perspective: usually don't have a lot of time to create a media piece, especially in news (tight deadlines), space (limited minutes or characters), tasks (in terms of daily content and general agenda), language (need to make sure that everyone understands the story), and verification (use the sources they already know).

Professionals from other fields, on the other hand, usually want to take more time to elaborate details of the presentation, include as much information as possible, aim at having their topic represented in media, often use words that are typical for their profession, and use more sources for verification of information.

Therefore it's useful to find a compromise for the sake of good cooperation with the media. Several general advices that come in handy are:
- offer relevant topic (in terms of location, time, or socio-political context);
- respect journalists and their viewpoints;
- don't say no to the interview requests;
- ask for authorization of an interview, but keep in mind that there is no legal obligation in this regard. Good relationship with the media is more important;
- respect the agreements;
- protect your interests, and privacy of yours and your colleagues or participants. If you cannot answer the question, explain why;
- be honest - don't lie, and if you cannot answer the question, explain why;
- be prepared and precise;
- never say "no comment";
- keep professional distance;
- use standard language (no slangs, sentences and phrases that don't respect grammar, or bad words).

There are various types of media that can be addressed and it's important to be prepared for communication with each of them. However, it's useful to pick up one and focus on communication with and through it. Press release is a document that is used in any case. There are also several tips on how to make it better:
- be concise - max. 2 pages;
- use practical examples;
- follow the inverted pyramid structure, where the information is presented in a descending order - from the most to the least important. Inverted pyramid also allows for SEO optimization. *"The inverted pyramid writing style ensures that the most relevant pieces of information and keywords will be in the first few sentences of your article, which will make it more likely that search engines will find and amplify your work."*

When there are many requests for information or interviews, it is useful to organise a press conference - short, comprehensible, providing enough materials. Organisers and speakers should have all information and be prepared for potential questions and disruptive conditions (attendees are for example loud, eating, interrupting, leaving and entering the room at any time).

During the press conference and interview, it's important to use appropriate emotions, but do not lose countenance, and to not say anything off record (with necessary exceptions).

Anyone can be in a situation when she or he will be asked to speak in front of a camera. In that case there is no need to panic. Being preparation, as always, focused, and relaxed is the key to success The following rules will also certainly help:

- don't look straight into the camera, but at some point next to the lens or, ideally, at the interviewer - keep eye contact;
- show your enthusiasm;
- pronounce all words clearly and properly;
- always check whether the camera is on or off;
- don't be afraid of silence - use it as creative part of the storytelling;
- pay attention to gestures and mimics - nonverbal communication has a bigger effect on recipients of information than a verbal one.

Theatre director Paul Bourne presents several pieces of advice on the website of British Council: https://www.britishcouncil.org/voices-magazine/how-engage-audience-camera.

A few insights into the topic from the viewpoint a journalist can be found on this webpage: https://www.lindau-nobel.org/blog-8-tips-on-how-to-communicate-with-the-media/.

Do's	Don'ts
Structure an article/press release according to the inverted pyramid structure.	Argue with journalists.
Ask for questions (at least framework) to be sent to you via email before an interview.	Be ashamed of not knowing the answer right away and saying "I will provide you with accurate information later".
Ask the journalist to send you an interview for authorisation before it's published.	Maintain close relations with journalists/media beyond professional boundaries.
Be prepared for various questions and disruptive conditions during a press conference.	Offer benefits to journalists in return for a positive coverage.
Have enough food and soft drinks for journalists during a press conference.	Use a negative style of communication / campaigning.

Pitching

Pitching, which is most often associated with the presentation of the business plan, for example for start-ups, also has its application in youth work. This term is linked to several activities – to pitch a good idea and then present it to colleagues, bosses, the evaluation committee, or donors. Just having a good idea is often not enough – it must be effectively communicated, so you must know how to sell it. The essence of pitching is to come up with an innovative catchy idea, for example for a business, media reportage, or project, and present it to the audience in the shortest possible time – usually in 1 up to 5 minutes. It's really little time, so you have to learn how to make the most of it and not just summarize everything crucial, but to be creative and gain the interest and attention of others. As a youth worker, you can use these skills, for example, when presenting a project idea in front of possible donors or partners. Pitching can also be understood as a presentation/dissemination of your project and its outputs at a conference or in front of the target group for which the project outputs were developed and you want them to start using them. Or if you have a great idea on a new project and before you write an application you can present your pitch in front of the target group during other activity to get feedback from them on how to make the project better. So as to conclude it, pitching is about getting the attention of investors, partners, the target group of projects, the boss etc. There are many ways to use pitching and now we will explain how to do it when pitching a project idea.

Pitching a project idea from the scratch

+ *Search more info about the topic that piques you*

At the beginning, you need to get an idea about a topic, which you will develop later and find out more about the issue. Search for some research and if needed and possible don't hesitate to ask an expert for advice and opinion.

+ *Identify the need*

Once you have a thoughtful idea, think about why it is unique and how this project would be beneficial for target groups or the whole society. You also need to know how you want to implement your ideas as effectively as possible. Always consider the needs of your audience and tailor your pitch to their intended interest within the topic.

+ *Be innovative*

You need to be clear about why your idea is innovative, how it is different from others and what kind of benefits it offers. Name the problem and show how it can be solved with your idea.

+ *Your draft must be clear*

Before presenting, have a well-thought-out overall concept, including goals that are supported by data. The idea must be clear and the whole concept of your pitch credible at first glance. It is ideal to demonstrate this with appropriately chosen infographics.

+ *Try to get as much feedback as possible*
  The basis of success is openness to criticism and opinion of others. So consult your idea with friends or colleagues before pitching.

+ *You need to know who your audience is*
  Firstly, you need to find out who your audience is and your presentation must be tailored, because after the presentation you want them to say: "tell me more about the project!"

+ *Find a way to remember you!*
  Sometimes you don't have more than one chance, so don't underestimate the preparation and make your short presentation creative catchy and, if appropriate, use a bit of humor as well.

Elevator pitches

This is a well-known method based on the idea of presenting your idea to someone during an elevator ride lasting usually about 30 seconds. So the point is to be brief and have a convincing speech during which you will be able to present yourself and your idea in 30 seconds. Simply it is about making an impression and getting the audience inspired in such a short time.

