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Social (Media) Inclusion TOOLKIT

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Introduction

This project rotates around the concept and perception of good and bad use of “social media” and the impact that this has on a local, global and national scale. In particular, we look at the relation between social media and the perception of migrants in local communities, and how this can be influenced by online hate speech and disinformation, as well as the instrumentalization of the so called “refugee crisis” by right wing groups to destabilise democracy and community cohesion.

This toolkit was produced by the Social (Media) Inclusion project partners: Kairos Europe Ltd (project coordinator, United Kingdom), Itaka Training (Italy), Fundacja Pro Scientia Publica (Poland), EDUnaut (Croatia) and Inter Alia (Greece). The toolkit is aimed at practitioners, educators, trainers, migrants who work as cultural mediators, translators and/or other roles in reception centres, local communities, community leaders and authorities, but can also be used by anybody interested in these topics who would like to learn independently.

The aim of the toolkit is to give a detailed picture on the power of social media in defining who we are, our likes and our fears, problems we encounter online, as well as the influence on societal stability, democracy and social cohesion, depending on its use. It is split into 5 main chapters, which has been thoroughly researched and written by project partners:

- Social (media) education and digital divides (*EDUnaut*)
- The digital identity (*Fundacja Pro Scientia Publica*)
- Digital dangers (*Itaka Training*)
- Online perceptions and discrimination (*Kairos Europe*)
- Social media, cultural heritage and social inclusion (*Inter Alia*)

You will learn many different skills, from setting up a correct digital identity with a proper balance and learning how to properly behave on the Internet, to protecting yourself against fraudsters, fake profiles, misinformation and disinformation. You will also learn ways to deal with online discrimination, hate speech or trolls, and how vulnerable groups can particularly be at risk of being negatively affected by online dangers. On the other hand, this toolkit also promotes inclusion, and shows how to use social media in positive and constructive ways to build up a better and more inclusive society.

The chapters can be changed and adapted according to how the trainer would like to use the material. The lessons include aims, outcomes, a lesson plan, main content, activities, explanations, references, external resources and case studies. These can be used and adapted by trainers who would like to lead sessions with larger groups, or can also be used for self-study by anybody interested in these important topics. Any suggested activity times or instructions in the chapters should be used as guidelines. We encourage you to adapt the lesson plan and its content to your needs and expertise, and especially to the background of your group. We also recommend leaving some time at the end of the session to reflect on the content and share impressions and feedback.

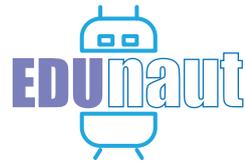
In addition, thanks to our online training course, we have also produced new content which can also be used by trainers leading sessions, and which are a supplement to the information found in the toolkit, with extra information and activities, and ways to teach this training online using interactive software. This is available at the project website: <https://smiproject.eu/>

We hope that you enjoy reading and using our toolkit, feel free to contact us with questions, feedback, or for more information about the project.

The Social (Media) Inclusion Team

Social (Media) Inclusion - SM1

EDUnaut



CHAPTER 1

Social (Media) Education and Digital Divides

1 Social (Media) Education and Digital Divides

<p>Unit's general aims</p>	<p>The aim of this Unit is to provide introduction to the objectives of the project and the basic overview of social media and its influence.</p> <p>To help learners develop knowledge and understanding of:</p> <ul style="list-style-type: none"> ▪ social media – complexity of the influence ▪ social (media) education – its meaning and importance in today's society ▪ digital divides in the society: digital natives vs. digital immigrants, generational divide between the youth and adults, digital wisdom ▪ understanding primary ways migrants and refugees are using social media ▪ influence of social media on journalism
<p>Specific Learning Objectives</p>	<ul style="list-style-type: none"> ▪ By the end of the session the learner should be able to: ▪ Recognize the influence of social media and the cultural differences in its usage ▪ Recognize the beneficial and harmful usage of social media platforms ▪ Understand why social media education is important in today's society ▪ Identifying the generational divide between the youth and adults ▪ Distinguish the difference between the digital natives and digital immigrants ▪ Understand the digital native vs digital immigrants and their relationship with social media ▪ Know what constitutes digital skills ▪ Recognize the need to become 'digitally wise' – have the capacity to critically evaluate digital technologies, make ethical choices and pragmatic decisions ▪ Recognize benefits and harmful usage of social media in migrants' lives ▪ Understand the influence social media has on journalism
<p>Topics covered in this session</p>	<ol style="list-style-type: none"> 1) Social media - social media education and media literacy 2) Digital divides in the society 3) Digital skills and digital wisdom 4) Primary ways migrants and refugees are using social media 5) Journalism and social media

Approximate length of the session	Number of learners on register
6 hours	To be completed by trainer

Notes about the lessons/classes within the session plan

Class profile

Does this group have any prior knowledge of the subject?

Does this group work with vulnerable groups?

Does this group work with youth or children?

Does this group have an understanding of social media platforms?

Does this group have any experience of working with migrants or refugees?

Gender: Male / Female / Mixed

Age range:

Other info:

Suggested pre-unit preparation (include any work, research, or reflection that learners should do before participating in this training)

Ask learners to:

- Read: *"The Fallacy of the 'Digital Native': Why Young People Need to Develop their Digital Skills"*, 2014, ECDL Foundation <http://www.ecdl.org/media/TheFallacyofthe'DigitalNative'PositionPaper1.pdf>
- Reflect on the usage of social media in their own lives (ten years ago, during the Coronavirus pandemic and at present moment)

References

Videos:

- <https://www.theatlantic.com/video/index/375688/how-is-social-media-changing-journalism>
- <https://www.youtube.com/watch?v=09ML9n5f1FE&t=1s>

Websites:

- <https://dictionary.cambridge.org>
- <https://en.wikipedia.org>
- <https://theconversation.com>
- <https://www.unhcr.org>
- <https://icdleurope.org/>
- <http://www.digitalnewsreport.org>
- <https://www.facebook.com>

Articles and papers:

- <https://biteable.com/blog/the-7-different-types-of-social-media/>
- <https://searchunifiedcommunications.techtarget.com/answer/Whats-the-difference-between-social-media-and-social-networking>
- <https://www.socialmediatoday.com/social-business/peteschauer/2015-06-28/5-biggest-differences-between-social-media-and-social>
- <https://themanifest.com/social-media/how-different-generations-use-social-media>
- <https://searchunifiedcommunications.techtarget.com/answer/Whats-the-difference-between-social-media-and-social-networking>
- <https://www.oecd.org/site/schoolingfortomorrowknowledgebase/themes/ict/bridgingthedigitaldivide.htm>
- <https://www.internetworldstats.com/links10.htm>
- <https://www.un.org/press/en/2020/sqsm2018.doc.htm>
- <https://aspnet.unesco.org/en-us/Pages/Connect10.aspx>
- <https://en.unesco.org/news/startling-digital-divides-distance-learning-emerge>
- <https://unesdoc.unesco.org/ark:/48223/pf0000373233>
- <https://whatis.techtarget.com/definition/social-media>
- <https://www.unhcr.org/blogs/smartphones-revolutionized-refugee-migration/>
- <https://theconversation.com/for-young-refugees-a-mobile-phone-can-be-as-important-as-food-and-water-when-arriving-in-a-new-country-12077>
- <https://www.unhcr.org/blogs/smartphones-revolutionized-refugee-migration/>
- <https://irishtechnews.ie/how-social-media-has-changed-journalism/>
- Rianne Dekker, Godfried Engbersen, Jeanine Klaver, and Hanna Vonk, *Smart Refugees: How Syrian Asylum Migrants Use Social Media Information in Migration Decision-Making*. *Social Media + Society* January-March 2018: 1-11
- Gillespie, Marie; Osseiran, Souad and Cheesman, Margie (2018). *Syrian Refugees and the Digital Passage to Europe: Smartphone Infrastructures and Affordances*. *Social Media + Society*, 4(1) pp. 1-12
- Benini, S., & Murray, L. (2018). *Critically Evaluating Prensky in a Language Learning Context: The "Digital Natives/Immigrants Debate" and its Implications for CALL*. In L. Bradley & S. Thoussny (Eds.), *20 Years of EUROCALL: Learning from the Past, Looking to the Future*. Proceedings of the 2018 EUROCALL Conference, Évora, Portugal (pp. 25-30). Dublin/Voillans: © Research-publishing.net.

- Marc Prensky "Digital Natives, Digital Immigrants", 2001, <https://www.marcprensky.com/writing/Prensky%20-%20Digital%20Natives.%20Digital%20Immigrants%20-%20Part1.pdf>
- "The Fallacy of the 'Digital Native': Why Young People Need to Develop their Digital Skills", 2014, ECDL Foundation <http://www.ecdl.org/media/TheFallacyoftheDigitalNativePositionPaper1.pdf>
- P. Kirschner, P. De Bruyckere, "The Myths of the Digital Native and the Multitasker", 2017, <http://www.sciencedirect.com/science/article/pii/S0742051X16306692>
- Riegel, C., & E. Mete, R. (2018). *A Closer Look at Educational Technologies for K-12 Learners: What Digital Natives can Teach Digital Immigrants and What Digital Immigrants can Teach Digital Natives*, ResearchGate
- Danica Radovanovic (2012) *Digital Divide and Social Media Connectivity Doesn't End the Digital Divide, Skills Do* <https://www.researchgate.net/publication/22876330>

Reports and Studies :

- European Parliament, Briefing December (2015) EPRS | European Parliamentary Research Service Author: Mar Negrero Members' Research Service PE 573.884 "Bridging the digital divide in the EU"
- ECDL Foundation (2018) *Perception and Reality, Measuring Digital Skills Gaps in Europe, India and Singapore*
- NMC Horizon Report: 2017 Higher Education Edition, <https://www.nmc.org/publication/nmc-horizon-report-2017-higher-education-edition/>
- Supporting Quality Journalism through Media and Information Literacy, Study Prepared by the Committee of experts on quality journalism in the digital age (MSI-JOQ), Council of Europe, 2019 (3-5)
- Reuters Institute Digital News Report 2020, Nic Newman with Richard Fletcher, Anne Schulz, Simge Andi, and Rasmus Kleis Nielsen, Reuters Institutem and University of Oxford <http://www.digitalnewsreport.org/survey/2020/overview-key-findings-2020/>

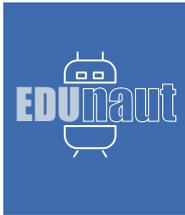
Further reading

- Mentor + Media – a new app for professionals working with refugee youth ("Media literacy for refugee youth"- international project started in 2017, aimed to understand how unaccompanied minor refugees use digital technologies and social media)
- <https://www.medialit.org/> media literacy presented in a fashion that is easily understood and that is consistent. Website offers more than 1000 pages of content related to media literacy and to media literacy education.
- Digital Divide Institute: <https://digitaldivide.org/> - DD1 formulates innovations to enhance social, environmental, cultural, and human impacts of the internet as it spreads towards remote regions of the planet. Their focus is called Meaningful Broadband.
- <https://ourworldindata.org/rise-of-social-media>



LESSON PLAN

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
5 mins	Introduction to the course: Icebreaker	Presentation and group activity Icebreaker: name, country, favourite social media	Pens Paper Computer
10 mins	Introduction to the project and the overview of the training sessions and their topics	Ask group to share their reason for attending course and their experiences in the project topics Description of the main aims of the project Initial reflection Theoretical presentation	Computer Powerpoint Presentation Flipchart Pens Paper
90 mins	1) Social media – introduction: Types of social media Definitions and explanations of the term Usage and influence of social media Media literacy and social (media) education	Initial reflection and discussion Theoretical presentation Short Youtube video: "Digital Prophecies: The Medium is the Message" Group discussion Individual activity	Computer Pens Paper Flip chart Blackboard Powerpoint Presentation YouTube (video)
90 mins	2) Digital divides in the society: different digital divides - digital skills and digital wisdom - digital natives and digital immigrants	Theoretical presentation Individual exercise (quizz) Discussion Group discussion	Computer Pen Paper Hand-outs of activity or link to Microsoft Forms quizz Powerpoint Presentation
70 mins	3) Migrants' usage of social media Primary ways migrants and refugees are using social media Social media for - communication, information, integration - Benefits and harmful usage of social media in migrants lives	Theoretical presentation Group exercise Discussion	Computer Powerpoint Presentation
20 mins	Case Study "Mobile Info Team"	Video Brief theoretical presentation Analysis	Powerpoint Presentation Case study material (see end of chapter)
30 mins	4) Journalism and Social Media Influence of social media on journalism	Theoretical presentation Discussion	Computer Paper Pen Powerpoint Presentation
3 mins	Feedback and evaluation	Group discussion	Evaluation form Computer



Social (Media) Education and Digital Divides

This section will provide introduction to the objectives of the project and the basic overview of the social media and its influence. It is divided into sub-sections, and the estimated time for completing all of them is approximately 5 hours, excluding the small breaks (6 hours in total). If the trainer feels that is not enough time to complete all of the sections - the specific sub-section should be omitted.

Icebreaker and introductions: Name 3 things about you

Estimated time for session: 5 minutes (icebreaker) + 10 minutes (introduction)

Method: Give all participants instructions to think about the social media they use the most, and write it down or tell it to the rest of the group. State your name, the country you come from and the name of the social media. If it is an online course - writing down will not be necessary and the participants will simply take turns or write in the chat. When everybody has finished, comment on their choice by choosing 2 or 3 examples of the most often used social networking sites. Briefly comment on any patterns you might notice in its usage among participants (depending on the country they come from, gender, age, etc.).

Introduce the participants into the topic of this initial session and present them the brief overview of the following sessions that will be presented by other organisations.

1

Social Media - introduction

Estimated time for session: 90 minutes

Initial reflection and introduction to the social media

Encourage their interest by asking questions to initiate the discussion. How do we use social media? How social media affects different aspects of our lives? Does it shape our lives completely?

Theoretical presentation:

Present a brief overview of the types of social media and its definition. Depending on the background of the participants - decide how much time you will dedicate to this section (To go in-depth or simply name the main categories). Use the flipchart and the prepared presentation to show logos of these social media sites and see if the participants are able to recognize them.



TYPES OF SOCIAL MEDIA¹

There are many forms of social media, including blogs, micro-blogs, wikis, social networking sites, photo-sharing sites, instant messaging, video-sharing sites, podcasts, widgets, virtual worlds, and more.² Although it is difficult to categorise social networks based on their functions, the broad classification of social media is the following:

1. Social networking sites (Facebook, Twitter and LinkedIn) - platforms that help us connect with friends, family, and brands. They encourage knowledge-sharing and are all about personal, human-to-human interaction.
2. Social review sites (Yelp and TripAdvisor) - when planning a trip or buying a new product review sites display reviews from community members for all sorts of locations and experiences. This eliminates a lot of the guesswork that goes into booking a restaurant or hotel.

¹ <https://biteable.com/blog/the-7-different-types-of-social-media/>

² <https://whatistechtarget.com/definition/social-media>

3. Image sharing sites (Instagram, Imgur and Snapchat) – Visual content like images, infographics, and illustrations capture our hearts, eyes and imaginations. They are designed to amplify the power of image sharing. Users create, curate, and share unique images that spark conversation and speak for themselves. (Instagram is the fastest-growing social networking platforms. According to [Statista](#), 32% of users are aged between 18 and 24 and 33% are aged between 25 and 34. Snapchat – in 2020 had [229 million](#) daily active users who are highly active on the platform.)

4. Video hosting sites (YouTube and Vimeo) – Video hosting platforms help creators put together content and share it to a platform optimized for streaming. YouTube is the largest video-sharing social media site in the world. It lets users upload videos on the platform, view videos from other users, and interact with them. In 2019, it had an average of [2 billion](#) monthly active users. YouTube users spend an average of [40 minutes](#) watching videos on the platform.

5. Community blogs (Medium and Tumblr) – give people a space to express their thoughts and help connect them with readers. Tumblr is another leading social media site. Users can join communities and participate in cultural dialogues to expand their ideas (popular among teens). In February 2020, there were a total of [321 million](#) unique visitors to the website (number of users is rising).

6. Discussion sites (Reddit and Quora) – specifically designed to spark a conversation. Anyone is free to ask a question or make a statement, and this attracts people with shared interests and curiosities. However, unlike Facebook and Instagram, users tend to give out less identifiable information. Reddit – has a huge community and gets over [13 billion](#) monthly visitors. It gets most of its traffic from the US, followed by the UK and Canada.