Do's	Don'ts
Keep information on slides to a minimum.	Forget to introduce yourself- tell who you are and what you are representing.
Your goal needs to remain as simple as possible.	Be too serious and frowning. Try to catch the audience's attention and be positive and smiling instead.
Always stick to the time limit you were given.	Take up your entire meeting time with your pitch, but leave some space for questions at the end.
Be confident – if you are nervous about speaking in public, train it at home in front of the mirror.	Be too pushy towards your audience.
Keep the presentation visual and engaging.	Give up if the things don't work at the first go. Make it better next time and be open to feedback.

Practical tasks

Video making

1. Shoot a short video with your smartphone or camera and edit it. As appropriate, use various transitions; add subtitles, lower-thirds, opening, closing credits, and music. Keep the copyright and various licences in mind.
2. Pick up your favourite film or video (e.g. advertisement) and analyse the visual storytelling methods. Focus on cuts, angles, lighting, colours, scene setting, and interconnections between picture and sound. What meanings the various features of the film/video convey?

Multimedia

1. Visit the website of the Northwestern University Knight Lab, which offers a free online tool to create a StoryMap (https://storymap.knightlab.com/). Try to use various media to make the StoryMap as interactive as possible and embed it on the website. Keep the copyright and various licences in mind.
2. Use any short video about your activities or the one that you created within these exercises, and make it interactive (e.g. add some questions, links, or documents) through the tool of your choice.

Podcasts

1. Based on the steps above, try to develop a plan for an interesting podcast that your organization could produce. Do a short market research, think about which topics from your agenda would be beneficial and at the same time you can cover them with interesting guests. Also, develop a promo plan to get the podcast to as many people as possible from your target audience.

Infographics

1. Try to make simple infographics based on the instructions provided in the chapter. You can try it in Canva which is pretty easy and user-friendly. Instructions on how to do it you can find here: https://themeisle.com/blog/how-to-create-an-infographic/.
2. Create a scratch a few story designs on the topics you cover in your educational activities with youth. These can be processed by you or your team into infographics later.

Communication with media

1. First, write a press release about your most recent activity - keep the inverted pyramid structure in mind - and identify media that are the most relevant. Then, send a finalised document to someone, for example your friend, who is not familiar with the activity and ask them to prepare a few questions, as if they were a journalist. At the end, simulate the video interview and check the footage. Would you be satisfied with the way you presented yourself and your activities?

Pitching

1. Make your elevator speech in 15 minutes! The intention is to sell your project idea to the president of the foundation during a 30-second elevator ride, and get him interested. The instructions available under the following link can be very helpful for you: https://www.themuse.com/advice/the-15minute-method-to-writing-an-unforgettable-elevator-speech.

2. Try to think of a project idea you think would be very beneficial for your target group. Create a short 3-5 minute presentation with a few slides and engaging graphics, in which you will present the main intentions of the project and convince an audience consisting of potential donors about the originality of your idea. Our tip: Create a nice presentation in Preza. Here is the link to the instructions on how to do it effectively: https://www.youtube.com/watch?v=vCkvy4Gvqw8.

Practical examples

Video making

- YouTube Creator Academy: https://creatoracademy.youtube.com/page/home
- Teachers Guide Series (YMI and AMPAS): https://www.oscars.org/education-grants/teachers-guide-series
- 7 ways to make your videos look more cinematic: https://www.youtube.com/watch?v=2RtyqTZW_vg
- 9 Cuts Every Video Editor Should Know - Filmmaking Tips: https://www.youtube.com/watch?v=Wv3Hmf2Dxlo
- What's So Great About Casablanca? Ask a Film Professor: https://www.youtube.com/watch?v=sC_kfwa5-kg

Multimedia

Interactive videos

- H5P - Interactive Video: https://h5p.org/interactive-video
- Wikipedia - types of interactive videos: https://en.wikipedia.org/wiki/Interactive_video#cite_note-4
- 8 Best Interactive Videos of All Time: https://www.wyzowl.com/best-interactive-videos/

StoryMaps

- Midwest Time Machine: https://publications.newberry.org/time-machine/
- Sounds of the Wild West: https://storymaps.arcgis.com/stories/42b1a6fe-6a524b578becd12c0bee4b4c
- Pancakes & Silver: https://storymaps.arcgis.com/stories/4586c60dc-91744cbae9967442f990468

Other

- Turn your static images into incredible interactive images quickly and easily: https://intercom.help/geniallysupport/en/articles/3542392-turn-your-static-images-into-incredible-interactive-images-quickly-and-easily
- 7 Ways to Enhance Your PowerPoint Presentation with Multimedia: https://www.bettercloud.com/monitor/the-academy/7-ways-to-enhance-your-powerpoint-presentation-with-multimedia/
- Prezi - presentations: https://prezi.com/l/free-multimedia-powerpoint-presentation-templates/
- 31 Creative Presentation Ideas to Delight Your Audience: https://www.youtube.com/watch?v=BuB7IhWZnJs

Podcasts

- How to Start a Podcast: Every Single Step for 2021: https://www.thepodcasthost.com/planning/how-to-start-a-podcast/
- 100 amazing podcasting tips from successful podcasters – TAP100: https://theaudacitytopodcast.com/tap100-100-amazing-podcasting-tips-from-successful-podcasters/
- Podcasting Tips for Beginners: A complete guide to setup your own Podcast: https://vidooly.com/blog/podcasting-tips-for-beginners/
- Podcast Guides: 31 of The Best Podcasting Resources: https://www.buzzsprout.com/blog/podcast-guides
- Best Free Podcast Courses for 2020: https://www.buzzsprout.com/blog/best-podcast-courses
- Online Podcasting Classes: https://www.skillshare.com/browse/podcasting
- Free Podcast Course by John Lee Dumas: https://www.youtube.com/playlist?list=PLPfAIya0oLhpHrqNIABulPyVbcvzFCFfm
- How To Launch a Podcast in 11 Steps (For Beginners): https://www.youtube.com/watch?v=gfsPgm0v7jk
- What to know before starting a podcast: https://www.youtube.com/watch?v=z-bfyb_Kp4SQ
- How to Start a Podcast 2020: Podcasting for Beginners: https://www.youtube.com/watch?v=NUmdoFDtpQg

Infographics

- The Ultimate Infographic Design Guide: 13 Tricks For Better Designs: https://venngage.com/blog/infographic-design/
- How To Make An Infographic From Your Poll And Survey Data In 4 Steps: https://venngage.com/blog/how-to-make-an-infographic-from-your-poll-and-survey-data-in-4-steps/
- Infographic Maker: How to Pick the Best Option: https://www.copypress.com/kb/infographics/infographic-maker-pick-best-option/

- Crash Course In Infographics: https://mariseminerio.files.wordpress.com/2018/04/infografica1.pdf
- Create Stunning Infographics to Share your Ideas: https://www.udemy.com/course/infographic/
- Online Infographics Classes: https://www.skillshare.com/browse/infographics
- How To Create Infographics (The Ultra-Simple & Easy Way): https://www.youtube.com/watch?v=nShmwzh879g
- How to Create an Infographic - Part 1: What Makes a Good Infographic?: https://www.youtube.com/watch?v=nLxQAa5Sras
- How to Make an Infographic in 5 Steps (Infographic design guide + examples): https://www.youtube.com/watch?v=uQXf_d5Mgjg
- The 9 Types of Infographics (Tips and examples): https://www.youtube.com/watch?v=tN8_85gKOTc

Communication with media

- How to communicate with journalists on LinkedIn: https://publicrelationssydney.com.au/how-to-communicate-with-journalists-on-linkedin/
- Making Data Meaningful. Part 3: A guide to communicating with the media: https://unece.org/DAM/stats/documents/writing/MDM_Part3_English.pdf

Pitching

- How To Pitch an Idea: https://scottberkun.com/essays/38-how-to-pitch-an-idea/
- The 7 Key Components of a Perfect Elevator Pitch (With Video): https://articles.bplans.com/the-7-key-components-of-a-perfect-elevator-pitch/
- Guide to Pitching: https://www.changemakers.com/guide
- Speaking in public: https://learndigital.withgoogle.com/digitalunlocked/course/public-speaking
- Making the pitch for youth engagement: https://static.globalinnovationexchange.org/s3fs-public/asset/document/Pitching%20Youth%20Engagement%20graphic%20For%20Print-Sept-19-17.pdf?hlvo7jvUtzT1kr1KglcGPevx9tkG51Zw
- How to start a pitch or presentation: https://www.youtube.com/watch?v=P2L-wuF7zn9c
- One-Minute Idea Pitches. One-Minute Idea Pitchers. TEDxBrisbane: https://www.youtube.com/watch?v=72RhRmPa3EI
- Sell Your Idea in 3 Minutes: Pitch Competition. 5 pitches: https://www.youtube.com/watch?v=ej6eXCQT2GM
- Speaking Up Without Freaking Out. Matt Abrahams. TEDxPaloAlto: https://www.youtube.com/watch?v=XIXvKKEQQJo

SUMMARY

Creating media pieces and communicating with journalists is neither core of youth work nor close to that, but having relevant competences helps youth workers and organisations to spread the word about their activities and topics of focus much more effectively, build their reputation, engage more young people and partners, and ultimately be successful. In addition to the Do's and Don'ts listed in this chapter, it's important to keep in mind and follow the following rules as well: think about potential impact of your work on the audience (social responsibility of media), don't use any technique or tool to manipulate the content, and use only materials of the same quality (e.g. video resolution or aspect ratio, unless it's on purpose) and verified information, because otherwise the quality of your media product would go down. Thanks to the tools available, it's also easier to engage the audience of your media products and ultimately make people more interested in your work.

Generally speaking, hiring external experts to help with a media production or communication brings an added value. They may provide you with good advice, guide you through the process, or able to add new visually appealing features in your multimedia.

Gaining competences in media making and communication is rather a long process, as it requires practice that makes it better. Hence the last recommendation in this chapter is to not keep the knowledge for yourself, but share it with your colleagues and empower them, so that they can help you or later follow up on your work.

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STORYTELLING IN DIGITAL YOUTH WORK

Written by: Raya Tsvetkova

Introduction

You probably have already used storytelling in your work with young people – as part of non-formal education activities, as bonding and team building, or even in everyday communication, when you wanted to share, show understanding and empathy, or convey some important messages.

Storytelling is as old as humankind, and has been instrumental in the way we construct our worlds, in the way we form into societies, in our shared memories, understanding and morale, as well as in our imagining of the future and collaboration on it. It is not only an important part of our lives – it often comes naturally, and interlinks with many other facets of great value to us. This is why we imagine that you already have used this as a tool in your work with young people – but in this chapter, we will delve in a little deeper, explore storytelling as a tool in youth work as well as specifically, in digital youth work. We will go through examples and provide you with some tips and tricks, with which you can improve your digital activities through the incorporation of storytelling!

Theory

What is storytelling anyway? Storytelling in youth work and in digital youth work

We talk about the art, tradition, history and feeling of storytelling and it feels natural because we have all grown up in societies of stories in many different forms. But defining storytelling for youth work may be helpful as giving clarity, ideas, and perhaps motivation for using it more vigorously and with more efficiency in activities with young people.

The following definition and characterization is combined from the published works of the National Storytelling Network, Nick Morgan, Berice Dudley, Tania de St Croix, and Vanessa Boris.

Storytelling is interactive in its core. Feedback goes in both directions and influences both teller and audience, as well as the story – as is it being told, or after. Since it is a tool, which is used for connection and understanding, often the process of storytelling is not as straightforward as imagining the one-directional telling and receiving of a story; rather, it is a process, affecting both sides and the subject they are discussing.

Storytelling uses not only language in words and sentences but can also include the surrounding atmosphere, body language, vocalizations, movements and overall mood and ambience. To increase its impact, storytelling may utilize more broad concepts as well – depending on the availability of information, the specific audience, the intended impact; culture, the background of the audience, potential prejudices, as well as language short-hand can be used to make the story more compelling, moving or influential.

Furthermore, storytelling has the potential, when used correctly, to address the needs of all different learners – visual, auditory, kinesthetic and auditory-visual. In this way, it can engage a whole audience fully, support their learning process, and make sure that the desired learning is done with more ease and is adapted to the needs of the learners, the audience. Of course, this also means that storytelling encourages better engagement and makes learning more accessible to all. Stories are easy to remember, as well as the data which stories transport. Psychologists such as Peg Neuhauser and Jerome Bruner have found out that information is retained with more accuracy and for longer when delivered as part of a story.

Storytelling has many forms, and could utilize many mediums and tools to connect teller and audience. The art of storytelling started off from the oral tradition, the passing down of stories between generations and tribes, and has evolved in many ways, not excluding the tools we use to convey what we want through the stories we tell. Nowadays, storytelling can be utilized through various digital tools freely and effectively, and we will be discussing that a little later on in the chapter.