7. Sharing economy networks (Airbnb and Rover) – they bring people who have got something they want to share together with the people who need it. These communities provide opportunities that won't exist otherwise by pooling resources on a large scale that wouldn't be possible without tech.

Social media – definition: A social networking service (also social networking site or social media) is an online platform which people use to build social networks or [social relationships](#) with other people who share similar personal or career interests, activities, backgrounds or real-life connections.³

Cambridge dictionary defines

Social media as: “[forms of media](#), websites and computer programs that [allow people](#) to [communicate](#) and [share information](#) using the [internet](#) or [mobile phones](#).”⁴ Social media requires a social network in order to disburse content to those that wish to consume and interact with it.⁵

³ https://en.wikipedia.org/wiki/Social_networking_service

⁴ <https://dictionary.cambridge.org/dictionary/english/social-media>

⁵ <https://searchunifiedcommunications.techtarget.com/answer/Whats-the-difference-between-social-media-and-social-networking>

Individual activity:



Participants are asked to think about the reasons they use social media. They should reflect on the purposes it has for them. After a few moments, they should write it down on the piece of paper. When all of them are finished - they should bring the paper with their answer and paste it to the board or their answers should be orally presented, for a quicker analysis. Briefly comment on the common reasons and continue with the theoretical part of the workshop.

Theoretical presentation:

Usage of social media – importance of media education

Billions of people around the world use social media to share information and make connections on a personal and professional level. In terms of benefits, on a personal level, social media allows us to communicate with friends and family, learn new things and be entertained, develop our interests and hobbies. On a professional level, social media gives us an opportunity to broaden our knowledge in a particular field and build the professional network by connecting with other professionals in the specific industry.



Individual Activity - YouTube video



Participants are asked to watch the video “Digital Prophecies: The Medium is the Message” and afterwards think about the traditional forms of media before the Internet existed - television, newspapers, magazines, etc. They are introduced to the father of communications and media studies and prophet of the information age - Marshall McLuhan. They are asked to view the brief Youtube video about the concept of media McLuhan questioned - at that time what is now traditional for us, was then new and modern for his generation. They are encouraged to reflect on his views about the influence it has on our lives and draw parallels with their own everyday online practice in the 21st century.

Group discussion

10 minutes: Group discussion – how has the new media changed our lives and our identities? Has it changed the perceptions we have of ourselves? Participants are encouraged to engage in a small groups' discussion where they can express their views. Divide the participants in groups of 3-5 participants in each and give them 5-10 minutes to discuss.



The purpose of the video is to inspire critical thinking about the changing media environment and motivate them to fully engage in a workshop.

10 minutes: Group feedbacks and discussion – give each group's representative enough time to report on their group's findings and make additional comments to the rest of the participants. Engage in whole group discussion and instigate a brief debate if you notice they are talkative and willing to express their opinions. Do not go into long digressions and remind them that there will be time to reflect on different aspects of social media afterwards and in other sessions of the training.



Theoretical presentation:

New literacies for the new media – education on social media

Media literacy empowers all people to engage in a global media environment.

Today's messages come in many forms – often via social media – and literacy can no longer refer simply to the ability to read and write. The concept of literacy itself has to be changed and the literacy in the new media has to become an integral part of it. Media education is the process through which individuals become media literate – this means that they are able to critically understand the nature, techniques and impacts of media messages and productions. Media literacy then empowers all people to engage in a global media environment.⁶ It is the ability to: Decode media messages (including the systems in which they exist). Assess the influence of those messages on thoughts, feelings, and behaviors. Create media thoughtfully and conscientiously.

Education on social media – all its aspects, usage, benefits and dangers is therefore critical for the comprehensive media literacy education in our times and it should be a part of the education systems

Media literacy education is one of the key 21st century skills– it teaches students to apply critical thinking to media messages and to use media to create their own messages.

Owing to the fact that social media is a relatively new phenomena it is not always easy to use it wisely and too critically evaluate all information, particularly for the young and vulnerable groups in a society.⁷



⁶ <https://medialiteracynow.org/what-is-media-literacy/>

⁷ <https://theconversation.com/for-young-refugees-a-mobile-phone-can-be-as-important-as-food-and-water-when-arriving-in-a-new-country-122077>

2

Digital divides in the society

Estimated time for session: 90 minutes

In general, there is no uniformity in the level of digital technology usage on a global scale and the different digital divides reflect the inequalities around the world.⁸ Significant gaps exist across countries, as well as within them in terms of income, geography, age, and gender.

The specific term the “digital divide” or the digital split is term that refers to the gaps in the access to information and communication technology (ICT).⁹ It is also a social issue which became popular in the 1990s and refers to the differing amount of information between those who have access to the Internet (specially broadband access) and those who do not have access.¹⁰

When discussing this specific term it is important to note that there are several dimensions of the Divide and they can refer to the - access to the Internet, access to ICT (information and communications technologies) and to media that the different segments of society can use, the quality of connection and related services. Therefore, there are several forms of gaps existing between different groups of people. Broadly speaking, this distinction can be subdivided into 2 major gaps.

The 1st digital gap is the division between those who have access to ICT such as computers and the internet and those who do not (urban-rural divide, the latter having slower internet speeds, prices, and technological choice).

The 2nd gap refers to different types and levels of internet use, motivation and skills: looking at what uses and benefits people enjoy, once they have access to the internet.

According to the European Commission only about one third of public services websites were accessible to these groups of the disabled. To start with, in terms of access to Internet; **in 2019 - 87 % of people in developed countries used the Internet**, compared with just 19 per cent in the least developed countries.¹¹ Half of the world's population (46%), or some 3 billion people, do not have access to the internet.¹²

⁸ <https://www.un.org/press/en/2020/sqsm20118.doc.htm>

⁹ <https://www.oecd.org/site/schoolingfortomorrowknowledgebase/themes/ict/bridgingthedigitaldivide.htm>

¹⁰ <https://www.internetworldstats.com/links10.htm>

¹¹ <https://www.un.org/press/en/2020/sqsm20118.doc.htm>

¹² <https://aspnet.unesco.org/en-us/Pages/Connect10.aspx>

Individual exercise – Tech tools and habits quiz:



Estimates time: 15 minutes

Participants are asked to fill in the questionnaire related to their experience. They are given a link that should lead them to the Microsoft Forms document. They have 3-5 minutes to finish it. When they all complete the activity, we discuss and analyse the findings, e.g. percentage of users per each question, any unusual questions, uncertainties, etc.

Questionnaire

1) If you can choose between the 2 following options, depending on the task that needs to be done - which tech tool would you choose?

Choose the one you feel most comfortable with and underline it.

- | | | |
|----------------------|-------------------------|-----------------|
| 1) For File Sharing: | a) Dropbox | b) Google Drive |
| 2) Video | a) YouTube | b) Edpuzzle |
| 3) Presentation | a) Microsoft PowerPoint | b) PearDeck |
| 4) Writing | a) Penzu | b) One Word |
| 5) Assessment | a) Kahoot! | b) Socrative |

2) Explain your choice! Why are you most comfortable with the tools you have chosen? _____

3) How do you normally read emails (especially long, business related emails)? Do you print them out or do you read them on your laptop, tablet or mobile phone? _____

4) What are the social media platforms you use in your everyday life? What do you usually use them for? _____

5) Please rate your satisfaction with Facebook? ★ ★ ★ ★ ★

(1= not satisfied at all and will stop using it; 5= 1 use it all the time, it is perfect)

6) Tell us more about your working habits! take a look at these 2 options and select the one you feel most typical of you:

- I focus on one task at a time. I prefer to take things slowly and then move on to the next one.
- I prefer to multitask and rapidly task-switch.

7) I was a proud owner of Walkman, once.

- Yes
- No

8) We would like to know more about your social habits. Please choose one option that is mostly typical of you:

- I am extremely social, I love maintaining connections with a lot of people.
- I prefer to interact with one or few people rather than many.

9) When I try to learn a new skill I mostly rely on my:

- Intuition
- Logic

Theoretical presentation:

Social media and generational divide

Inarguably, tech tools and social media have become part of not only younger generations' but every generation's daily life. More than 80% of every generation uses social media at least once per day.¹³ They have some things in common; images are the most popular type of content usually shared. Around three-quarters of younger generations (13- 54), along with 52% of baby boomers (55+), prefer posting images on social media.

However, in terms of preferences in choosing different forms of social media – there are some differences. Facebook's popularity is declining with younger generations although it has become universal, while Facebook has become universal, Snapchat is popular with a younger audience. Some of the most important findings show that "the use of online and social media substantially increased in most countries. WhatsApp saw the biggest growth in general with increases of around 10% points in some countries, while more than half of those surveyed (51%) used some kind of open or closed online group to connect, share information, or take part in a local support network. Across age groups, use of Instagram for news has doubled since 2018 and looks likely to overtake Twitter over the next year."¹⁴

Explain to the group that according to their preferences for the tech tools in exercise 1) and the answers to the questions from the quiz they belong to the group of Digital Immigrants or Digital Natives. The following image illustrates the differences:



¹³ <https://themanifest.com/social-media/how-different-generations-use-social-media>

¹⁴ <http://www.digitalnewsreport.org/survey/2020/overview-key-findings-2020/>

Image: Tech Tools that Appeal to Digital Immigrants and Digital Natives

Tech Tools that Appeal to Digital Immigrants		Tech Tools that Appeal to Digital Natives
Dropbox	File Sharing	Google Drive
YouTube	Video	EDpuzzle
Microsoft PowerPoint	Presentation	PearDeck
One Word	Writing	Penzu
Scantron	Evaluation	Pickers
Bouncy Balls	Classroom Management	Class Dojo
Wordle	Brainstorming	Popplet
Padlet	Student Products	VoiceThread
Kahoot!	Assessment	Socrative

Source: Riegel, Caitlin & Mete, Rosina. (2018). A Closer Look at Educational Technologies for K-12 Learners: What Digital Natives can Teach Digital Immigrants and What Digital Immigrants can Teach Digital Natives. 24.

However, even more than these slight differences in types of tools we all use, there seems to be profound differences among generations.

Theoretical presentation:

Digital natives and Digital immigrants – generational divides

In 2001, Marc Prensky wrote an essay where he introduced the terms “digital natives” and argued that students today, having grown up in the Digital Age, learn differently from their predecessors, or “digital immigrants”¹⁵ and that their “thinking patterns have changed”¹⁶ as a result of being born to the digitized world. The Prensky’s terms became increasingly popular, and very soon we have been left with the stereotypes of these 2 generations – of the digitilised youth (defined by their age and exposure to new technologies) and digitally awkward adults. The inevitable gap was standing between them.

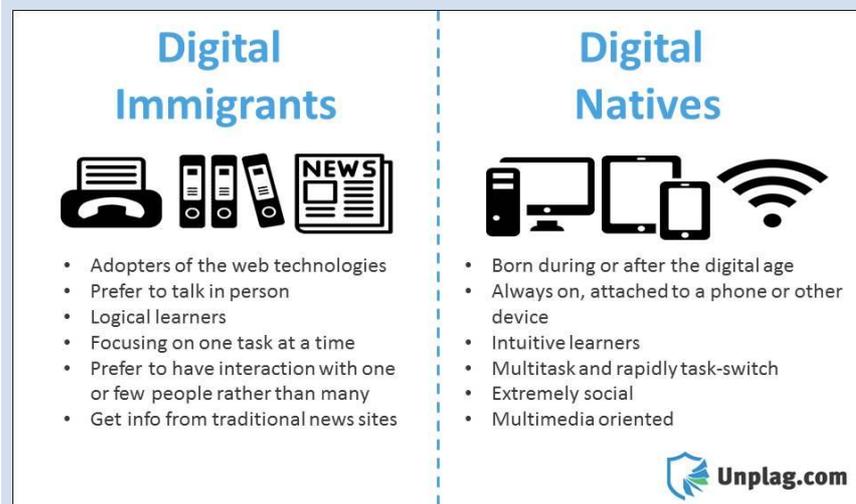


¹⁵ Benini, S., & Murray, L. (2013). Critically Evaluating Prensky in a Language Learning Context: The “Digital Natives/Immigrants Debate” and its Implications for CALL. In L. Bradley & S. Thouésny (Eds.), 20 Years of EUROCALL: Learning from the Past, Looking to the Future. Proceedings of the 2013 EUROCALL Conference, Évora, Portugal (pp. 25-30). Dublin/Voillans: © Research-publishing.net.

¹⁶ Marc Prensky “Digital Natives, Digital Immigrants”, 2001

The natives are immersed in this technology from their early years so they naturally acquire skills and an understanding of technology in the same way as they pick up their first language. The digital immigrants learn to adapt to the new, digital environment they live in but “they always retain, to some degree, their “accent”, that is, their foot in the past.”¹⁷ (e.g. printing out your e-mail or have somebody print it out for you). According to Prensky, the problem with the current education system is quite straightforward and the core problem is that Digital immigrants teachers and approach their students the same way with the same methods they were approached and taught back when they were students themselves.

Image: Characteristics of immigrants and natives



Taken from: Riegel, Caitlin & Mete, Rosina. (2018). A Closer Look at Educational Technologies for K-12 Learners: What Digital Natives can Teach Digital Immigrants and What Digital Immigrants can Teach Digital Natives. 24. Figure 1: Digital Immigrant Characteristics (Unicheck, 2015) Figure 2: Digital Native Characteristics (Unicheck, 2015)

Digital natives – native to social media

However, there are several problems in their approach to media and to information on it. Firstly, the way they consume digital media is problematic: they are mostly passive recipients of information found on social media and they don't use it as a tool for actively creating content. As one teacher once said: “They are using the technology but the technology is using them as well.”¹⁸

¹⁷ Marc Prensky “Digital Natives, Digital Immigrants”, 2001

¹⁸ Benini, S., & Murray, L. (2013). Critically Evaluating Prensky in a Language Learning Context: The “Digital Natives/Immigrants Debate” and its Implications for CALL. In L. Bradley & S. Thouësny (Eds.), 20 Years of EUROCALL:

Secondly, they lack the ability to critically evaluate information online and judge the validity of content shared on social media as the NMC Horizon Report has shown.¹⁹ Thirdly, they spend more time using digital technology by playing games, messaging, on social media, or passively consuming online content.

Digital skills and digital wisdom

Many of Prensky's arguments about the skills and preferences of the Net generation and the digital divide between generations have been based on assumptions without empirical research to support them. He was criticized for having simplistic views and lacking empirical evidence to back up his claims. Research has also shown the important findings supporting his critics – that young people do not inherently possess digital skills, that they are not aware of their ICT skills and that their digital skills are mostly “digital lifestyle skills”. Overall, the research has proven that the digital skills of the “natives” are too low to enable effective use of digital technologies at work and in daily life.

ECDL Foundation carried out digital literacy studies in Austria, Denmark, Finland, Germany and Switzerland and in India and Singapore. Their findings on DIGITAL GAPS were important:

- people generally overestimate their digital skills
- digital skills gaps exist in all of the analysed countries
- digital skills gaps are persistent among youth and adults
- young people lack productivity skills (skills needed for studies and future work)²⁰
- digital skills gaps could be even wider than official statistical data
- young people lack productivity skills²¹

“Young people tend to assume that if they own a digital device and know how to use certain applications, then they already have all the necessary skills for personal and professional life.”

Later he revised his approach and added a concept of **digital wisdom**.

“Digitally wise person not only knows how to use digital technologies but also has a capacity to critically evaluate them, make ethical choices and more pragmatic decisions.”²² So, he changed his discourse and acknowledged the fact that in order to use digital technologies critically and effectively, young people need to acquire digital skills.²³

Learning from the Past, Looking to the Future. Proceedings of the 2013 EUROCALL Conference, Évora, Portugal (pp. 25-30). Dublin/Voillans: © Research-publishing.net.

¹⁹ NMC Horizon Report: 2017 Higher Education Edition, <https://www.nmc.org/publication/nmc-horizon-report-2017-higher-education-edition/>

²⁰ ECDL Foundation (2018) Perception and Reality, Measuring Digital Skills Gaps in Europe, India and Singapore

²¹ ECDL Foundation (2018) Perception and Reality, Measuring Digital Skills Gaps in Europe, India and Singapore

²² The Fallacy of the 'Digital Native': Why Young People Need to Develop their Digital Skills, ECDL Foundation, 2014

²³ The Fallacy of the 'Digital Native': Why Young People Need to Develop their Digital Skills, ECDL Foundation, 2014

3

Migrants' usage of social media

Estimated time for session: 70 minutes

Group exercise: 20 minutes

Divide the participants into 3 groups. Distribute the participants into groups by counting 1,2,3;1,2,3, etc. randomly across the room. Individuals who were designated No1, belong to the first group. Do the same with twos and threes (designated as No2 and No3).