Storytelling creates connections and understanding. It fosters sharing and active listening, and often evokes our empathy, creating consideration and goodwill towards people who are in vastly different situations than us. Conversationally, storytelling can also provoke sympathy for one's own struggles and problems, for example while examining the experiences of others in a similar situation and understanding that our reactions to ourselves are usually different than our reactions towards others. In this way, storytelling can create and channel the feeling of humanity, put at the forefront of a consciousness people's common goals and struggles, equality and equity, human rights, as well as culturally specific characteristics, which may include the feeling of community, connection and collective power. This could be a motivational, as well as an inspirational tool for young people and it is not a coincidence how often storytelling is used in humanitarian fields and for needs of unification, support and comradery. On a related note, stories of other people's situations, struggles and consequences of actions may act as a kind of simulation for the audience, making them question what they would do in that situation and pre-creating scenarios and solutions for potential similar issues that may arise in their life.
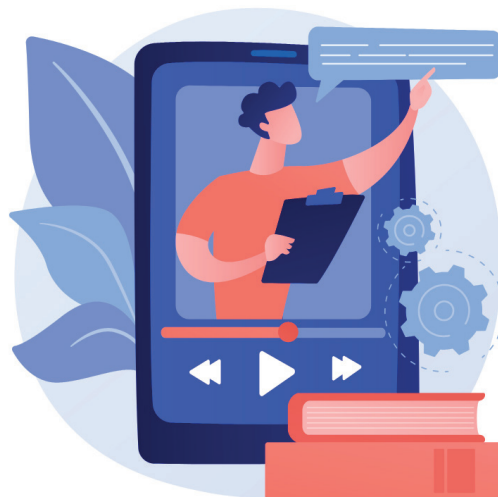
Not negligible is also the connection between the audience members which storytelling can create. The connection, which an audience feels with a story easily translates to connection with other audience members, with whom it is accessible and natural to discuss the story, the morals and information, the conclusions any audience member has drawn from what they received. The existence of "fandoms" around popular stories such as Harry Potter, Battlestar Galactica, Buffy the Vampire Slayer and many more, start from a discussion of the story and its plot and oftentimes moves on to be the ignitor of connection and relationships, as well as of discussions of a very different nature than the initiator was.

Storytelling has a goal. The teller of a story wants to convey a message, a truth, some information, knowledge, morale, wisdom, advice or experience. That goal may sometimes be enjoyment, fun, or the seeding of questions and thoughts of topics which philosophy grapples with in different ways. As discussed before, the goal could also be the creation of feeling of community and collective, or the provocation of empathy and understanding. Of course, stories often have more than one goal, more than one meaning, and even more of its benefits could be revealed through the process of feedback from the audience – what the audience has received or understood as a lesson, goal and substance. This is also why interactivity in storytelling can be extremely useful when used in youth work – asking the audience questions and understanding what they are receiving from the story could help steer the storyteller, as well as to enrich both the storyteller and story. Looking back and evaluation of the story as it is being received, and after, has tremendous benefits.

On a related note, storytelling itself supports reflection and the revealing and reinvigoration of tacit knowledge in the sphere in which it is utilized. This can be used for work with young people, or for collaboration, evaluation and accountability in teams with colleagues. Especially for the needs of non-formal education, storytelling can be used to question, unveil or solidify knowledge.

With all of this as an overview, it is easy to agree with the words of Berice Dudley: "Like happiness, storytelling means different things to different people." and definitions are often elusive – either too broad to be meaningful, or too narrow, excluding important elements and defining traits. Instead, to quickly summarize, you can see below the main characteristics of storytelling when it comes to its application in youth work:
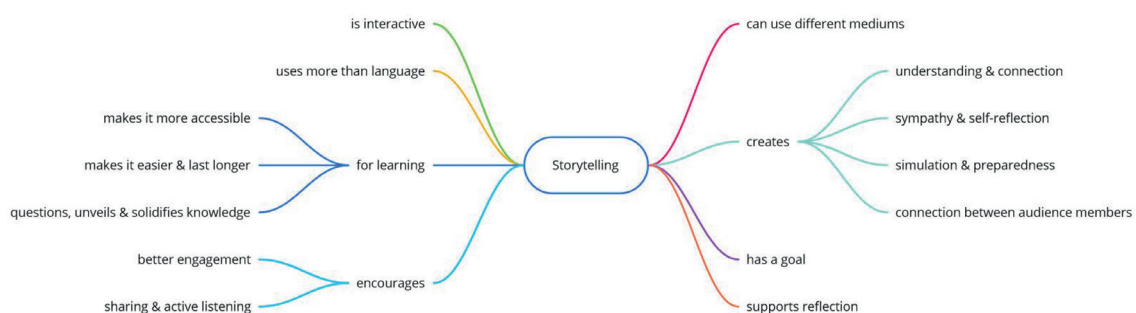
Using storytelling in youth work – online and offline

Now, with a clearer idea of what storytelling is and can be, we will examine some useful advice and examples on how storytelling can be implemented in youth work, both online and offline. You can consider this in two dimensions, as mentioned above – work with young people, and work with colleagues and other youth workers. Knowing your audience can – and should – alter your approach to any activity or exercise and you can definitely use it as an inspiration for your work imagining yourself as your target group. Most, if not all of the activities given as examples below, can be used with both target groups.

With young people, as well as with other youth workers, you can use storytelling as a tool to address any of its defining features, as seen in the mind map above. Storytelling can be used:
- as a starter to other activities: a source for understanding; encouraging meeting each other and getting to know each other better; motivator; introduction to the topic, among others;
- as the 'meat' of the activity: as we discussed, it is useful for deep-diving into topics, supports learning for all learners and encourages both listening and sharing;
- as a tool for reflection and feedback.

Based on your needs, you can find which part (or parts) storytelling is most useful for, and find the appropriate exercise. Below, you can find some suggestions from us, along with suggestions on how to digitize them for your purposes as inspiration. As a practicing exercise, feel free to use or adapt any of the following into your work, or share any other activities that you have used or you imagine, in the DiGi YOUTH Forum (https://digi-youth.com/#/en/forum)!

Introductory activities with storytelling

+ *Adjectives of my name: get to know each other and remember names of other participants*
This is a game many youth workers and facilitators are almost painfully aware of – introduce yourself with your name and give an adjective for every letter of your name. For example, for Maria:

MOTIVATED
ACTIVE
RADIANT
INDEPENDENT
ATTENTIVE

What you can add to this activity to make it more fun and include the element of storytelling, making the remembering of people and names even easier, is to ask for not only an adjective, but also either for a short story describing how the participant is one of those adjectives, or a sentence-length example of how that describes them for every of the adjectives. If there are too many participants and a limited amount of time, you can urge them to choose only one and give a sentence example after they list all of their adjectives.

For translating this activity online, consider switching platforms for a second and inviting participants to Canva (https://www.canva.com), where they can create a poster similar to the one on the side of this text, which they can share with the group while presenting. You can ease this process by preparing a template before the start of the activity but encouraging participants to modify and personalize theirs in the span of the activity. This can also be used as small printable memorabilia for remembering the seminar/activity/group etc.

+ *Living library: get into the spirit of sharing & working together*
Ask all participants to write down on a piece of paper a question, which would prompt a story from someone else. You can give as an example questions like "What's your favorite memory from elementary school?" or "Can you describe your life story in 1 minute?" (and you can also add these questions to the pile). Everyone in the group then gets one of the questions and space to share. You can organize this also as sharing in groups, dividing the participants depending on their number, but encourage them to get into the shoes of a storyteller and share something entertaining and true with the other participants.

You can use this activity both with a new and with an established group – either as a basic getting to know each other, or as a delving into the spirit of sharing. If you want this to be a prologue for a different topic, make the questions lean in that direction.

For adapting to the digital environment, you can prepare a room in the tool Gather Town (https://gather.town/) and create 'private spaces' with the questions as slips of paper. The participants will have a similar experience as they would offline.

+ *Three words: get into the spirit of the topic*
Get the group to brainstorm three words. These can be three unrelated concrete words (i.e. cactus, roller coaster, spaghetti) or three unrelated abstract words (i.e. bravery, fear, hope, awe). Ask the participants to tell a 2-minute story inspired by one of those three words, two or all of them, on the topic, which you have gathered to work on. There is no need to combine the words and it isn't important to necessarily mention the chosen word, but have it in the heart of the short story.

You can do this activity in a circle, in which the first three people say words and the fourth tells the story and so on continuously, or on the principle of volunteering.

To adapt this activity to online, you can use a brainstorming online such as www.Miro.com or www.popplet.com for the words, and have the discussion in the meeting tool you are using.

Storytelling as a main activity

+ *Dungeons and dragons or other role-playing games – communication, understanding, empathy, connection with others*
Dungeons & Dragons (or D&D) is the best-known tabletop role-playing game. It has been around since the early 1970s, though it has changed and evolved over time.

Dungeons & Dragons is about storytelling in worlds of swords and sorcery. Like games of make-believe, D&D is driven by imagination. It's about picturing a crumbling castle in a darkening forest and imagining how a fantasy adventurer might react to the challenges that scene presents. In this fantasy world, the possibilities are limitless.

There are many online resources, which can help you with setting up a D&D game, and this could be a great means for regular meetings, building relationships, developing imagination and empathy.

You can have the meetings traditionally offline, but if you want to have this activity online, you can use a meeting platform such as discord.com to have a free online space with channels, in which you can share and keep various game-related information, as well as for videoconferencing, screen-sharing, etc.

+ *Nouns from a hat – connection, team building, the art of storytelling*
Participants are invited to write nouns on a piece of paper. Proper nouns are acceptable. The stranger the noun, the more entertaining the storytelling will be. Once all of the nouns have been collected into a hat (or a different container), volunteers are found between the group and a scene begins between two participants.

About every 30 seconds or so, as they establish their storyline, the participants will reach a point in their dialogue when they are about to say an important noun. That's when they reach into the hat (or another container) and grab a different noun. The word is then incorporated into the scene, and the results can be wonderfully silly.

The leader of the activity can give the opening sentence, set the scene, or give a leading sentence to start the game off with (especially if the workshop is themed in a way, which could be addressed by the game).

To adapt this game to the digital environment, you can use a digital tool for putting the nouns in and remove them easily, such as Jamboard by Google.

+ *Photos as storytellers – media literacy, journalism, ethical consumption and creation, empathy, expression*

You can use this exercise as a full-day or even multiple-day seminar on the topic of creative expression, media literacy, self-expression etc. It is fully described on in the MIL Guidebook from DW Academy .

In it, participants, working alone or in groups, create a story through photographs, from storyboarding and brainstorming, through producing and editing and finally presenting their work. The topic could be adapted based on the needs, but the activity will promote and boost not only the topic-related learning goals, but will add with a very useful storytelling element.

The activity could easily be done also online, especially if you spread it out through time, giving participants more time either for contemplating, or collaboration. To collect materials and storyboard, you can use Jamboard or Padlet, and for editing, you can use free software Figma.

Feedback and reflection storytelling activities

+ *Guided visualization*

A guided visualization can stimulate participants' imagination and give way to some unexpected stories. This activity can show you how your participants perceive a certain topic, their attitudes about it, as well as their personal experience and dreams/hopes towards it.

Have your participants close their eyes and prompt them to imagine various things, people, trips, places, events.

"You find yourself in your favorite place. Look around. What do you see? Is it inside or outside?"

Feel free to include a variety of questions, asking about other senses, such as hearing or smelling. Adapt it for feedback and reflection by including the topic or the learning outcomes.

"You are in a white, empty room, and have all the materials you could want to make it your own. Imagine it well, look around and describe what are the things you want and do to make it the best room possible?" to provoke creativity, for example.

"You have at your disposal all the materials you might want or need. How do you present to someone in a one-page A4 poster the importance of feminism?" after a seminar on the topic of feminism.

After a few minutes of this visualization, set a timer for each person to share their story—30 to 60 seconds per person. Once the time is up, even if the speaker is in mid-sentence, the next person shares their story. You can also vary this activity but inviting the participants to work in teams and combine their stories, then share with the larger group.

To adapt to the online environment, you don't need much, since it is mostly a retrospective and speaking exercise.

+ *Share a story from your recent work*
Especially for working with colleagues and other youth workers, storytelling could be very useful as a reflection tool, as well as a tool for receiving feedback.