When they group in a circle around the table give them papers and pencils.

Give each group one sheet of A3 paper and tell them to write down their task at the top of the paper. Let them choose 1 pencil of a distinct colour and write down their answers - as many as they think of - to the following tasks:

-Examples of 1) the migrants' usage of social media 2) refugees' usage of social media 3) NGOs that work with migrants and refugees - their usage of social media (e.g. "They use it for travel", etc.). They have 5 minutes to do it. When the time is up, the instructor makes a sound to notify them that they need to put down their pencils and pass their sheet of paper to the other group. Each group does the same thing, so their papers with their groups ideas rotate and each group adds their ideas with their distinct colour. When they finish the activity after 15 minutes spent on 3 questions, they show their papers with the ideas coming from 3 groups and briefly explain the written answers.

Theoretical presentation:

This chapter will examine just a few examples of how social media is currently being used, and for what purposes, particularly by focusing on the migrants and refugees. Social media is critically important at every stage of their migration journey. In general, today, refugees use smartphones and social media platforms for five primary reasons: communication, translation, information, navigation and representation.²⁴ The ability to access social media platforms through smartphones is essential for refugees before, during and after their journeys to safe countries. Studies suggest that the majority of Syrian asylum migrants have access to social media information before and during migration, often through the use of smartphones. Some of the issues that restricts their usages are uneven access to technologies, and fear of government surveillance.²⁵

A lot of people also use social media groups “in order to help confirm and compare information between the official government sources and more word-of-mouth sources and rumours on social media because it wasn’t clear what could be trusted and what couldn’t.”²⁶

Social media also contributes to making the processes of settlement and integration easier for refugees, allowing for informal networking to take place through outlets like popular Facebook pages and [YouTube channels](#).²⁷ They also use social media in order to find valuable and useful legal information, in some cases to reach NGOs providing legal support. (see Case study, Mobile info team)



Table: Websites and Applications Consulted Before and During Migration (Multiple Answers Possible).²⁷

	Before migration, % (n=51)	During migration, % (n=47)
Social networking sites (Facebook, LinkedIn)	80	38
Instant messaging (WhatsApp, Ping)	63	66
VoIP (Skype, Viber)	47	38
(Annotated) maps (Google Maps)	20	64
Video sharing (YouTube, Vine)	14	4
Government websites	2	0
Other (primarily websites found via Google)	41	13

VoIP: Voice over IP; NGO: non-governmental organizations; Source: R.Dekker, G. Engbersen, J.Klaver and H.Vonk, Smart Refugees: How Syrian Asylum Migrants Use Social Media Information in Migration Decision-Making

²⁴ <https://www.unhcr.org/blogs/smartphones-revolutionized-refugee-migration/>

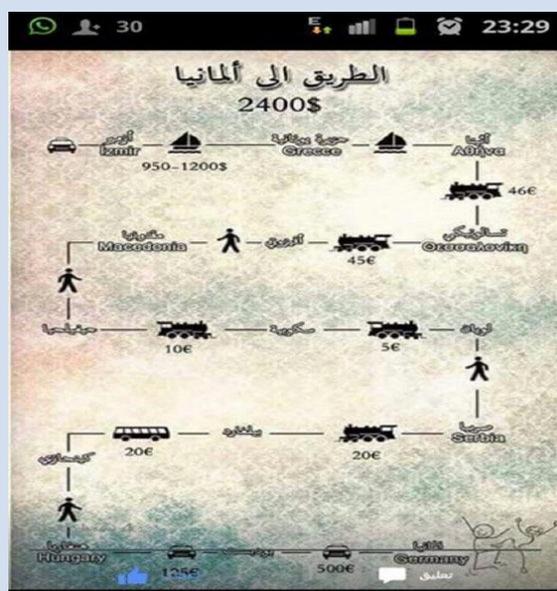
²⁵ Rianne Dekker, Godfried Engbersen, Jeanine Klaver, and Hanna Vonk, Smart Refugees: How Syrian Asylum Migrants Use Social Media Information in Migration Decision-Making, *Social Media + Society* January–March 2018: 1–11

²⁶ Rianne Dekker, Godfried Engbersen, Jeanine Klaver, and Hanna Vonk, Smart Refugees: How Syrian Asylum Migrants Use Social Media Information in Migration Decision-Making, *Social Media + Society* January–March 2018: 1–11

²⁷ Rianne Dekker, Godfried Engbersen, Jeanine Klaver, and Hanna Vonk, Smart Refugees: How Syrian Asylum Migrants Use Social Media Information in Migration Decision-Making, *Social Media + Society* January–March 2018: 1–11 (p.5)

This map helped many refugees navigate their journeys to Europe Syrian refugees who were taking the Balkans route in late 2015, many received it via Whatsapp and shared it. The map is entitled “The Road to Germany” (الطريق الى ألمانيا [al-Tariq ila Almanya]) with place names given in English, Greek, and Arabic.²⁸ The map shows that the route from Izmir in Turkey to Germany costs 2,400 US Dollars, and highlights the mode of transport and the cost of each leg of the journey. Staying connected with those pioneering refugees who have preceded and know the route is a crucial part of the passage to Europe. What was observed was the versatility and agility in respondents’ digital skills, as refugees jump between various smartphone applications to communicate and navigate, and use Whatsapp, Messenger, Viber – whatever works. There was also a Facebook group where refugees shared information between themselves. These digital solidarity networks often endure well beyond the journey.²⁹

Image: Digital map of the Balkans route



Source: Gillespie, Marie; Osseiran, Souad and Cheesman, Margje (2018). Syrian Refugees and the Digital Passage to Europe

Harmful usage of social media platforms – refugees

Not only do smartphones and social media websites obviously help refugees to keep in touch with family and friends, but they also connect them to underground networks which often make the international travel possible in the first place. Refugees frequently turn to a “dark digital underworld”, communicating with agents and smugglers through encrypted Facebook and WhatsApp channels.³⁰

Social media users including refugees and travel agents can also portray an overly-glamorous migration experience, feeding impractical expectations to those who remain back home. “Smugglers are very sophisticated advertisers and PR people,” portray a very highly idealized image of Europe as a place where you’ll get jobs, housing, access to healthcare and that can actually feed very unrealistic expectations in refugees.³¹

²⁸ Gillespie, Marie; Osseiran, Souad and Cheesman, Margje (2018). Syrian Refugees and the Digital Passage to Europe: Smartphone Infrastructures and Affordances. *Social Media + Society*, 4(1) pp. 1-12. Figure 1. The road to Germany. (p.8)

²⁹ Rianne Dekker, Godfried Engbersen, Jeanine Klaver, and Hanna Vonk, Smart Refugees: How Syrian Asylum Migrants Use Social Media Information in Migration Decision-Making, *Social Media + Society* January-March 2018: 1-11

³⁰ Rianne Dekker, Godfried Engbersen, Jeanine Klaver, and Hanna Vonk, Smart Refugees: How Syrian Asylum Migrants Use Social Media Information in Migration Decision-Making, *Social Media + Society* January-March 2018: 1-11

³¹ <https://www.unhcr.org/blogs/smartphones-revolutionized-refugee-migration/>

Case Study “Mobile Info Team”

Estimated time for session: 20 minutes

Country of case study	Greece
Language of case study	Greece, English
Main resources (online/organisations/research etc)	https://www.mobileinfoteam.org/ https://www.facebook.com/mobileinfoteam/
References	https://www.mobileinfoteam.org/
Images	See videos on their Youtube channel: https://www.youtube.com/channel/UC628kojarIqX_jimHPUWD7MQ
What are the case study aims and objectives?	The aim of this case study is to show example of how social media channels can be utilised by organisations in order to foster social inclusion, i.e. how particularly vulnerable and marginalised groups such as refugees and asylum seekers can instantly access information they need on the non-profit organisations website and social media channels, in this case –Facebook (and Whatsapp).
Top highlights	<p>The impact of Mobile Info Team work – its main goals and activities.</p> <p>Mobile Info Team is an NGO that supports refugees and asylum seekers in Greece with vital information and assistance for the full duration of their asylum procedure. They aim to improve the situation of refugees by providing them with vital information, clarification and assistance for the full duration of their asylum procedure. We fight for their rights and dignity in refuge, and try to find solutions to the issues they face along the way.</p> <p>Social media as a mediator and the tool of empowerment of refugees – they are being given an overview of their rights, obligations and options, preventing them from taking unnecessary risks and giving them the ability to act with dignity.</p>
Detailed description of the case study	<p>The Mobile Info Team is a collective of volunteers who rely on donations to fund their work. The volunteers are law students or lawyers who often already have experience in the field of asylum and migration law and who receive intensive training on the details of the Greek asylum system upon arrival.</p> <p>Their task is to inform refugees in Northern Greece about their asylum options and share up-to-date information about asylum procedures (including pre-registration, relocation and family reunification). Family reunification, especially for the young and vulnerable, is particularly a key priority for them.</p> <p>This case is important to the chapter topic because it demonstrates how refugees and asylum seekers can</p>

	<p>use social media (Facebook and Whatsapp to be specific) in order to access the important information and satisfy their most basic safety human needs.</p>
<p>Describe local, regional national and international Impact</p>	<p>How do they work? The Mobile Info Team talks to the refugees about the asylum process through a mixture of 'Info Sessions', answering questions on the phone and online.</p> <p>They visit camps and other accommodation in the North of Greece to speak to refugees and hear their situation, aiming to empower them by giving them the information they need to make informed decisions about how to proceed with their asylum claims. Info Sessions take place at refugee camps and at community centres. They work with translators so they can accurately understand people's stories and whether they have had problems navigating the system</p> <p>By answering questions through their Facebook page they utilise the straightforwardness of this social media and in this way they reach this marginalised group – who can access the accurate and up-to-date information easily and online.</p> <p><u>Info resources</u> they offer at their website are divided into info posts and info material. Info posts offer most recent news and information from the Mobile Info team.</p> <p><u>Info Material</u> – by clicking on the topics visitors can find detailed information about different aspects of the asylum procedure in Greece. At the bottom of this page visitors can also access links to the info material in Arabic, Farsi, Urdu and Bengali. Some of the topics are: Family reunification, Dublin III Regulation, Asylum in Greece, Asylum interview, Appeals against a rejection for asylum, Applying for Asylum through Skype, Contacts and addresses of asylum offices, Travel documents, Renew residence permit, Travel from Greece, LGBT refugees, Access to employment, Information about fingerprinting, Asylum decisions in the EU in 2018, Information about police notes, Voluntary return.</p> <p><u>Phone Hotline</u> - Monday to Friday from 10.30 a.m. to 12.30 p.m their phone line is open for asylum seekers to ask questions. During these hours, they also provide answers to questions received through WhatsApp recorded messages. Calls can be received in Arabic and English. WhatsApp messages we can answer in Arabic, Farsi, Urdu and English.</p> <p>In terms of local, regional and national impact – primarily, their Info sessions are targeted at the asylum seeker population throughout Northern Greece, but they have also offered sessions to other grass root organisations and volunteers working with the community of asylum seekers and migrants. They are in contact with asylum institutions, NGOs, grassroots organisations and refugees to collect and share information on navigating asylum procedures and in this way they provide more wider impact</p> <p>The Mobile Info Team offers personal assistance with individual asylum and family reunification applications. The result of their work is that so far they have provided guidance to hundreds of individuals and families applying for asylum and family reunification. This has resulted in countless positive decisions for asylum and reunification applications.</p> <p>The work of Mobile info team is very important and useful for the marginalised population of refugees from the North of Greece but by using the Social Media their reach has become even wider (even more by providing information on several languages). MIT has provided support to over 700 asylum cases (which represents more than 1,500 individuals) and it has more than 28,000 followers on social media and their posts usually reach between 10,000 and 30,000 people. They also respond to comments on our posts and answer questions received via our inbox.</p>

	<p>Through engagement with organisations, policymakers and asylum authorities, they also advocate for structural reform with asylum procedures, informed by their insight into problems faced by asylum seekers – in this way they produce international impact.</p> <p>In terms of their advocacy, one of the petitions they started, is a petition from 2016 to demand a more effective way to apply for asylum for the thousands of stranded people in Greece than the inefficient Skype-system. They received more than 200,000 signatures.</p> <p>In autumn 2017 they launched a video about the struggles of Pakistani asylum seekers in Greece to gain access to the asylum system.</p> <p>They also support and actively endorse other similar national and international initiatives.</p>
<p>Conclusion</p>	<p>This organisation demonstrates successful example how onsite as well as online support could effectively be provided to marginalised communities.</p> <p>By using the power of Social Media – practitioners worldwide can follow their example and apply the similar methods and actions in reaching their target audience and enabling their audience to reach them, as well.</p> <p>In addition to this, their translators also work as cultural mediators. Some of them have gone through asylum procedures themselves. They have been the driving force behind the close relationships the Mobile Info Team has developed with asylum seeker communities in Greece. This provides a successful example of how former asylum seekers can start their integration into a society and empowered by giving them important role to take, and eventually a job they will be able to carry out as the European citizens.</p>

4

Journalism and Social Media

Estimated time for session: **30 minutes**

Theoretical presentation:

“Communication on all levels has fundamentally changed with the radical transformation of the modern societies driven by digitalisation. As citizens are faced with an abundance of information and media content they often rely on digital media to find the information they need and often they expect it to be instantly available on social media sites. However, what is far from certain is the quality and the reliability of the information or content received.”³²

Journalism has considerably changed and journalists themselves are faced with challenges caused by the new media technologies. They can no longer control access to information and the fundamental question to be raised is not anymore who the journalist is but - who is a publisher? According to the Reuters’ Executive Summary and Key Findings of the 2020 Digital News Report, particularly following the Coronavirus crisis a greater reliance on social media and other platforms has been reported – with people accessing a wider range of sources and ‘alternative facts’, some of which are at odds with official advice, misleading, or simply false.”³³ “Social media brings new characteristics like interactive dialogue and social interactions, e.g. journalists can now have real conversations with their audience, online debates are possible since everyone can express themselves (when comments are enabled). Traditional one-way communication is turning into two-way conversations.”³⁴

Some social media is often used by journalists, such as Twitter, since it helps them find quotes and contact people and to get breaking stories as soon as they happen. They also use Twitter personally to show the audience that they are



³² Supporting Quality Journalism through Media and Information Literacy, Study Prepared by the Committee of experts on quality journalism in the digital age (MSI-IJQ), Council of Europe, 2019 (3-5)

³³ <http://www.digitalnewsreport.org/survey/2020/overview-key-findings-2020/>

³⁴ <https://irishtechnews.ie/how-social-media-has-changed-journalism/>

humans. It enhances their likability and plays a key role in how they interact with their audience. The convergence between the personal and the professional life, on Twitter for example, is a significant sign of social media's adoption. The use of Facebook live is also changing the relationship between the journalist and the viewers because there is no editing so the possibly shocking images could traumatise people. In addition to this, the news publishers have lost control over distribution. Social media platforms took over the role of publishers and now the news is filtered through algorithms which are unpredictable, promote some stories and suppress the other. More on this will be presented in another training course session, following this brief introduction to the social media.

Social (Media) Inclusion - SM1
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CHAPTER 2

The Digital Identity

2 The Digital Identity

Unit's general aims	<ul style="list-style-type: none"> ▪ show how to build own representation in social media, digital identity and influence in different areas of life, e.g. professional, personal. ▪ present how to recognise fake profiles and online trolls and how to protect self from cheaters. ▪ review how the netiquette works, how to use it and what kind of consequences will be if it is not respected
Specific Learning Objectives	<p>By the end of the session learners should be able to:</p> <ul style="list-style-type: none"> ▪ recognise the relationship between the digital identity and the identity in real life ▪ create the personal image in the Internet, ▪ learn ways of reacting to a suspicious or dangerous situations, ▪ learn about protect of privacy settings ▪ know the principles of netiquette and be aware where and how to use it
Topics covered in this session	<ol style="list-style-type: none"> 1) digital identity -> digital self, how correct create personal image in social media, 2) personal branding -> building a reputation and increasing value through an online image (job experience, interests, visited places, privacy settings) 3) trolls, provocateurs, exhibitionists, fake profiles, online fraudsters -> (which messages take our attention, what kind of dangerous messages and communications we have (Spanish prisoner, Nigerian scam etc.), examples of fraudulent behaviour, winning messages, fake e-mails, phishing personal information, fake profiles) 4) netiquette (rights and duties on the Internet, what is "right tone" in social media, how make good relations on the Internet.

Approximate length of the session	Number of learners on register
2 times an 1,5 hour	15 learners

Notes about the lessons/classes within the session plan

Class profile

Does this group have any prior knowledge of the subject? **Yes**

Gender: **Mixed**

Age range: **60+**

Other info: **Seniors are a digitally excluded group. At the same time they are with great potential and experience as well as people, who want to learn new things. Using new technologies (ICT) can make them potential victims of fraudsters, because they are not properly prepared for being misinformed and lost. It could be worth conducting classes for such kind of groups, which could raise seniors' awareness of what could happen to them when they will be active members of the Internet and social media.**

Suggested pre-unit preparation (include any work, research, or reflection that learners should do before participating in this training)

Ask learners to:

- If they've heard of any dangerous situations on the Internet.
- If they have experienced attempts of stealing information (they should share such experience with the group).
- How they take care of their image on the Internet and whether they use privacy settings with the possible consequences in mind.
- Brainstorming about the netiquette.

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LESSON PLAN

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
20 mins	Introduction to the topic, Ice breaker to know each participants	Presentation (introduction to the topic, which issues will be discussed) Icebreaker: hands: 1) Counter draw your hand on the card, 2) Sign it with your name or "nickname", 3) "Decorate" the drawing. That it is your business card and can introduce you to other course members. Summary: 4) At the beginning we had a blank page, just like on the Internet, when we do not have profiles on social networking sites. It was up to you what you put on the card, just as it is up to you how much others will know about you through your profile for example on Facebook.	Computer Projector Pens Paper
30 mins	Digital identity <ul style="list-style-type: none"> work in groups discussion theoretical part summary 	In the middle of the card we write "digital identity". We brainstorm in groups about our associations with the issue we are dealing with. We write out keywords and connotations all around. Share group results with others. Questions: <ul style="list-style-type: none"> Is this something new? Is it constantly developing? Does it give you more new opportunities, e.g. to adjust our profile on social profiles according to our needs? Questions for reflection/discussion: <ul style="list-style-type: none"> Is your profile exactly as you are in real life, it mirrors your identity? Do you care about your image in the cyber world? People say that if you don't have "Facebook" you don't exist, what do you think about it? Theoretical presentation about digital identity based on toolkit information.	Presentation based on the theory under the table, Sheets of paper, Marker pens
30 mins	Personal branding	Warming up. <ol style="list-style-type: none"> We go to https://creately.com/. Select "start drawing now". We choose "design" categories Choose the template "Design Thinking Process Example" We create an individual set of associations about personal branding. We share them with group and discuss about them. Theoretical presentation about personal branding based on toolkit information.	Presentation
30 mins	Dangers of the Internet	Icebreaker to get to know to the topic Discussion Theoretical part Teamwork as a summary	Presentation Markers and paper sheets Printed emails from the teamwork
30 mins	Netiquette	Introduction to the topic Theoretical part Duties on the Internet with open discussion Mini game	Presentation Printed sentences from the mini game
30 mins	Case Study: CD Project Red - Cyber Attack	Initial reflection In depth reading of case study Group discussion Analysis	Case study material
30 mins	Feedback and evaluation	Group discussion	None required



1

Digital identity

Estimated time for session: **30 minutes**

The Internet has become a place where people mainly realize their needs. This is why it accompanies us in our everyday life. It also changes the way we think about some areas and borders between the real and the virtual. Between what is real and what is happening on the web.

The form of communication has changed. The Internet creates opportunities for people to communicate with each other, but most of them require the user to create a profile in order to use them. This is where you start to decide what you can, want, or need to place in order to be able to use different social media possibilities.

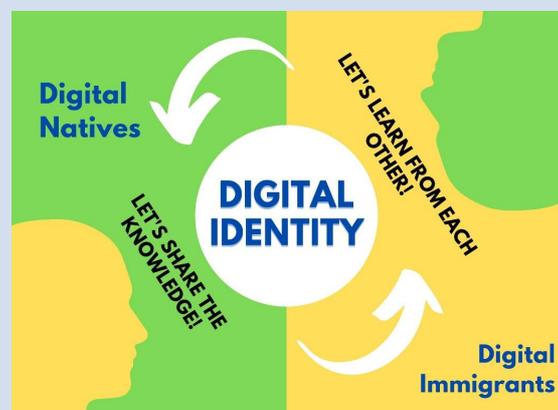
Internet communication is different from face-to-face communication. However, it meets the conditions for it to exist. Communication in cyberspace usually takes various forms. There are several environments that are used for communication:

- World Wide Web,
- Email
- Discussion forums
- Chats
- Groups formed by social media
- blogs etc.

Young people as digital natives, older people as digital immigrants

Young people are natives living in the digital world. Cyberspace, therefore, represents for them a completely natural environment to which they do not have to adapt.

A digital immigrant is a person who was born in times before the dynamic development of Internet technologies and probably had to (or wanted to) adapt to them at some stage of life.



Source: author's work

It is worth remembering!

Elderly people have a certain reserve of potential which, if well-targeted, can bring surprising results. Young people can shorten their distance by sharing their skills in new technologies. In this way, we all gain a sense of accessibility to knowledge.

Creating your digital identity

Identity in relation to the individual: self-awareness. Also as facts, characteristics, personal data allowing to identify a person. With regard to the community: awareness of common features and feeling of unity.

Every action we take on the Internet provides data about what we did – data about ourselves. In this way, we subject our profiles to a more or less personalized way – leaving a digital footprint.

The digital identity consists of the following personal data:

- username and password
- date of birth
- social security number
- medical history
- online activities etc.

The digital identity involves four categories of information/data:

1. **Authentication elements:** e-mail address, user name, password, surname, first name, alias, IP address, etc.
2. **Data:** personal, administrative, professional, banking, social, etc.
3. **Identification:** photograph, logo, image, avatar, etc.
4. **Digital footprints:** contribution to public content management systems, for example, Twitter, YouTube, Wikipedia etc.

We are in contact with the phenomenon of **cloud computing** – i.e. processing of data on virtual servers (in the **cloud**). This happens through: **social networking sites**, **behavioral marketing** (available to the consumer), **advanced profiling** and real-time data analysis techniques; integration of **communication services** (e-mail, instant messaging, Internet telephony, etc.), **search engines** that not only "remember" their users' profiles, but also adapt the results of future searches to them.

These phenomena bring not only greater convenience but also new threats to our privacy. In a digital world, every behavior generates a digital footprint – "**digital fumes**" that reveals a lot about us: it allows us

to reconstruct our lifestyle, daily routines, and psychological profile.

Social networking sites can be divided into **two categories**: those that are **completely "public"** and those that **manage privacy settings**. The first one usually allows for pseudonyms, but published content is accessible to everyone, e.g. Twitter or Instagram. Portals in the second group allow for access control of the published information (e.g. they allow for creating groups of friends, blocking access to entries, or adding comments to people from different groups) e.g. Facebook.

Thanks to appropriate privacy settings we can easily control and take care of our image.

Privacy is hard to define and depends on the place, time and culture. There are four privacy zones:

1. concerning the body,
2. focused on space,
3. information (personal data protection, image protection)
4. communication (confidentiality of communication).

If we talk about cyberspace, we mainly have **the last two areas in mind**.

How to take care of your privacy?

1. Provide personal data (name, surname, telephone number, etc.) only where **necessary**.
2. Install an **anti-virus** program on your computer.
3. Do not save **sensitive data** in your computer files.
4. Do not save **passwords** use the password manager.
5. Use a **two-step-verification**.
6. Modify and **personalize your privacy settings**. Think about what information about yourself you want to share with **strangers**.
7. Monitor, constantly delete **cookies**, try to compare information in **incognito** mode.
8. Use **trusted** WiFi points. Restrict Bluetooth activation and **location settings**.

Source: author's work

Deleting yourself from the Internet

Reasons, why we want to delete ourselves from the Internet, can be many, it may be caused by compromising content, cyberbullying, closing the business, or simply wanting to cut off from the Internet. Here are some tips on how to do that:

- **Social Media, be calm, be nice**

We may start by deleting our accounts. Most of the websites have this option in the privacy settings of your account. If not, we may write to the administrator and this person is to delete our account and all of its data.

- **The original source**

You can use the search engine to find the information you are interested in, but it only shows a search list. You cannot delete info from the search engine. You need to find the original source, the website where it was posted, and then follow their policies and removal guidelines.

- **Photos, comments, likes, tags...**

- Certain data, like photos that we posted, should have an option to be deleted. Find the data you are interested in, choose its options, and choose "delete" from the option list. If we want to delete the photo that someone has posted, we may kindly ask this person to do that, or report the photo to the administrator and write the reason why we want it to be deleted.

- **Email**

Most of our accounts are connected to our email. Deleting emails, we may remove this connection and become harder to identify.

- **Special search engines, special organs**

There are also special search engines that search for all the information about certain people. We may use these to find and delete our data. In fact, we can delete what we uploaded, but with no guarantee that it has not already been shared by someone else. If someone on the Internet has published content that compromises us, we can ask the police for help. However, we cannot have a guarantee that this content has not been downloaded and forwarded by anyone without our knowledge, so it may be still available.

It should be noted that there is no way to delete something completely from the internet. The best example is this photo of Beyonce. About 7 years ago, her lawyer ordered to delete this photo from the web. We are talking about her photo where she is wearing a black tight fitting outfit, making a strange face and tightens all muscles. This photo is still easy to find. All we need to do is just to type in the search engine "Beyonce derp man face". Even having so much money, we do not have enough power to delete our data completely from the internet.

2

Personal branding

Estimated time for session: 30 minutes

About personal branding

Personal branding is a new phenomenon. If we can translate it somehow, it is associated with "tagging", so that some products are better recognized and associated with the brand.

A personal brand is no longer a trend. It is a requirement when you run your own business or want to present yourself well in comparison to other potential job applicants.

A personal brand is the brand of our achievements and it is on it that we base our professional position. So we create our figure in such a way as to bring our clients, employees, co-workers together.

It is a process that is intentional and focused on creating the image of a professional.

A personal brand takes on a specific person. Which, just like a business brand, is associated with specific skills and competencies useful to achieve the goals.

Each of us has our own brand, our personal brand. If you have an online account you can be judged by what you post on this portal.

The saying that "***A personal brand is what people say about you when you're not in the room!***". In relation to these words, it is worthwhile for them to talk about us as well as possible.

The advantages of a strong personal brand:

- a) Better position on the workforce,
- b) Many contacts in the industry, with potential customers and colleagues,
- c) To be identified in the industry

Would you like to know what your personal brand currently looks like?

Enter your name and city with which you identify your activities and work in the incognito card.

¹ Jeff Bezos. Retrieved from <https://scottwyden.com/your-brand/>

You can see your profiles on community portals as an outdoor observer.

The first three items may be key, but also similar in all, that is: Facebook, LinkedIn, and Twitter, Instagram if connected to a Facebook account, etc.

“Fake it till you make it!”

The brand you create with your person and your style of being should:

- a) be comfortable for you and release your potential,
- b) enrich self-esteem,
- c) create the image of a professional, charismatic person who is authentic

Your authentic personal branding should reflect who you really are, it must also comply with your moral code and code of behavior which directly stems from your personal ambitions. This means that your brand should reflect who you are, what you care about and what your passion is.

This is difficult for people to pretend to be someone they are not. Verification is very quick. You can take off on a fake brandy, but it is difficult to get there.

Image, brand, authenticity and creation #dollypartonchallenge

#dollypartonchallenge is the essence of our activity in social networking sites, where the form of communication is adapted to the audience and context (sometimes even subconsciously).

Isn't it the case that we create the image of our personality depending on the profile we currently use on a social networking site?

(Source: Official Page of Dolly Parton on Facebook, link: <https://www.facebook.com/DollyParton/photos/a10150216209199755/1015178777019755/?type=3>, access: 23.08.2020)

Now you create your #dollypartonchallenge!!!

If you were able to do this, consider if you are able to get to many factors to make the person's reception as relevant as possible to the specific needs of e.g. a community profile or an employer website. Are you sometimes able to "lie" a bit for the benefit of your image and personal brand?



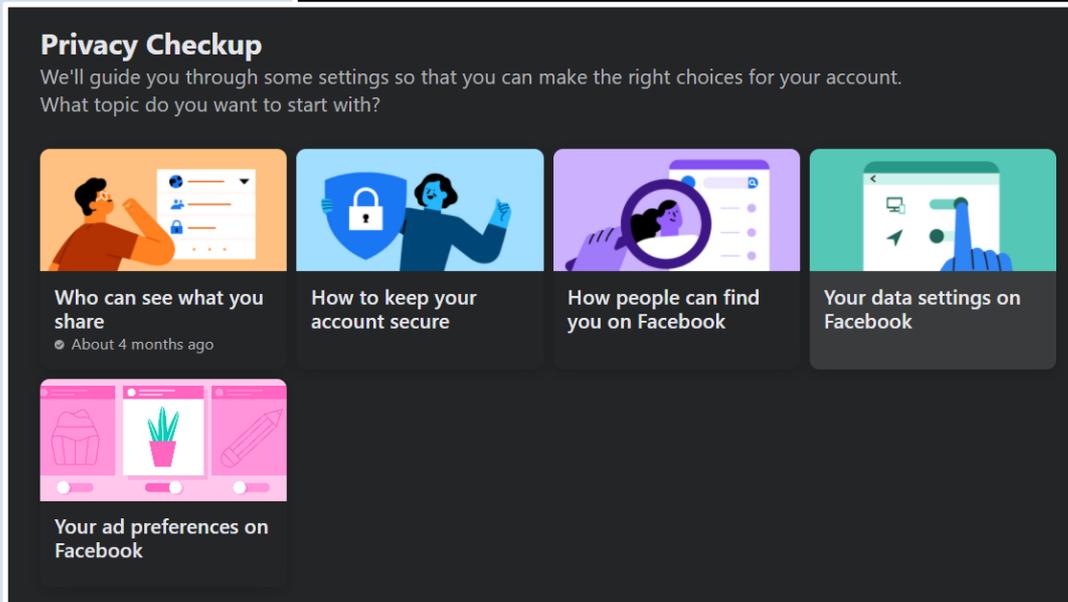
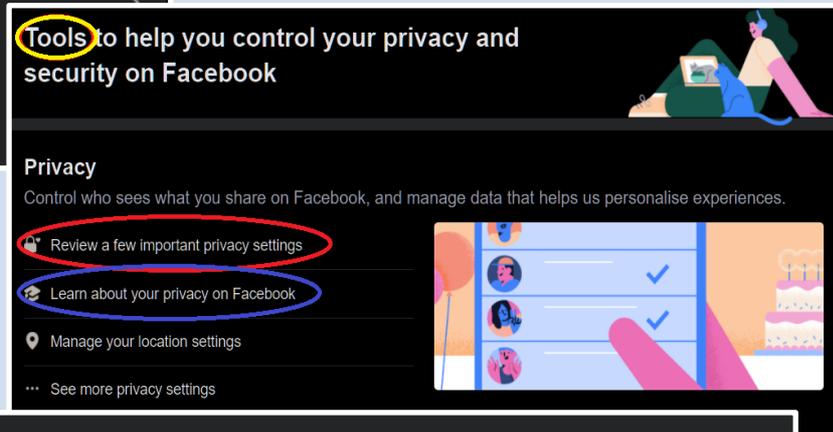
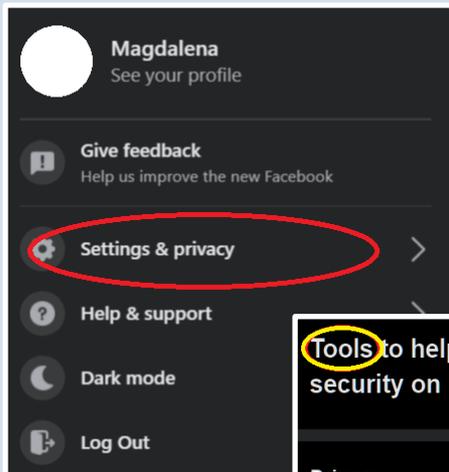
In this case the privacy settings are important...

If you don't want your future employer to judge you unnecessarily by your photos e.g. from a barbecue with friends.

Let's follow these steps on the example of Facebook.

(<https://www.facebook.com/privacy>)

On these screenshots, we can see how quickly we get to our privacy settings. We are also able to learn how to take care of your privacy, because Facebook itself is able to show us what to pay attention to.



Source: author's screenshots of Facebook

With these tips, you are able to use Facebook in a safer way for yourself and your privacy.