In Defense of Youth Work has been holding and developing storytelling seminars for youth workers, outlines of which are available on their websites.
The basic premise of the exercise is to facilitate sharing and experience-exchange through stories, starting from every participant presenting just a one-line description of their stories and slowly, fewer participants presenting longer and longer stories based on interest, and exploring the full story, its implications and importance. The analysis and discussion in the end are also an open space for sharing feedback and further reflection.

Online, you can also start with everyone sharing a one-liner of their story, and vote for the continuing elongating stories with a tool like www.sli.do.

+ *Short conversations around tables*
Place papers with questions for reflection around the space you're working in. You can use questions like "What did you like most today?", "How do you feel?", "What is one thing you wish of next time/tomorrow?", "What did you realize or learn today?". Encourage participants to stay at tables for a specific amount of time and then switch up randomly, going through all, having conversations with all other participants. You can finish this exercise with some overall reflection like asking participants to share thoughts on the process or what they were thinking of during sharing.

For adapting to the digital environment, you can prepare a room in the tool Gather Town (https://gather.town/) and create 'private spaces' with the questions as slips of paper. The participants will have a similar experience as they would offline.

Practical tasks

Storytell with friends and colleagues

Storytelling may sometimes sound intimidating, even with all the theory in hand. So this is our invitation to you - to begin, start in your most comfortable environment and practice with your friends and other youth workers. Explore one of the listed online or offline activities, know the ins and outs of it before leading the activity with young people. When you have a little practice already, invite youngsters to join your activity, sure of your abilities.

Make sure to do the activity aware of your own actions, how everything develops, as well as what could be tweaked or improved afterwards. Feel free to take notes during your 'practice run' and reflect on them, including any modifications needed for the activity itself.

Hold a storyteller cafe in Gather Town

Create your own cafe in Gather Town and invite either youngsters or your colleagues for some shared time. You can customize your space to feel even more 'yours', and keep it for more than one occasion.

You can either take the possibility of adding questions on papers on the tables in the application, or you can incorporate other activities - sharing with the group is easy and available with the 'spotlight' option if you want to have a sharing session, or you can come up with a new storytelling game as you go.

Keep your room for further activities!

Do's and Don'ts

Do's	Don'ts
Find ways to incorporate storytelling in all aspects of your work.	Force people into storytelling if they refuse.
Tell stories about people to be relatable.	Go into storytelling without a purpose or goal.
Consider your audience.	Scatter in stories, losing the main direction.
Ask people for their stories.	Let go of control or oversight.
Be interactive and use that as a benefit.	Keep strictly to a script if there is a need for change.
Incorporate storytelling in various activities in work with young people and youth workers.	Limit your or your participants' imagination on what storytelling can achieve.

SUMMARY

Using storytelling can enrich your work in many different ways, and can provide for your youngsters a fresh, engaging way to learn, connect, empathize or share and find understanding. Yet, even though we are all storytellers in different capacities, using storytelling still demands preparation, goals, ideas and control. Feel free to explore how storytelling can be used not only in direct activities, but also in your communication with target groups via social media, in promoting your message and finding support, as well as in trying out new options for the development of your organization and activities!

Storytelling can be empowering and creatively fulfilling, and starting from the exercises and examples provided in this chapter, you are fully equipped to take on the challenge!

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MEDIA TOOLS ALREADY USED IN YOUTH WORK AVAILABLE IN PARTNER COUNTRIES, EUROPE, AND ON AN INTERNATIONAL SCALE: GOOD PRACTICES

Written by: Pelin Atakan, Efthimia Staiou

This chapter is devoted to a collection of digital media tools that are used to facilitate and develop youth work. The shift to digital tools and environments in youth work was obvious, however it has become steeper as COVID-19 pandemic hit the world in early 2020. Youth workers and related NGOs were among the fastest ones to adapt to the restrictions and new conditions emerged due to the pandemic. On one hand, adaptation to changing conditions and environment is a struggle, on the other it triggers the development. Digital tools play a key role in both adaptation and development processes.

As organizations from Slovakia, Bulgaria, Greece and Turkey we have collected more than 200 good practices from our local regions and many other parts of the world. DiGi Youth online work hub, digi-youth.com (http://digi-youth.com/), contains all good practices as an easy-to-use list (https://digi-youth.com/#/en/practices-list) and a map (https://digi-youth.com/#/en/practices), where the best practices are marked with an orange pin that has a star in its centre.

In this chapter, among all good practices that are accessible through the DiGi Youth online work hub, 16 best practices of digital media tools are outlined. More details on the need/context, aim, and objectives; target groups; methodology and results; impact on participants/target groups/community/society of each best practice as well as notes on their unique features and recommendations for users regarding each best practice are exhibited in the following pages.

Video is a tool that allows the audiences to envision a whole story, idea or knowledge by appealing to both visual and audio perceptions at the same time. If you would like to take advantage of video's comprehensiveness in your youth work, creation of non-formal or formal trainings or media promotions, then take a glance at the following examples and get inspired:

- Digital Pathways for Youth across Europe for tips not only on video production but also on making multimedia presentations, podcasts and infographics;
- Online Living Library for a collection of videos of people who share their own experiences and a very solid tool to combat social biases;
- YMIClassroom.com for a library of online videos and games on STEM skills, health and safety, creativity, film literacy, etc.;
- Ovce.sk for a collection of 2D animation videos with the purpose of raising awareness of young children and teenagers about the risks associated with modern technologies and media; and Children on the Internet for a collection of not only videos but also games, articles, tests and tips for offline activities regarding ensuring the safety of children on the internet;
- Media Education for a database of not only videos but also films, projects, organisations, publications, surveys and courses on media literacy and media education;
- GMPLY for interactive video trainings;
- With BNT at school for innovative distance learning tools and techniques, and for a model of distance education for a nationwide audience, created by the joint effort of government, media and business in Bulgaria.

If all you need is an ICT tool box for improving your youth work, then take a glance at ICT4YOUTHWORK! This best practice exhibits good practices across Europe, with special attention to Sweden, Greece, Portugal and Romania.

When you want to update your network about your work or about the current trends and news in youth work, newsletters or podcasts are among the most useful digital media forms. Take a glance at:
- Youppi: Digital Youth Magazine by Pi Youth Association for an innovative design and ideas for an e-magazine, created by and for youth;
- Digital Pathways for Youth across Europe for tips on how to produce podcasts.