You can smoothly move from top topics to many, many privacy laws that will take care of your image when someone wants to have a look at you.

You have control over who sees what you share on Facebook.

That way, you're free to express yourself the way you want.

We're here to help you do that. Let's get started!

Everything is written in a clear and simple way. You will be shown step by step what you need to do, for example, to have control over who will see the pictures and other things you will post on your wall.

Welcome

| Top topics

You're in charge

Manage Your Privacy

Stay Safe and Secure

Advertising

Working Together

Privacy Principles

Data Policy [↗](#)

Source: author's screenshots of Facebook



Icebreaker and introductions: Name 3 things about you

Estimated time for session: 20 minutes

A participant tells 3 short stories or sentences (about his/her experience on the Internet). One of these must be a lie and the participant cannot tell which one is not true. Other participants must guess which one was a lie. The participant who told the stories or sentences may tell more about each of these.

Two Truths and a Lie Game.

My example:

1. I have received a scam e-mail only once.
2. I have never been tricked.
3. One of my friends has a fake account.

Answer: 2 is a lie.

Discussion

Telling own stories. Have you ever experienced any kind of dangerous situation on the Internet? Have someone ever tried to trick you or have you been a victim of an Internet scammer?



3

Dangers of the Internet

Estimated time for session: **30 minutes**

What kind of toxic people we can meet on the Internet?

Troll – An internet troll is someone who makes intentionally inflammatory, rude, or upsetting statements online to elicit strong emotional responses in people or to steer the conversation off-topic.

Signs someone is trolling – Off-topic remarks; Refusal to acknowledge evidence; Dismissive, condescending tone; Use of unrelated images or memes; Seeming obliviousness.

The most common places on the internet where we can meet internet trolls – video comments; Blog comments; Forums; Email; any social networking site; Anonymous social networks.

Provocateur – “a person who deliberately behaves controversially in order to provoke an argument or other strong reactions²”

Exhibitionist – from The Century Dictionary: “A degenerate who obeys a morbid impulse to expose the person³”. From the GNU version of the Collaborative International Dictionary of English: “a person with a compulsive desire to expose the genitals; -- usually a male; someone who deliberately behaves in such a way as to attract attention⁴”.

manifestations of exhibitionism – “If a ‘friend’ was to look over their News Feed, they may find that they talk about their feelings and what has been happening in their relationships. There could also be videos where they talk about their life. While the images that they upload could be of their face, they could also be of their body. When this happens, one will be objectifying their own body in order to receive attention from others.⁵”

Fake profile – it is a false profile with fake personal data and sometimes photos. It is created by people and bots (computer programs that talk like humans).

How to recognize fake profiles – Keywords; Nonsensical messages; They only have one photo; They have empty profiles; Empty social networks; They’re “famous” or “royals”; They’re way too forward or flirty; They request your personal information;

Online fraudsters – “someone who gets money by deceiving people⁶”.

Mode of action – free gift; an inheritance; bank; tax refund; flirt; auctions; . . .

² Retrieved from <https://www.collinsdictionary.com/us/dictionary/english/provocateur>

³ Retrieved from <https://www.wordnik.com/words/exhibitionist>

⁴ Retrieved from <https://www.wordnik.com/words/exhibitionist>

⁵ Retrieved from <https://selfgrowth.com/articles/social-media-does-social-media-encourage-exhibitionism>

⁶ Retrieved from <https://dictionary.cambridge.org/us/dictionary/english/fraudster>

Examples of dangers on the Internet

Spanish prisoner - Originally, the scammer told the victim that he has contact with an aristocrat who was imprisoned in Spain under a false identity and could not say who he was for security reasons. That's why he relies on people who will put money into his release. The scammer offers to transfer some money and promises a generous reward as soon as the aristocrat is released. When the victim pays the money, it turns out that there are some complications and more money is needed. The fraud continues until the victim empties his bank account.

Phishing - Phishing typically uses e-mails that appear to come from legitimate and trusted sources. In such e-mails, they ask for e.g. personal data or other data that they can use to steal our identity and money. It should be noted that these e-mails look very authentic, so about 1/4 of the recipients respond to them.

The wire game - a group of scammers creates a simulated shop where you can bet on horse races. Of course, the results are predetermined by fraudsters. The same scammers, claiming to be bookmakers, give their victims betting tips to win their trust before the victims start spending significant sums of money.

On decline - The scammer, following world events, finds out who died and is looking for a victim with the same name as the dead. When he finds it, he sends an email with information about the death of a "relative" who has not left behind any other heirs and the only heir of "huge fortune" is the victim. To take the inheritance, the victim must complete some formalities with a fraudster who claims to be a bank employee. Over time, the victim must cover more and more expenses.

Are you migrant or refugee? Be aware!

Internet scammers often look for people who are easy to trick. Migrants and refugees are in a vulnerable group. Having a public account makes them easier to identify. Migrants and refugees trying to adapt want to find some new friends, start a new life, and that makes them more susceptible to other people's influence and that's what scammers are looking for. Using fake accounts, they may extort more and more information under the pretext of friendship or even romance. People who live alone in completely a new place, rarely refuse to someone.

Lack of knowledge of the local law or not full knowledge of the local language also make refugees and migrants groups of high risk. Why? An email from a "bank" with information about outstanding payments may be very stressful, especially when we are not sure of the rules of this "bank" or we do not understand the message. The only one sure thing is that all of the payments should be regulated to avoid any problems. You should not deposit any money unless you are 100% sure that you really deposit money into

the bank. You should also limit the transmission of information to strangers and limit your trust in the people you meet on the internet.

In case you are unsure whether the message was really sent by the bank, you should contact a native speaker or legal advisor.

How to protect ourselves? – Privacy settings and how to spot a fake account

Privacy settings

Anything you share online can be used by scammers. It is important to know how to protect our privacy, so as to prevent online attacks. The best thing we can do to protect our privacy on the internet is to set our profile as private instead of having it public. Why?

A public profile allows everyone to see our profile – who we are, where we live, what we like, who our friends are. This information makes us easy to identify and makes it easier for the fraudster to contact us and gain our trust, for example by acting that we have the same hobbies. You do not know who can see your profile.

Private profiles are close to people who are not our friends, followers, etc. In other words, information on our profile can only be seen by people who we have allowed to see it. You can verify your followers.

Signs that this account is a fake

The profile does not have any photo – it may be a sing, but it does not have to be. Many people decide not to show their photos to the public, even though there is a possibility that someone wants to hide his or her real identity.

On the photo is a famous person – there is a really low possibility that a movie star or model wants us to be her or his friends. If you do not know the person on the photo, you can use the image search function in your browser.

Misspelling – misspellings might happen, but not every time. It might be a sign that messages are generated automatically or a person you are talking with is not who she or he claims to be.

Lack of information or abstract information on the profile – People usually add some basic information to the profile, but if you have noticed that profile is blank or your “friend” is from Tokyo, was studying in Madrid, works in London, and lives in Dublin, it is time to start considering how likely it is to be true.

Lack of information on the Internet – we can find everything on the internet. If you have received and information, that you have won a holiday in a “hotel”. Check on the internet if this hotel really exists. Nowadays, many public places have their own account, it would be better to contact them.

No followers, mutual friends, or activities – Real people are active on the internet. You ought to have something in common, like having liked the same bands or having some mutual friends, this may suggest the authenticity of this account. Moreover, the account creation date should not be the only activity on the profile.



Team work:

Your task is to recognize the fake emails or profiles. How could you tell that these are fake? It ought to show you how imaginative and ingenious scammers are, and also should help you to recognize the scammers in the future. What makes you sure it is fake?

Email 1:

Dear Sir/Madam

I am a staff of Natwest Bank London. I am writing following an **opportunity** in my office that will be of **imense** benefit to both of us. In my department we discovered an abandoned sum of \$22.5million Dollars (twenty two million five hundred **thousand** Dollars) in an account that belongs to one of our foreign customers Late Mr. Morris Thompson an American who unfortunately lost his life in the plane crash of Alaska Airlines Flight 261 which crashed on January 31th, 2000 including his wife and only daughter. Since we got information about his death, we have been expecting his next of kin or relatives to come over and claim his money because we cannot release it unless somebody applies for it as next of kin or relation to the deceased as indicated in our banking guidelines. Unfortunately I learnt that his supposed next of kin being his only daughter died along with him in the plane crash leaving nobody with the knowledge of this fund behind for the claim. It is therefore upon this discovery that I and two other officials in this department now decided to make business with you and release the money to you as the next of kin or beneficiary of the funds for safety keeping and subsequent disbursement since nobody is coming for it and we don't want this money to go back into Government treasury as unclaimed bill. The banking law and guidelines here stipulates that such money remained after five years the money will be transferred into banking treasury as unclaimed funds. We agreed that 20% of this money will be for you as foreign partner, while the balance will be for me and my colleagues. I will visit your country for the disbursement according to the percentages indicated above once this money gets into your account. Please be honest to me and my colleagues trust is our watchword in this transaction. Note this transaction is confidential and risk free. As soon as you receive this mail. Please do your very best to get in touch with our (FOREIGN PAYMENT DIRECTOR)

email at: lewis_alderwood@virgilio.it or lewis_alderwood@zwallet.com

Please note that all necessary arrangement for the smooth release of these funds has been **finalised**. Our Foreign Payment Director, Dr LEWIS ALDERWOOD. Will give you specific instruction on what **to do**. Please in your response include your telephone number for easy communication between us.

Best Regards!

Mr Crawford Leeds

Source: <http://www.fhando.com/spanish.html>

Email 2:

Elvis Joy <elvisjoy2@cloud.com>
do -

! Dlaczego ta wiadomość trafiła do spamu? Wiadomość jest podobna do tych, które zostały wykryte przez nasze filtry spamu.
Why is this message in spam? The message is similar to these detected by our spam filters.
Zgłoś, że to nie jest spam
Report it is not spam.

🌐 angleški - > polski - Przetłumacz wiadomość

Congratulations Dear Winner

We inform you that you won a prize fund of \$ 1.2 million "One Million Two hundred thousand US dollars" from the MoLottery Prize 2020
To be clear the lottery is organized (MoLottery 2020), here is a website where you can check About our organization check it yourself.

<https://www.lotteryusa.com/missouri/lotto/year>
DATE OF WINNING NUMBERS
Date Winning: Saturday, Mar 21, 2020
Winning number: 3-14-20-22-25-42
Winning amount: \$ 1.2 million

The truth is that you are among the lucky ones who have chosen
Your gain is deposited with our partner bank the Commercial Bank of Dubai (CDB). We kindly ask you to contact AHMED MOHAMED ABDULLA our representative with the bank at this address: CBDBankofDubai@gmail.com

With the requested information to avoid mistakes so that you will receive your fund without any problem.

1. Your Bank Name.....
2. Your bank Address.....
3. SWIFT Code.....
4. Account Number.....
5. Recipient Name.....
6. Recipient addresses.....
7. Your valid telephone.....
8. Your Occupation.....

For any additional information, please send a letter to this address: worldprizecustomerservice@gmail.com

Congratulations in advance
Thank
Regards
Mr. AUSTIN PARKER
CONTACT ONLY WHATSAPP: +1 (616)9515309
MoLottery Awards

Source: An E-mail that I have received.



4

Netiquette

Estimated time for session: 30 minutes

Netiquette – what is this?

Netiquette is a group of either rules and duties that instruct us how to act on the Internet, what we can do, and what are the generally accepted behaviour rules there. In other words, netiquette is just network etiquette.

Let us look at the definition. Due to the dictionary.com website, netiquette is “the rules of etiquette that apply when communicating over computer networks, especially the internet”⁷.

It is worth mentioning that different internet communities have different sets of rules so while joining a proper community we ought to become familiar with them. Rules are often listed on the group’s home page.

Problems with ethic on the Internet

On the Internet, many people feel completely anonymous and impregnable. These factors encourage internet users to engage in risky behavior and make them forget that they are in touch with other people. This is why they become rude, overconfident, and ignore other people’s feelings. The sense of impunity and anonymity to commit cybercrimes, including cyberbullying, for example, the persecution of other people

Bullycide

Bullycide means committing suicide because of bullying (also on the Internet). It refers to children and teens who have been bullied and decided to commit suicide because they thought it is the only way to escape from bullying. That is why talking about netiquette is so important – to prevent situations like mentioned above and not to become torturer/tormentor (even unconsciously).

⁷ Retrieved from <https://www.dictionary.com/browse/netiquette>

Your duties on the Internet

There are many things that could be written as duties on the Internet and collecting all of them is impossible. This paragraph is a collection of the most important of them but the most important thing we should remember is that we are all human and we contact other humans, so we ought to treat them as we want to be treated.

Give your own examples of our duties on the internet

- **Respect others' privacy** – if you know confidential information about someone's life (poor health, difficult family situation) and this information is not public, you ought to respect that someone does not want anyone other to know it. Imagine that someone told your secret to everyone or published it on the Internet. Can you imagine your life or your feelings? That is why you should not do that. This could happen to you.
- **First think, then write** – Posting anything online first thing if what you have written is true, if it does not hurt anyone, and primarily if it is legal. You are not anonymous on the Internet and everything you write and share can be reported to the website administrator if it is against its policy, or to the police if the content you publish is illegal. You must obey the law on the Internet as well.
- **Respect the groups' rules** – being a member of an online group is like being a member of any other group in real life. You must follow the rules. Ignoring them may result in being banned from the group, or temporarily or permanently blocking your account's access to the group or the possibility of commenting on it.
- **Forgive, do not exclude others, do not be a judge** – No one is alpha and omega, no one knows everything, people make mistakes and then regret it. You do not know what happened to the person you were chatting with. Maybe he or she had had a hard day at the job and that is why wrote something unkind? If this person regrets that, it would be good to forgive. He or she was wrong? It happens to the best. It could happen to you.
- **Use proper language** – Nobody wants to read vulgarism only, moreover, children are also frequent recipients of everything that is on the Internet. Remember it writing anything in public. "Hot" messages also should not be posted in the forum. (Everything you write on the Internet, even private conversations, can be shared online).
- **Check by yourself** – do not be the spammer. Nobody wants to read the hundredth post with the same question nor read a question that is easy to find an answer to on the internet. Before you ask, check if anyone has asked this question or check on the internet, and do not wait for someone to do it for you. This will take from a few seconds to a few minutes and ensure that you are not hated by others for this reason.

- **Check if you are right** – it is connected with the previous rule. If you know the answer to the question, help someone and write it but make sure that you are right so as not to harm someone or become a laughingstock.
- **DO NOT USE CAPS LOCK ONLY** – it might be understood as screaming. Depending on the context, we might be perceived as more excited or more offensive than we really are. Others may also think that we are incompetent on a certain topic and that is why we “scream” (like a person who does not know something but is convinced that is the smartest and screams to show everyone that only he or she is right). If you really want to emphasise the importance of what you mean, of course, you can use Caps Lock but do it on purpose.

Minigame

Look at the example and think about what was on mind of the author of these sentences.

- That was an amazing and beautiful act
- THAT WAS AN AMAZING AND BEAUTIFUL ACT

Do not you think that the author of the second sentence was more excited than the author of the first one?

- Stop talking about politics
- STOP TALKING ABOUT POLITICS

The author of the second sentence seems to be angry, and the author of the first one seems to give the suggestion. Do not they?

- This dress is not black and blue, it is gold and white
- THIS DRESS IS NOT BLACK AND BLUE, IT IS GOLD AND WHITE

The author of the second sentence seems to say that other people are wrong and only he or she is right, do not you think? While the first author seems to give the opinion.

Case Study

Country of case study	Poland
Language of case study	English and Polish
Main resources (online/organisations/research etc)	Online
References	<p>https://twitter.com/CDPROJEKTRED/status/1359048125403590660?s=20</p> <p>https://www.msn.com/en-us/money/other/cd-projekt-slides-as-ransomware-hack-may-delay-cyberpunk-fix/ar-BB1dwNGD</p> <p>https://tekdeeps.com/they-extorted-the-cd-project-red-systems-with-a-blackmail-virus/</p> <p>https://spidersweb.pl/2021/02/kod-zrodlowy-gier-cd-projekt-sprzedany.html</p> <p>https://www.ign.com/articles/cd-project-red-hack-cyberpunk-2077-witcher-3-source-code-ransomware</p> <p>https://www.gram.pl/news/2021/02/10/cd-projekt-atak-hakerow-szansa-na-namierzenie-sprawcow-marne-data-nie-jest-przypadkowa.shtml</p> <p>https://www.gram.pl/news/2021/02/09/cd-projekt-red-padlo-ofiara-cyberataku-wykradziono-kody-zrodlowe-gier.shtml</p> <p>https://www.gram.pl/news/2021/02/11/cd-projekt-skradzione-kody-zrodlowe-gier-zostaly-sprzedane-aukcja-zakonczona-afeta-trwa.shtml</p>
Images	<p>Here you can read the message from hackers:</p> <p>https://twitter.com/CDPROJEKTRED/status/1359048125403590660?s=20</p>
What are the case study aims and objectives?	<ul style="list-style-type: none"> - To highlight the danger that comes with fame and a good brand - To demonstrate what can be done with stolen data - To prove that no one can be completely safe on the Internet - To highlight that our data may be valuable for others - To notice that with great security we could be robbed anyway
Top highlights	<ul style="list-style-type: none"> - Even developers cannot be completely safe on the Internet - The more known we are, the more vulnerable we are to cyber attacks - All our data can be stolen by hackers - Our data can be valuable on the black market - The chances of finding skilled perpetrators of hacking attacks are very poor - Network and computer security is never enough - It is better to store valuable data on external storage media such as an external hard drive



<p>Detailed description of the case study</p>	<p>This case study proves that:</p> <ul style="list-style-type: none"> - Even specialists can fall victim to cyber attacks - Popularity and a good brand increase the risk of attacks - The more data we share or save, the more data can be stolen - Good privacy settings are not a guarantee that we are safe on the Internet <p>It also shows the other danger of the internet. Our data does not have to be available on the Internet. It is enough that our device on which we store the data is connected to the Internet for our data to be stolen by a hacking attack. Offline security is as important as security online.</p>
<p>Describe local, regional national and international Impact</p>	<ul style="list-style-type: none"> - "With these efforts already likely to delay new content releases and the eventual multi-player mode, this could further push out the timeline," ~ https://www.msn.com/en-us/money/other/cd-projekt-slides-as-ransomware-hack-may-delay-cyberpunk-fix/ar-BB1dwNGD - "This ransomware attack echoes a similar event for Capcom, in which hackers stole huge amounts of data, eventually leaking multiple games and leaving former employees fearing for the safety of their personal data. Recently, Capcom said the attack had no significant impact on the games it planned to release." ~ https://www.ign.com/articles/cd-project-red-hack-cyberpunk-2077-witcher-3-source-code-ransomware - "The management of CD Projekt from the very beginning announced that they did not intend to negotiate with cybercriminals, and also published messages left to the company by hackers. Cybersecurity specialists praise the Polish company for such an attitude, because <u>as much as 70 percent of companies are paying tribute to Internet extortionists without informing the public about successful attacks and thefts.</u>" ~ https://spidersweb.pl/2021/02/kod-zrodlowy-gier-cd-projekt-sprzedany.html - ""We will not give in to the demands nor negotiate with the actor, being aware that this may eventually lead to the release of the compromised data," the company's Twitter statement reads." ~ https://www.ign.com/articles/cd-project-red-hack-cyberpunk-2077-witcher-3-source-code-ransomware
<p>Conclusion</p>	<p>It is important to consider the following:</p> <ul style="list-style-type: none"> - How can we protect ourselves on the internet? - How can we protect our businesses? - Is our security enough to make sure we are safe? - What can we do to avoid similar situations? - Should we rely on keeping the data in only one place?

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CHAPTER 3

Digital Dangers

3 Digital Dangers

<p>Unit's general aims</p>	<p>To help learners develop knowledge and understanding of:</p> <ul style="list-style-type: none"> ▪ Different types of fake news ▪ The dangers of fake news and disinformation, and how they can be used as a form of cyber warfare ▪ The ways in which internet users can be targeted ▪ Different types of individual or personal online dangers ▪ How vulnerable groups can be affected by online dangers ▪ Societal online dangers (e.g. fake news on social media which can influence democratic processes) ▪ How to take responsible action against these dangers ▪ How to deal with these issues and appraise information critically
<p>Specific Learning Objectives</p>	<p>By the end of the session learners should be able to:</p> <ul style="list-style-type: none"> ▪ Understand specific terms such as: fake news, disinformation, trolling, cyberbullying, cyberstalking, sexting, sextortion, grooming, and phishing ▪ Recognise several significant online dangers, and how they can affect both the individual as well as the whole society ▪ Describe political and social effects of online dangers such as fake news, as well as their larger consequences and implications. ▪ Understand how online dangers can affect vulnerable groups ▪ Distinguish ways to combat online dangers, and should be comfortable taking action, such as reporting abusive behaviour. ▪ Know how to appraise information critically
<p>Topics covered in this session</p>	<ol style="list-style-type: none"> 1) Fake news, disinformation, cyber warfare, and their implications 2) The impact on the individual and society 3) Online dangers 4) How to appraise information critically

Approximate length of the session	Number of learners on register
4 hours	(To be completed by trainer)

Notes about the lessons/classes within the session plan

Class profile

Does this group have any prior knowledge of the subject?

Does this group work with vulnerable groups?

Does this group work with children?

Does this group have an extensive online presence / understanding of social media platforms?

Gender: Male / Female / Mixed

Age range:

Other info:

Suggested pre-unit preparation (include any work, research, or reflection that learners should do before participating in this training)

Ask learners to:

- Try out these Fake News games to get you thinking about disinformation
- Game one: <https://www.getbadnews.com/> - don't forget to note your high score when you finish the game!
- Game two: https://librarydevelopment.group.shef.ac.uk/storyline/questioning/fake-news-game/story_html5.html
- A fun quiz to think about we can trust politicians to tell the truth:
- Quiz about Donald Trump's statements: <https://www.irishpost.com/entertainment/quiz-is-this-a-real-donald-trump-quote-190145>

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- BBC Trending, "The Saga of 'Pizzagate': The Fake Story That Shows How Conspiracy Theories Spread", BBC News, December 2, 2016, <https://www.bbc.com/news/blogs-trending-38156985>.
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- Neja Bentzen, "Understanding Propaganda and Disinformation", European Parliamentary Research Service, November 2015, [http://www.europarl.europa.eu/RegData/etudes/ATAG/2015/57832/EPRS_ATA\(2015\)57832_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/ATAG/2015/57832/EPRS_ATA(2015)57832_EN.pdf).
- Elizabeth Grieco, "More Americans are Turning to Multiple Social Media Sites for News", Pew Research Center, November 2, 2017, <http://www.pewresearch.org/fact-tank/2017/11/02/more-americans-are-turning-to-multiple-social-media-sites-for-news/>.
- Thomas Holt, "Busting Russia's Fake News the European Union Way", The Conversation, March 29, 2018, <https://theconversation.com/busting-russias-fake-news-the-european-union-way-93712>.
- Associated Press in Beijing, "China's People's Daily falls for Kim Jong-un 'sexiest man alive' spoof", The Guardian, 27 Nov 2012, [https://www.theguardian.com/world/2012/nov/27/china-kim-](https://www.theguardian.com/world/2012/nov/27/china-kim-jong-un)

[jong-un](https://www.theguardian.com/world/2012/nov/27/china-kim-jong-un)

Other websites referenced in this chapter:

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- <https://www.bbc.co.uk/news/magazine-38168281>
- <https://www.stopfake.org/en/how-to-get-a-146-election-result/>
- <https://euvsdisinfo.eu/how-to-get-a-146-election-result/>
- https://secure.avaaz.org/campaign/en/facebook_threat_health/?fbclid=IwAR2qdmI0z5HsNWR5pVDWL4kLnu_z14HV6qAh82B7q4a7VkJP3Sfb09xde8s
- <https://www.internetmatters.org/parental-controls/social-media/>
- <https://www.thinkuknow.co.uk/parents/articles/Sharing-pictures-of-your-children/>
- <https://www.theguardian.com/film/2019/mar/29/apple-martin-tells-mother-gwyneth-paltrow-off-for-sharing-photo-without-consent>
- <https://onezero.medium.com/why-people-become-internet-trolls-4dbffaeaa74f>
- <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5791909/>
- <https://www.americanscientist.org/article/anyone-can-become-a-troll>
- <https://www.youtube.com/watch?v=04hvlz159n4&fbclid=IwAR17C9CC0TSGSR8FD4d6xqqNs9qVqKNUjTKQ5H3IAJnL22tqHH3o8D-67H4>
- [https://www.europarl.europa.eu/RegData/etudes/ATAG/2017/599386/EPRS_ATA\(2017\)599386_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/ATAG/2017/599386/EPRS_ATA(2017)599386_EN.pdf)
- [https://www.europarl.europa.eu/thinktank/en/document.html?reference=EPRS_ATA\(2017\)599386](https://www.europarl.europa.eu/thinktank/en/document.html?reference=EPRS_ATA(2017)599386)
- <https://euvsdisinfo.eu/>
- <https://www.dinsakerhet.se/siteassets/dinsakerhet/se/broschyren-om-krisen-eller-kriget-kommer/om-krisen-eller-kriget-kommer---engelska-2.pdf>
- <https://doi.org/10.1177/2056305120955173>
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- <https://www.bbc.co.uk/news/blogs-trending-41499789>
- https://traceinternational.blob.core.windows.net/uploads/Podcast_Transcripts/2018/11202018-RussianTrollFarms-JessikkaAro.pdf?sv=2018-03-28&sr=b&sig=Ho4QN2PKWBw4diCPL3i%2Bs826m2q5F7wNkq11QFMx9ks%3D&st=2021-02-17T11%3A19%3A55Z&se=2021-02-17T11%3A19%3A55Z&sp=r
- https://en.wikipedia.org/wiki/Jessikka_Aro



Further reading:

- In the UK, the government conducted a special report into disinformation and fake news, the findings of which can be found here:
<https://publications.parliament.uk/pa/cm201719/cmselect/cmcumeds/1791/179109.htm>
- <https://www.scribd.com/document/469891659/Intelligence-and-Security-Committee-of-Parliament-Russia#download>
- <https://www.theguardian.com/world/2020/jul/21/russia-report-reveals-uk-government-failed-to-address-kremlin-interference-scottish-referendum-brexit>
- <https://www.theguardian.com/world/2020/jul/21/just-what-does-the-uk-russia-report-say-key-points-explained>
- The Society of Professional Journalists has a code of ethics which fake news producers often do not abide by, but which trusted news outlets follow:
<https://www.spj.org/ethicscode.asp>
- To understand what a troll is, the psychology behind it, the “empathy deficit”, and how ordinary people can become trolls online, read this article as a group, and then discuss it together:
- <https://onezero.medium.com/why-people-become-internet-trolls-4dbf6e674f>

- There is also an interesting academic study on this subject:
<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5791909/>
- For a less academically written article, you can also see here: <https://www.americanscientist.org/article/anyone-can-become-a-troll>

LESSON PLAN

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
20 mins	Introduction Ice breaker	Presentation and discussion Icebreaker: how are you feeling today? Using Dixit cards / selection of random images	Computer Projector Pens Paper Flipchart Dixit card or selection of images
15 mins	Reason for attending course Experience in the sector Something they have learnt so far in this training course	Ask group to share their reason for attending course and their experiences in the project topics	None needed
30 mins	Topic 1: Fake news	Understanding Fake News: <ul style="list-style-type: none"> ▪ Accusation ▪ Satire or parody ▪ Advertising and propaganda ▪ Photo manipulation ▪ News Fabrication ▪ For financial gain ▪ Disinformation and misinformation ▪ Correlation between of facticity, intention, types of fake news & implications. 	Pens Paper Computer Projector Flipchart
30 mins	Topic 2: The impact on the individual and society	Looking at Covid misinformation Role play activity	Chairs/table for roleplay
30 mins	Topic 3: Online dangers	Mix and match activity Sharents Trolling Self-harm, abuse, dangerous behaviour - Twitter	Print outs Scissors Computer Flip chart
30 mins	Topic 4: How to appraise information critically	France 24 video EU handout Swedish brochure Stop sharing Exposing fake news	Computer Projector Speakers
30 mins	Feedback and evaluation	Hand activity Group discussion	Paper Pens Scissors
30 mins	Case study	In depth reading of case study	Case study material



Introduction:

Estimated time for session: 15 minutes

The trainer should go over the main topics, aims and objectives of today's course. This can be done using a computer presentation, handouts, verbally, or using a creative method, depending on the trainer's preferences. The trainer should also mention how long the course will take today and if there will be any short breaks or lunch breaks.

Icebreaker: how do you feel today?

Estimated time for session: 15 minutes

Spread out on the floor or on a table a selection of random images. These could be online images, drawings, or "Dixit" cards, for example. Ask participants to spend a couple of minutes browsing the cards, and then pick one which they feel reflects how they are feeling today. Once everybody has picked a card, participants should sit in a circle. The trainer should ask if anybody would like to share why they picked their card, and how they are feeling today. The trainer shouldn't force anybody to share if they would prefer not to.

Reason for attending this course

Estimated time for session: 15 minutes

This activity helps the trainer evaluate the level of knowledge and familiarity with today's topics, as well as the personal aims and objectives of learners. This will be useful when teaching and will help adapt relevant examples to their interests.

In small groups or in pairs, ask participants to discuss:

- Their main reasons for attending this course
- If they have any experience with any of the project topics
- If relevant, name something interesting they have learnt so far in this training course (this depends if this session is given independently, or after one of the other toolkit chapters)
- How they hope that today's session will help them personally and/or professionally.

After 5-10 minutes discussion, bring the entire group back together. Spend 5-10 minutes sharing their answers and highlighting any common threads.

1

Fake News

Estimated time for session: **30 minutes**

What is fake news? In this activity, participant will learn about different “types” of fake news, and why fake news is an ambiguous term. Different types of fake news are presented: as an accusation; satire or parody; advertising and propaganda; photo manipulation; news fabrication; for financial gain; disinformation and misinformation.



The trainer can decide either to go through the different types of fake news, or to split the group into smaller groups who are each assigned one type of fake news. This can be followed by a discussion and a debate about what we mean when we talk about fake news, how it is complex, and what their definition of fake news would be.

Fake News as an accusation¹

The allegation of fake news can be used as a rhetorical device, one designed to cast doubt and which focuses on challenging mainstream media discourses

Allegations of something being a piece of fake news can create the illusion of a controversy, and can change the nature and direction of public debate.

This can marginalise or delegitimise the opponent's position, especially if the accuser has an important position in society (e.g. the President of the United States...)

¹ Matthew R. X. Dentith, "The Problem of Fake News", Public Reason 8, no1-2 (2017): 67.

Fake news as satire or parody²

Both of these formats use humour in order to transmit a message, and both are formats which are not considered traditional news sources.

News satire (e.g. The Daily Show): news is presented similarly to other news agencies, but they promote themselves as delivering entertainment, not information. Hosts identify as comedians or entertainers, instead of journalists or newscasters. The humour often manages to seriously critique political, economic, or social issues, and whilst they are labelled fake news, "their being fake only

News parody presents information which is non-factual in order to provide a commentary on contemporary affairs. "Parody plays on the ludicrousness of issues and highlights them by making up entirely fictitious news stories", although these are occasionally mistaken as true. E.g. The Onion, which provides a "sophisticated balance" between the possible and the absurd.

One significant aspect which both news satire and parody share is "the assumption that both the author and the reader of the news share the gag".³ This aspect is crucial, as both the reader and author must share this common premise, or else it results in a (sometimes amusing) misunderstanding, such as when The Onion called Kim Jong Un the sexiest man alive.⁴

Advertising and propaganda⁵

Advertising is fake news when it is "in the guise of genuine news reports", but aims to promote or market products or messages, in particular for financial gain. Often the intention is not to maliciously deceive, and it is rarely for any political motivation.

With propaganda, there is a clear intention to influence the opinions of the audience. The goal is "to persuade rather than to inform", often promoting a certain person or organisation, including political parties. It may not necessarily be inauthentic, and can be based on facts. However, it "includes bias that promotes a particular side or perspective", meaning that it is not objective.

² Edson C. Tandoc Jr., Zheng Wei Lim, and Richard Ling, "Defining "Fake News"", Digital Journalism 6, no.2 (2018).

³ Tandoc Jr. et al., "Defining "Fake News"", Digital Journalism 6, no.2 (2018).

⁴ <https://www.theguardian.com/world/2012/nov/27/china-kim-jong-un>

⁵ Tandoc Jr. et al., "Defining "Fake News"", Digital Journalism 6, no.2 (2018).