We believe that as one of the common topics in youth work, the engagement of youth in civic and democratic processes deserves special attention. Visit the project Youth Digital Participation Lab, a training course that was held on innovative digital tools that can be used for the engagement of youth in civic and democratic processes.

Outstanding skills in storytelling often guarantees attaining the objective of delivering the message regardless of the tool used. Good news: it is improvable! Take a glance at:
- Comp-Pass for guidelines and games for storytelling for youth workers and educators;
- ToDAY: Developing digitAl Youth work, a training course that was held on innovative practices in digital youth work where storytelling methods were utilized;
- Online Living Library for a collection of videos of people who share their own experiences in their own way of storytelling.

They say the best way to learn to swim is to jump into the water. Why not use this approach for digital youth work too? Simulation and gamification are two effective methods that put the audience in a situation close to the real world and encourage them to develop innovative and realistic solutions. Take a glance at:
- GameLab Education for a collection of simulations using artificial intelligence in different topics;
- Mobile Games in Youth Work for a set of mobile games about entrepreneurship, green skills, intercultural learning and how mobile games can be implemented in out-of-school training by the youth workers.

If you are imaging to create a community in which people produce, learn, socialize or even compete in online environments, we suggest you to review BAFTA Kids. A web based hub where 7-14 years old children are able to engage in the worlds of films, television and games, BAFTA Kids broadcasts audiovisual and animated content; organizes online Q&A sessions, online competitions, award ceremonies, and monthly events.

MEDIA-RELATED LEARNING OUTCOMES TO BE ACQUIRED BY YOUTH WORKERS

Written by: Martin Maška

Introduction

This chapter represents an overview of media literacy and media communication knowledge, skills, and abilities that you can acquire more easily as a reader of this Media manual or by using services provided by the DiGi YOUTH Work hub and Simulation game, or which can be provided to others by using all DiGi YOUTH resources to design and carry out innovative and interactive youth work activities. Its author also made a selection of Do's and Don'ts from the whole publication.

The following text shall also help you better reflect on learning outcomes and formulate them in documents such as Youthpass, Europass, other certificates, or CVs.

On a general level, youth workers, staff members of youth organisations, and others who are active in the youth field (youth training providers, youth work platforms, mentoring communities) will understand the benefits of digital youth work and be able to deliver it in a quality way - as innovative practice not only in sense of activities in the digital environment, but also use of digital media technology in an offline world; engage young people from different communities; use various concrete digital youth work tools, methodologies, methods related to media and media literacy to provide new competences to youth, better communicate, make the activities more interactive and engaging, promote their work; plan, design, and evaluate digital youth work; be more media and information literate and think critically; be prepared to various realistic situations that may occur in the digital youth work and solve potential issues smoothly; be more open to new outlooks on life, intercultural communication, and engagement of young people from different communities; engage more easily in international collaboration with others; and build community and maintain a diverse and inclusive youth network or youth project with a focus on media.

DiGi YOUTH resources are beneficial to young people directly as well. They will become familiar with what digital youth work can provide them, be prepared for various situations and challenges, be aware of how to interact with others in the digital world, be media literate and think critically, use media and storytelling for effective communication, and be creative.

Last but not least, DiGi YOUTH helps national and EU policy makers get an evidence base for promotion, multiplication, and mainstreaming of digital youth work, and an ongoing discussion on enhancing the digital environment for sustainable and inclusive youth organisations and successful engagement of young people. They shall also be more familiar with the needs for strategic financial investment in digital youth work: innovative methodologies, working time, infrastructure, and devices/technologies to be used. Now let's focus on each chapter of this Manual.

Learning outcomes divided by chapters

Introduction into media literacy and critical thinking

This chapter provides you with a knowledge of the concept of media literacy and five key areas that are at its core: 1) Principle of Non-Transparency, meaning that all media messages are "constructed", 2) Codes and Conventions, meaning that media messages are using a creative language with its own rules, 3) Audience Decoding, meaning that different people experience the same media message differently, 4) Content and Message, saying that media have embedded values and points of view, and reminding that 5) Motivation of majority of media is to gain profit and/or power. Second part of the chapter helps you gain the ability to understand and distinguish various forms of distorted information, such as misinformation, fake-news, disinformation, and malinformation. It highlights the fact that lots of things we read online, especially in social media feeds, may appear to be true, but often are not. The whole chapter ultimately fosters critical thinking about information and various media content.

Information verification, data literacy

This chapter naturally follows up on the previous one and provides you with knowledge and skills to find and verify information and data, and thus be able to work only with credible sources. You will become knowledgeable in the basic procedures and effective use of tools for verifying resources and data, including images and videos. Thus you will be able to take information and data only from trusted sources.

The chapter also presents more details about different types of misinformation. It will help you distinguish between trustworthy/professional and untrustworthy/misleading content. Ultimately, the knowledge contained in this chapter will help you develop critical thinking about data presented by media and other sources.

Basic communication theories

Familiarity with communication theories that will help you better understand how media spread their messages, what influences the media communication process, and what are several methods of information and content distortion, such as agenda setting, priming, or framing. All of this will make you be able to interpret media messages, be critical, and use the media and other sources of information properly and safely.

Rights and limits in the online space

First of all, you will become knowledgeable in the relevant legal framework – freedom of speech, right to data protection, and the protection of intellectual property (copyright, licensing, free use) and what rights and limits it means for digital youth work. You will be competent to comply with GDPR when collecting and processing personal data, for example being able to contribute to writing privacy policy or use of data documents, and with copyright when legally using digital content to create new works (making sure that you use other's work under applicable licenses).

You will also be able to better address hate speech cases (during activities or communication) and provide everyone with opportunities to interact and express themselves safely.

How to enhance youth work through free digital tools

Thanks to this chapter you will be more knowledgeable in digital tools that can enhance youth work activities and make it more accessible: what are the advantages and disadvantages of using various online communication and meeting tools and what to pay attention to. You will be able to easily evaluate your or participants' needs and then decide on which of these tools is the best alternative for you. As for the meetings, you will be able to take necessary precautions before you start, avoid common problems or mistakes, manage the meeting well, and support the attendees.

Media communication: how to create (multi)media that can be effectively used as tools for non-formal training tool, engagement with youth, and promotion of events, including tips

Content of this chapter, divided into several specific subtopics, will provide you with knowledge and skills to be able to create quality and appealing media (videos, podcasts, infographics) and multimedia pieces - so that they can be used as tools for non-formal training, promotion, and engagement with youth and public in general - and to effectively communicate with journalists or media and present the activities, topics, or ideas to others (speak on camera, pitch the ideas and activities). You will also gain knowledge of various tools that will make it easier for you to engage the audience of media products and ultimately make people more interested in youth work activities and organisations.