Photo manipulation

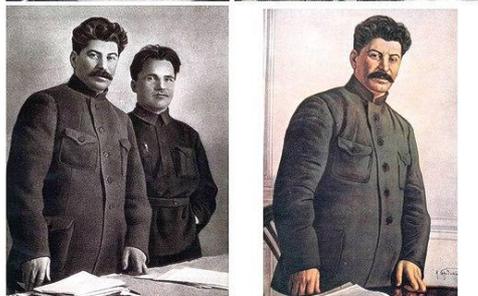
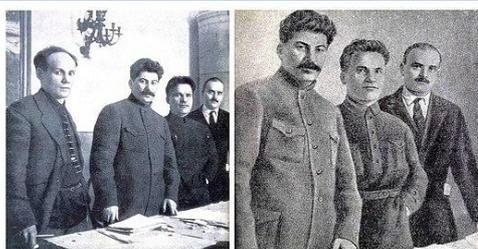


Photo manipulation is a significant form of fake news which is widespread today. Traditionally, most credible news sources “are committed to truth and draw the line at altering images to create a misleading or inauthentic narrative” when publishing photographs.⁶

This means that whilst things like brightness, contrast, and tone might be manipulated without an issue, there can be no additions, subtractions, omissions, or any significant change which could manipulate the viewer and change the narrative of the image.

However, today photos are often used to manipulate or aggravate viewers, in particular on social media.

Photo manipulation, as with many types of fake news, is not a novel phenomenon. The images above are an example of how one picture was altered again and again after each person fell out of favour with Joseph Stalin.⁷

To take a more recent example, in May 2018 in the US there was a very high profile incident in which a manager of Starbucks, who is white, called the police because two black men were seated in the coffee shop and hadn't ordered any coffee.

Following this widely criticised event, Starbucks decided to close over 8,000 of its stores in order to train its employees on racial sensitivity.

Shortly afterwards, this photograph appeared on social media

This photograph was fake, and was “a hoax created by trolls in order to sow racial discord”.⁸

Social media does not follow the same codes of conduct of traditional news outlets. Many people edit or share images which could misinform and manipulate the public.

This is a significant method of disseminating fake



⁶ Tandoc Jr. et al., “Defining “Fake News””, Digital Journalism 6, no.2 (2018).

⁷ https://en.wikipedia.org/wiki/File:Soviet_censorship_with_Stalin2.jpg

⁸ <https://www.snopes.com/fact-check/sign-starbucks-racial-bias-training-single-white-people/>

news, since methods of modifying images are easier, and social media allows them to be spread to a mass audience at a very fast rate.

Even if photographs are not modified, their **context and narrative can be manipulated**, presenting an untruthful account of events

News Fabrication

News fabrication – fake news articles with no factual basis, with no understanding between reader and author about its inauthenticity. Often these articles copy news styles in order to appear authentic.

This can be to manipulate or influence the reader, but also for **financial gain**

News fabrication for financial gain:

This is different to advertising, as they are not promoting a product, brand or message, but seek to generate revenue through “clicks”:⁹

These “click baits” attempt to attract readers to click on the news article, and earn money per visitor to their site. Authors may not care whether the article influences the clicker, but only that it encourages them to share the article further.

Therefore even if fake news does have a “deliberate nature”, this does not necessarily consist in the intention to manipulate others by instilling specific false beliefs in them.

To see a case study, see this article, which shows how teenagers in Macedonia made money from online ads which were shown next to fake news articles about Hillary Clinton in the run up to the US elections:
<https://www.bbc.co.uk/news/magazine-38168281>

Disinformation and misinformation¹⁰

- Where **authors** intend to deceive their audience for malicious purposes, it can be called **disinformation**.
- **Disinformation** is the “dissemination of deliberately false information, with the intention of influencing the policies or opinions of those who receive it”.
- In contrast, **misinformation** is “information which is wrong or misleading but not deliberately so”, meaning that the author’s *intention* to deceive is low.
- **Therefore there is a clear difference between misinformation and disinformation, relating to the intentions of the author.**

⁹ Axel Gelfert, “Fake News: A Definition”, *Informal Logic* 38, no.1 (2018)

¹⁰ Tandoc Jr. et al., “Defining “Fake News””, *Digital Journalism* 6, no.2 (2018).

- Fake news is closely related to disinformation, demonstrating the significant political implications it has, and the malicious intentions of the author.

Understanding the correlation between the level of facticity (truthfulness), the author's intention to deceive, and different types of fake news & their implications.

<u>Level of facticity</u>	<u>Author's immediate intention to deceive</u>	
	<i>High</i>	<i>Low</i>
<i>High</i>	Native advertising Propaganda Manipulation Fabrication	News satire
<i>Low</i>		News Parody

Table taken from Tandoc Jr. et al., "Defining "Fake News"", 148.

The most dangerous type of fake news on a societal level is disinformation and misinformation (news fabrication). In this case, fake news can be understood as the following:

"Fake news is the deliberate presentation of (typically) false or misleading claims as news, where the claims are misleading by design"

Axel Gelfert, "Fake News: A Definition", Informal Logic 38, no.1 (2018)

In these cases, there are fake claims of "news" in which no understanding exists between the reader and author about its inauthenticity. In fact, often the producer of fabricated news has the opposite intention, and uses "a veneer of authenticity by adhering to news styles and presentations".¹¹



In February 2018, Russian state TV showed what it claimed was battle scenes from Syria. But the footage was taken from the computer game "Arma 3".¹²

¹¹ Axel Gelfert, "Fake News: A Definition", Informal Logic 38, no.1 (2018)

¹² <https://www.stopfake.org/en/how-to-get-a-146-election-result/>



How to get 146% in an election result:

“The instruction came to Russia-24 from the Kremlin stating what percentage to show for [the pro-Kremlin party] United Russia. The editor asked, ‘And what about the other parties?’

The answer came: ‘Just show whatever they got.’ The editor wasn’t going to argue with them. After all, the Kremlin knows best. So she did exactly as she was told. And that’s how you get 146 percent”¹³

Ask participants: how do they feel about these two examples? Why are they different? What could be the consequences of these different types of fake news? Is there an understanding about its inauthenticity? Do you think this has happened to you before?

¹³ <https://euvsdisinfo.eu/how-to-get-a-146-election-result/>

2

The impact on the individual and society

Estimated time for session: 30 minutes

The political consequences of disinformation and misinformation are very significant, and evidence has shown that fake news on social media has influenced important national and international events such as Brexit, national elections, EU elections, public opinion, and policy.

For this activity, we will focus on a case which all participants should be able to relate to: **misinformation during the Coronavirus pandemic**.

According to a report by **Avaz**, Facebook, one of the largest and most widely used social media platforms, is failing to keep people safe and informed during the pandemic.

The executive summary reports that¹⁴:

- **Facebook is failing to keep people safe and informed during the pandemic.**
 - Global health misinformation spreading networks spanning at least five countries **generated an estimated 3.8 billion views** on Facebook in the last year.
 - Health misinformation spreading websites at the heart of the networks **peaked at an estimated 460 million views** on Facebook in April 2020, just as the global pandemic was escalating around the world.
 - Content from the top 10 websites spreading health misinformation had almost **four times as many estimated views** on Facebook as equivalent content from the websites of 10 leading health institutions, such as the World Health Organisation (WHO) and the Centers for Disease Control and Prevention (CDC).
 - **Only 16% of all health misinformation analysed had a warning label from Facebook.** Despite their content being fact-checked, the other 84% of articles and posts sampled in this report remain online without warnings.
- **Report reveals top 'superspreaders' of health misinformation on Facebook.**
 - From RealFarmacy, one of the biggest health misinformation spreading websites, to GreenMedInfo, a website that presents health misinformation as science.

¹⁴https://secure.avaz.org/campaign/en/facebook_threat_health/?fbclid=IwAR2qdmI0z5HsNWR5pVDWL4kLnu_z14HV6gAh82B7q4a7Vkp3Sfbo9xde8s

- On Facebook, **public pages act as one of the main engines** for sharing content from websites spreading health misinformation, **accounting for 43% of the total estimated views**.
- We identified **42 Facebook pages as key drivers of engagement** for these top health misinformation spreading websites. They are followed by more than 28 million people and generated an estimated 800 million views.
- **There is a two-step solution to quarantine this infodemic that could reduce belief in misinformation by almost 50% and cut its reach by up to 80%.**
 - **Step 1: Correct the Record** by providing all users who have seen misinformation with independently fact-checked corrections. This could decrease belief in misinformation by an average of almost 50%.
 - **Step 2: Detox the Algorithm** by downgrading misinformation posts and systematic misinformation actors in users' News Feeds, decreasing their reach by up to 80%.
- **Facebook has yet to effectively apply these solutions** at the scale and sophistication needed to defeat this infodemic, despite repeated calls from doctors and health experts to do so.

Activity:

In small groups, discuss:

- What were some of the main topics of misinformation which were spread during the pandemic?
- Did you have any contact with these ideas? From who? On which social media platform?
- What feelings can arise when you read misinformation?
- Encourage people to share personal stories and anecdotes

The trainer must be prepared in case any of the participants are pro-conspiracy theories /misinformation to be able to have an open discussion with the group while demonstrating the importance of facts and verifiable information. This can be a tricky and sensitive topic if people feel strongly about their position so the trainer should feel comfortable being in charge of the situation.



Activity: Role play



- Imagine you are at the dinner table with your family
- Select one or two people to be pro-conspiracy theories/misinformation
- Try to have a family dinner conversation about your different points of view
- You can make this as dramatic as you want, it does not need to be resolved quickly and easily, and may not be resolved at all.
- The idea is to get a feeling of the different emotions, how people can become defensive, how you might try to explain your point of view, how to approach an argument
- To make it fun you can include other aspects, such as the food you're eating, other people arriving at the dinner table, family dramas, etc. Get creative!



3

Online dangers

Estimated time for session: **30 minutes**

					
<p><u>Sexing</u>: sending sexually explicit images (as messages)</p>	<p><u>Online grooming</u>: non-contact sexual abuse and controlling a young person using a mobile phone / online</p>	<p><u>Cyber bullying</u>: the use of electronic communication to bully a person, typically by sending messages of an intimidating or threatening nature</p>	<p><u>Sextortion</u>: the practice of extorting money or sexual favours from someone by threatening to reveal evidence of their sexual activity.</p>	<p><u>Cyberstalking</u>: the repeated use of electronic communications to harass or frighten someone, for example by sending threatening emails.</p>	<p><u>Phishing</u>: Sending emails purporting to be from reputable companies in order to induce individuals to reveal personal information, such as passwords and credit card numbers.</p>

Activity: mix and match



On separate pieces of paper, write down the different online dangers (Sexting, Online grooming, Cyber bullying, Sextortion, Cyberstalking, Phishing) and the different definitions. Mix them all up and then ask participants to match the correct definition to the correct online danger. Once everybody has completed the task, go through the correct answers as a group.

Parents/guardians/educators

Adults who are responsible for children can face a range of problems with their use of social media:

- Taking inappropriate or sexually explicit selfies
- Spending too much time on social media
- Sharing their location online
- Sharing too much personal information online
- Chatting or gaming online with strangers
- Posting embarrassing images on social media

- Cyberbullying
- Depression, anxiety, isolation, and other negative emotions related to social media
- Accessing social media sites which are not age appropriate

Does the younger generation understand technology, its dangers, and how to stay safe online?

Are they aware of the importance of privacy settings and how to change them?

Do they know who to contact in case of inappropriate online contact?

<https://www.internetmatters.org/parental-controls/social-media/> >> There are handy guides for parents wishing to control the content and privacy of their children on certain apps.

“Sharents”¹⁵

Sharents are parents who share online about their children, often with loving intention (pride, excitement, happiness, etc). However, many sharents don't consider the following:

Privacy settings are important

On most social networks the default is that any other service user can access your pictures, which may also appear in internet search results. Remember that anyone who can see a photo can also download or screenshot it, and could go on to share it.

What else are you sharing?

As default, many cameras, phones and apps tag posts and photos with 'meta-data' which can include location details and other identifying information. This is potentially risky for any child, but poses particular risks for vulnerable children such as those who have been fostered or adopted and could be sought online by members of their birth family.

Ownership

Under the terms and conditions of most social networks, when you share a photo you licence the network to use and reproduce your image, and grant it the right to licence it for use by third parties.

It could be used for commercial purposes, like the Danish company Koppie Koppie, which sold mugs featuring freely downloaded pictures of young children, or the 'Baby Role Play' game played by some Instagram users, who repost photographs of other people's children and create fictional identities based on them.

¹⁵ <https://www.thinkuknow.co.uk/parents/articles/Sharing-pictures-of-your-children/>



Digital Tattoo

Every publicly accessible image or comment featuring your child contributes to a public image which will follow them into the future. Something might be a hilarious tweet now, but if it comes to light when they're older, how could it affect the way they feel about themselves, or you, or how others see them? Could their online childhood become an issue if they are seeking a job, or a relationship, or even election to public office?

Example: Gwyneth Paltrow's daughter Apple unhappy about photo being shared without her consent:

<https://www.theguardian.com/film/2019/mar/29/apple-martin-tells-mother-gwyneth-paltrow-off-for-sharing-photo-without-consent>

Suggestions for parents:

As a group, come up with your top 10 suggestions for parents to ensure that their children are safe online.

Example:



Talk to children about dangers



Explain that you don't know who you're talking to online (could be a fake profile)



Explain never to give away personal data



Encourage them to seek advice from an adult they trust if there's a problem



Discuss dangers online



Actively participate in your child's online presence (know what they are using)



Think before sharing, and never share without your child's consent

Trolling

What is a troll, and who can become a troll?

There are also many cases of individuals who behave in a disrespectful way online, even if they might not do so in real life.

Activity: article examination

Trainer should split the class into groups and give them an article to examine and discuss together.

Afterwards the whole class comes together to discuss and compare their articles.



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To understand what a troll is, the psychology behind it, the “empathy deficit”, and how ordinary people can become trolls online, read this article as a group, and then discuss it together:

<https://onezero.medium.com/why-people-become-internet-trolls-4dbffaeaa74f>

There is also an interesting academic study on this subject:

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5791909/>

For a less academically written article, you can also see here:

<https://www.americanscientist.org/article/anyone-can-become-a-troll>

Finally, for a practical example of being trolled, see this chapter’s **CASE STUDY**.



Activity: troll vs trolled

Split the group into two, and ask them to sit at different sides of the room. On one side, write on a flipchart “TROLL”; on the other side, write “TROLLED” on a flipchart. The trainer can create a case study, e.g: a female athlete posting images of herself training, and the troll criticising her body image / a homosexual posting about their romantic relationship and facing homophobic trolling / a person posting about their political opinions and facing abuse online / a refugee posting about their difficulties finding a job in the local community and facing attacks and discrimination. The trainer should also decide which social media platform is being used (Facebook, Twitter, LinkedIn, Instagram, etc.)

Ask participants to put themselves into the position of the troll or the person being trolled. They should consider the motives, consequences, feelings, opinions, and next steps. They should discuss why this is more likely to happen online than in real life, and whether this counts as hate speech or not. They should try to consider all different aspects, motives and opinions. Finally, the group should come back together to discuss their findings all-together.

Content which encourages self-harm, abuse, or dangerous behaviour

Social media can also be used to promote abuse, dangerous behaviour, self-harm, extremism, or suicide. This can especially be influential for vulnerable groups and younger people online.



Activity: encouraging self-harm by body shaming

Look up these trends on Twitter: *#thinspo #meanspo #proana*

In small groups, discuss the results you find, and how this could encourage harmful behaviour such as eating disorders (including anorexia and bulimia nervosa) or other forms of self-harm. In particular, consider how vulnerable groups or young people might be more easily influenced, and how algorithms might exacerbate the situation.

4

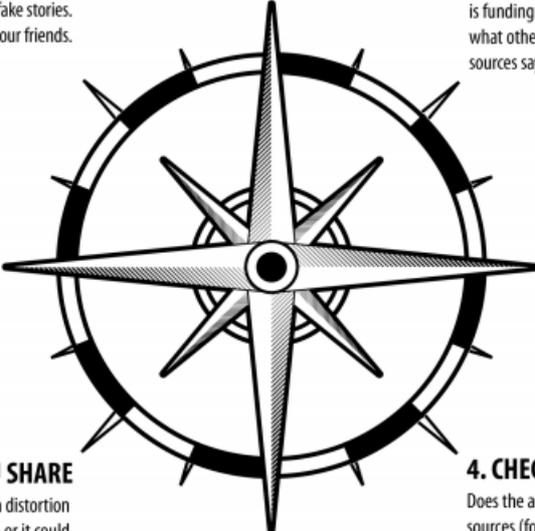
How to appraise information critically

Estimated time for session: **30 minutes**

France 24 Video: Watch the following video with 4 tips for detecting fake news:

(Accessible here : [https://www.youtube.com/watch?v=O4hvzL-59n4&fbclid=IwAR17C9CCOTSG5R8FD4d6xqgNs9qVqKNUjTKQ5H3IA\]nL2ZtyHH3o8D-67H4](https://www.youtube.com/watch?v=O4hvzL-59n4&fbclid=IwAR17C9CCOTSG5R8FD4d6xqgNs9qVqKNUjTKQ5H3IA]nL2ZtyHH3o8D-67H4))





1. CHECK THE CONTENT
Are the facts and figures accurate? Is the article biased? A credible media outlet keeps one-sided opinions where they belong – in op-eds, not in news articles.