This chapter will also help you develop the ability to think about potential impact of your work on the participants and audience and prevent use of unverified information, manipulated content, and materials of bad quality.

Storytelling in the digital youth work

After reading this chapter, you will be knowledgeable of what storytelling is and how it can help you improve not only digital youth work activities, but also communication with target groups, and promote your messages or find support. Specifically, you will have the ability to choose the methods that are the most suitable for your online or offline activities and use them effectively. Using storytelling in youth work, you will also be able to provide youngsters a fresh, engaging way to learn, connect, empathize, or share and find understanding.

Good Practices of media tools already used in youth work available in partner countries, Europe and on an international scale

As the database of good practices on DiGi YOUTH Work Hub is growing, the palette of competences that anyone will be able to get thanks to those projects, tools, methods, and other materials will be constantly bigger as well. When it comes to media and communication in digital youth work, already now you can get empowered to:

- use videos effectively in youth work, non-formal or formal trainings, or media promotions,
- use ICT tool box for improving youth work,
- use newsletters or podcasts to update your network about your work or about the current trends and other relevant news,
- use innovative digital tools to engage youth in civic and democratic processes.

Besides that, you can get outstanding skills in storytelling, which often guarantee attaining the objective of delivering the message regardless of the tool used, and the ability to use simulation and gamification in youth work. Those are two effective methods that put the audience in situations close to the real world and encourage them to develop innovative and realistic solutions.

Last but not least, you can also get inspired to create a community in which people produce, learn, socialize, or even compete in online environments.

Selection of Do's and Don'ts

Do's	Don'ts
Introduction into media literacy and critical thinking	
Understand the content of media messages.	Spread news without double checking them.
Keep up-to-date & think twice.	Follow unofficial pages for your main information.
Information verification, data literacy	
Identify some relevant professional media you can trust and take info mostly from them.	Trust articles with a headline that evokes strong emotions!
Think critically and before you defend an opinion, have it verified and supported by data or several relevant sources.	Get fooled by the image or video in the article - it's a common tactic. Check their originality and see if they aren't related to another event.
Basic communication theories	
Understand the words & the concept.	Consider public opinion necessary as your opinion.
Be open for two-side communication.	Believe that what is shown as common opinion is always universal.
Rights and limits in the online space – Freedom of speech, copyright, GDPR	
Citate any resource, found on the internet – regardless it is a book, article, or other website content, when you use it for purposes other than your personal usage.	Screenshot or download images from websites that are not meant to download free content.
Regularly check for any harmful/offensive content that users may upload on your websites/platform – comments, images.	Make mandatory fields on information that is excessive – people must decide on their own to share it with you.
How to enhance youth work through free digital tools: Online meetings and webinars	
Be careful about focusing on the meeting, especially if it's video conferencing.	Keep everyone waiting during an online meeting. Take necessary precautions.
Pay attention to the background. Even if you are in the office, make sure your desk is tidy.	Let your meeting be interrupted by any reason. If you are connecting from a laptop or netbook, make sure you have enough charge.

Do's	Don'ts
Media communication and making	
Ask participants/people featured in the video whether they are fine with the way they are portrayed.	Use certain types of multimedia just because you like them - choose those that fit the content and your goals the best.
Be confident – if you are nervous about speaking in public, train it at home in front of the mirror.	Be ashamed of not knowing the answer right away and saying "I will provide you with accurate information later".
Storytelling in digital youth work	
Tell stories about people to be relatable.	Force people into storytelling if they refuse.
Incorporate storytelling in various activities in work with young people and youth workers.	Limit your or your participants' imagination on what storytelling can achieve.

DIGI YOUTH

MEET THE DIGI YOUTH PARTNERSHIP

European Dialogue / europskydialog.eu

European Dialogue is a civic association promoting active citizenship, professional media and art, quality youth work, and media literacy in Slovakia and abroad. Its activities are targeted at young journalists and other media makers, artists, youth workers, and young people, including those who face lack of opportunities due to various obstacles, or haven't been active in the public sphere yet. European Dialogue believes that the most important for youth is to live in a safe and inspirational environment, where they can interact with each other, be creative, express their opinions, learn what interests them, and take an initiative to make the world around them a better place.

TFN / tfn-bg.com/#/en

The Future Now Association (TFN) is a Bulgarian youth NGO that works on national and international initiatives, activities, and projects for and with young people and youth workers based on the principles of mutual assistance and solidarity. The organization's mission is to facilitate and create new opportunities for the realization of young people, represent and protect their interests, to support, promote, and develop democratic values of civil society and protect freedom, dignity, gender equality and inclusion of children, young people and vulnerable groups of society. TFN works with and for young people and youth workers, supports innovation and technological development, access to high-quality education, media and digital literacy, non-formal learning, mental health support and violence prevention, especially through international cooperation, online tools, and in-depth research.

HIGGS / higgs3.org/en

HIGGS is a non-profit organization which aims to reinforce Non-profit organizations (NPOs) in Greece through educational and supportive programs. It offers capacity building support to small and medium NPOs mainly through training and educational initiatives. Currently it operates three capacity-building programs, the Accelerator, the Incubator and the Recharge designed for the Greek civil society assisting them in their growth and development. Since 2016, HIGGS has supported through its programs more than 157 non-profits from all over Greece that have secured over 10.000.000€ in funding and have created more than 771 new job positions. HIGGS further focuses on the enhancement of knowledge in the Greek civil society by taking part in research, establishing a knowledge repository on civil society and disseminating best practices. In this framework, HIGGS operates as a "hub" among the NPOs.

Yasar University / yasar.edu.tr/en

Yasar University is a foundation university located in the city of Izmir, Turkey, on the Mediterranean coastline. Established by one of Turkey's leading industry groups, Yasar Holding in 2001, the university is committed to a unique student-centered experience through its personal approach and welcoming environment, and supporting its students in developing the right skills and competences to be highly employable. The university offers English-medium, high quality education in bachelor's, master's, and doctoral degrees in an ideal environment for research, personal development, and learning. Collaborating with more than 300 partners world-wide, the university places importance on developing its international role in line with its local engagement within Izmir and the Aegean Region.

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