2. CHECK THE OUTLET
Do you know it? Does the URL look strange? Check the 'about' section. Who is behind it? Who is funding it? Double-check what other (trustworthy) sources say.

3. CHECK THE AUTHOR
Does this person even exist? A well-respected journalist always has a track record. If the author has made up his or her name (or does not mention it), the rest is also likely to be fake.

4. CHECK THE SOURCES
Does the author use reliable sources (for example, well-established and respected media outlets)? Are the quoted experts real specialists? If the story uses anonymous (or no) sources, it could be fake.

5. CHECK THE PICTURES
Images are powerful, and it is easy to manipulate them. An image search can show if it has been used before in a different context. The InVID plugin⁽¹⁾ can help you detect manipulation of videos or pictures.

6. THINK BEFORE YOU SHARE
The story could be a distortion of real or old events – or it could be satire. The headline could be designed to spark strong emotions. If an event is real, reliable media will cover it.

7. QUESTION YOUR OWN BIASES
Sometimes a story is just too good or entertaining to be true. Take a deep breath, compare with reliable sources and keep a cool head.

8. JOIN THE MYTH-BUSTERS⁽²⁾
Keep on top of the latest tricks and narratives used by those spreading disinformation. Report fake stories. Tell your friends.

Also available in different languages here

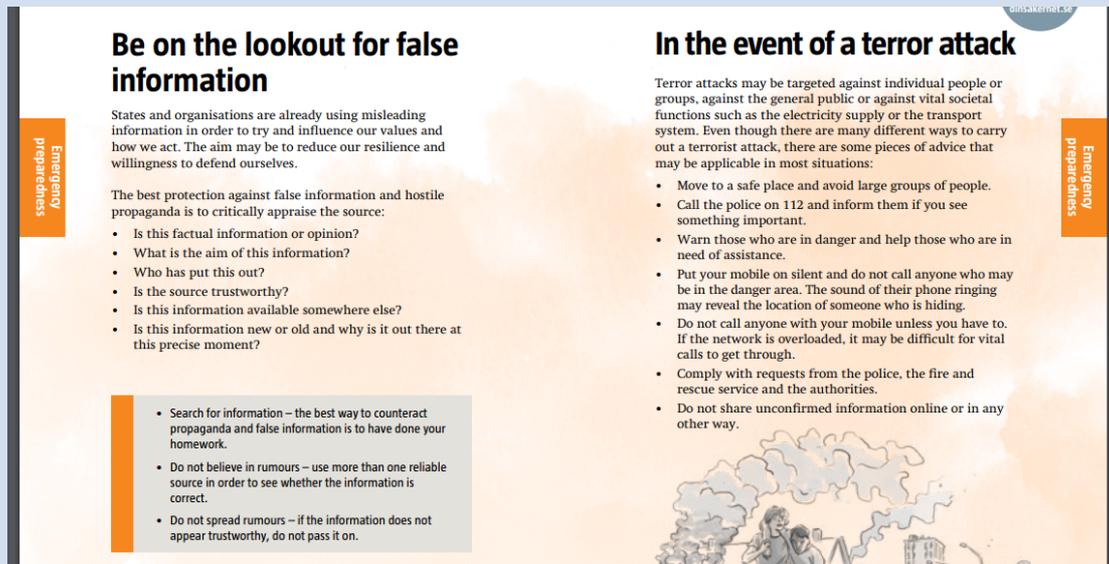
[https://www.europarl.europa.eu/thinktank/en/document.html?reference=EPRS_ATA\(2017\)599386](https://www.europarl.europa.eu/thinktank/en/document.html?reference=EPRS_ATA(2017)599386)

- Don't forget to think about:
- Who is the author/publication?
- What is the date of this publication?
- What is the author's/publication's point of view, and how does it relate to your point of view?
- Who is the audience for the article?
- What evidence does the author use to support their viewpoint?
- What is missing from the publication?
- Is this publication trying to arouse an emotive reaction? Why?
- Has it been published by other reliable sources?

You can also check fact checking websites, such as <https://euvsdisinfo.eu/>

In 2018, Swedish authorities sent out a brochure to every household in Sweden with information about what to do in case of war or crisis.⁶

“This brochure is being sent to all households in Sweden at the request of the Swedish Government. The Swedish Civil Contingencies Agency (MSB) is responsible for its content. The purpose of the brochure is to help us become better prepared for everything from serious accidents, extreme weather and IT attacks, to military conflicts.”



(Page 6) “Be on the lookout for false information”

States and organisations are already using misleading information in order to try and influence our values and how we act. The aim may be to reduce our resilience and willingness to defend ourselves.

The best protection against false information and hostile propaganda is to critically appraise the source:

- Is this factual information or opinion?
- What is the aim of this information?
- Who has put this out?
- Is the source trustworthy?
- Is this information available somewhere else?
- Is this information new or old and why is it out there at this precise moment?
- **Search for information – the best way to counteract propaganda and false information is to have done your homework.**
- **Do not believe in rumours – use more than one reliable source in order to see whether the information is correct.**
- **Do not spread rumours – if the information does not appear trustworthy, do not pass it on.”**

And on page 12:

“If Sweden is attacked by another country, we will never give up. All information to the effect that resistance is to cease is false.”

⁶ Full document available here: <https://www.dinsakerhet.se/siteassets/dinsakerhet.se/broschyren-om-krisen-eller-kriget-kommer/om-krisen-eller-kriget-kommer---engelska-2.pdf>

Stop sharing?

Is one solution to stop sharing news articles online? What could the possible effects of this be?

A recent article argues that:

“By exploring the TPE [Third Person Effect] of fake news on social media and its association with individual attitudes on censorship and news sharing intentions, this research reveals that publics still hold dear the value of press freedom even though they are also, at the same time, concerned by fake news. As a result, they may be less inclined to sharing news on social media, which could ultimately sap public debate on real news across various social media platforms. This is alarming for social media companies, news organizations, policymakers, as well as our society as a whole because lively public deliberations have always been deemed as the bedrock of democracy. Effective actions, therefore, should be undertaken continuously and systematically to detect, debunk, and eradicate fake news on social media. While combating fake news is perhaps one of the most challenging work in the age of social media, it is certainly a necessary endeavor invaluable to uphold our democracy.”¹⁷

Reluctant to Share: How Third Person Perceptions of Fake News Discourage News Readers From Sharing “Real News” on Social Media. Fan Yang, Michael Horning, First Published September 28, 2020.

<https://doi.org/10.1177/2056305120955173>

Is exposing fake news a solution?

Some people may believe that showing information to be false is sufficient to counter the problem of fake news. However, it has been demonstrated that:

“[...] even when people are told that information is false, they sometimes are more prone to be more accepting of fake news. Several studies have documented that on highly charged issues, exposing people to facts and corrective information often does not change opinions (Berinsky, 2009; Kuklinski et al., 2000; Sides & Citrin, 2007). Other research shows that merely informing people about fake news is not a simple solution. Facebook, for example, recently removed red flags and other marks to indicate news might be false because such indicators may cause people to become further entrenched in their beliefs as they sense an elite presence (with whom they may disagree) “judging” the content (Shu, 2017; Vosoughi et al., 2018).”¹⁸

¹⁷ <https://journals.sagepub.com/doi/full/10.1177/2056305120955173> : Reluctant to Share: How Third Person Perceptions of Fake News Discourage News Readers From Sharing “Real News” on Social Media. Fan Yang, Michael Horning. First Published September 28, 2020. <https://doi.org/10.1177/2056305120955173>

¹⁸ <https://journals.sagepub.com/doi/full/10.1177/2056305120955173> : Reluctant to Share: How Third Person Perceptions of Fake News Discourage News Readers From Sharing “Real News” on Social Media. Fan Yang, Michael Horning. First Published September 28, 2020. <https://doi.org/10.1177/2056305120955173>

Feedback and evaluation:

Estimated time for session: 30 minutes

All participant should draw the outline of their hands. In the left hand, they should write the new things that they learnt in the finger spaces. In the palm space of the left hand, they should write down the things which went well. In the outline of the right hand, in the fingers they should write anything they didn't properly understand, or things which they would have liked to spend more time learning about. In the palm, they should write any improvement which could be made to the session/chapter. Afterwards, all participants should stick their hands on the wall using tape/sticky tack, and the trainer can make some general observations regarding the feedback.



Case Study

Country of case study	Finland
Language of case study	English
Main resources (online/organisations/research etc)	Online research
References	<p>https://www.bbc.co.uk/news/blogs-trending-41499789</p> <p>https://traceinternational.blob.core.windows.net/uploads/Podcast_Transcripts/2018/11202018-RussianTrollFarms-JessikkaAro.pdf?sv=2018-03-28&sr=b&sig=Ho4QN2PKWBw4diCPL3t%2Bs826m2q5F7wNKq11QFMx9ks%3D&st=2021-02-17T11%3A13%3A55Z&se=2021-02-17T11%3A19%3A55Z&sp=r</p> <p>https://en.wikipedia.org/wiki/Jessikka_Aro</p>
Images	<p>Case study: Jessikka Aro, victim of online "trolls"</p> 
What are the case study aims and objectives?	<ul style="list-style-type: none"> - To understand a real example of how somebody has been trolled - The personal and professional impact of trolling - Methods used by trolls - The national and international implications of this case study - How to fight against trolls
Top highlights	<ul style="list-style-type: none"> - In 2014, Jessikka Aro, a Journalist for the Finnish national broadcaster YLE, was investigating the existence of pro-Russian troll factories. She was uncovering evidence of a state-sanctioned propaganda machine pushing a pro-Kremlin line through Twitter bots - automated accounts - and bot networks.

	<ul style="list-style-type: none"> - Soon after Aro started looking into the story, she became the target of a systematic campaign of abuse which has continued to the present day. She's been doxxed - her personal information including her address, contact details and whereabouts has appeared online - and trolls have spread fake stories about her.
<p>Detailed description of the case study</p>	<p>"My contact information was put online along with that disinformation [...] some people actually believe it and they contacted me, and called me, and sent nasty text messages and threatening phone calls [...]</p> <p>They have also published my private health information. Some troll activists went through old court files and they found that when I was really young, 20 years old, I received a 300 euro fine for drug use because I had a serious drug problem. They made that into really horrible, propagandist stories trying to frame me some kind of "NATO drug dealer".</p> <p>They stalk me by releasing information about where I'm going to give presentations [...]. At some point there was a music video campaign against me. Troll accounts were sharing a studio-quality song about me, alleging I'm a "stupid blonde" who was only imagining this whole troll phenomenon and I'm some sort of American or NATO spy. They hired an actress to play me in some of these videos, and they shared these videos on Twitter and Facebook.</p> <p>Some days are much more difficult than others. But because I have so many good friends and so many experts who are also looking into this topic and who are helping me to investigate - and also because Finnish people are very supportive of me - I get by really well.</p> <p>I cannot thank enough the Finnish police, who have been the key in helping me. Some of these [pro-Russian] activists are suspected of serious crimes and also the Finnish police have now set up an anti-hate speech unit."</p>
<p>Describe local, regional national and international Impact</p>	<ul style="list-style-type: none"> - Jessikka Aro won the IWMF Courage in Journalism Award in 2020. - Aro was informed that she would be one of the winners of the 2019 International Women of Courage Award in the U.S., but this was rescinded shortly before the award ceremony. According to Aro and U.S. officials familiar with the internal deliberations, the award was rescinded after U.S. officials reviewed Aro's social media posts and found she had criticized President Donald Trump. - Jessikka Aro has become an important national and international symbol of courage and has demonstrated the devastating impact of trolling and doxing on a person's life. These methods are being used to suppress free and objective journalism and to promote disinformation and fake news.
<p>Conclusion</p>	<ul style="list-style-type: none"> - This case study demonstrated the importance of defending our rights online, in particular for journalists or those aiming to spread the truth as opposed to misinformation or disinformation. - Today, with new technology such as social media, it is possible to do things such as attack or abuse people online, and this harassment must be treated as a crime in order to protect our wellbeing. - This example shows an extreme circumstance, but anybody can be a victim of trolling, especially due to the empathy deficit online. This is why it is vital to teach about this subject through education, and to promote the search for truth, in order to combat disinformation and the suppression of facts. - Vulnerable groups in particular can be targets of trolling, such as migrants, refugees, disabled people, travellers, etc. This can have a significant effect on their mental wellbeing and could lead to severe consequences, including self-harm and suicide. It is important to protect these groups from harassment and hate online so that they can participate actively on social media while protecting their wellbeing.

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Kairos Europe



CHAPTER 4

Online Perceptions and Discrimination

4 Online Perceptions and Discrimination

Unit's general aims	<p>To help learners develop knowledge and understanding of:</p> <ul style="list-style-type: none">▪ The use and impact of filter bubbles and algorithms (including the case study of Molly Russell in the UK)▪ Media bias and fallacies which can be used online▪ Psychological tools used on social media to influence and stop objective and critical thought▪ Online discrimination▪ The impact of online discrimination particularly for vulnerable groups▪ Hate speech on social media and how to counter it
Specific Learning Objectives	<p>By the end of the session learners should be able to:</p> <ul style="list-style-type: none">▪ Understand how filter bubbles and algorithms work, and their impact▪ Understand different media biases, fallacies, and psychological tools which can be used on social media to influence people▪ Appreciate how groups can be discriminated against online▪ Recognise what counts as hate speech online, and be comfortable reporting abusive behaviour▪ Understand how vulnerable groups such as migrants are affected by these issues
Topics covered in this session	<ol style="list-style-type: none">1) Filter bubbles, algorithms and their impact2) The influence of media bias, fallacies, and psychological tools online3) Online discrimination4) Hate speech

Approximate length of the session	Number of learners on register
6 hours	(To be completed by trainer)

Notes about the lessons/classes within the session plan

Class profile

Does this group have any prior knowledge of the subject?

Does this group work with vulnerable groups?

Does this group work with children?

Does this group have an extensive online presence / understanding of social media platforms?

Gender: Male / Female / Mixed

Age range:

Other info:

Suggested pre-unit preparation (include any work, research, or reflection that learners should do before participating in this training)

Ask learners to:

- Consider if they are in any “filter bubbles” online
- Reflect on if they have ever faced discrimination online, or if somebody they know has
- Think about if they have encountered hate speech online before
- Write down the different social media platforms they use, ordered from most frequently to least frequently

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- Kahneman, Daniel. Thinking, Fast and Slow. New York: Farrar, Straus and Giroux, 2011.

Other websites referenced in this chapter:

- <https://kahoot.com/>
- https://secure.avaaz.org/campaign/en/disinfo_network_report/
- https://s3.amazonaws.com/avaazimages.avaaz.org/Networks_Report_Update_Page_July_2019.pdf
- <https://www.wsj.com/video/social-media-for-job-screening-may-lead-to-discrimination/2C23CF1E-8DFF-4F02-819C-3697ADD902A0.html>
- https://www.facebook.com/policies/pages_groups_events
- https://www.amazon.co.uk/Algorithms-Oppression-Search-Engines-Reinforce-ebook/dp/B075XS747D/ref=tmm_kin_swatch_07_encoding=UTF8&qid=8sr=
- <https://help.grindr.com/hc/en-us/articles/224271948-1-have-a-specific-type-How-do-I-search-using-filters->

- <https://www.stophateuk.org/what-is-online-hate/>
- <https://www.politico.eu/article/germany-fines-facebook-e2-million-for-violating-hate-speech-law/>
- https://www.cps.gov.uk/sites/default/files/documents/victims_witnesses/so-when-is-it-a-hate-crime.pdf
- <https://www.bbc.co.uk/news/amp/uk-47019912>
- <https://www.theguardian.com/technology/2019/feb/07/instagram-bans-graphic-self-harm-images-after-molly-russells-death>
- <https://www.itv.com/news/2020-01-17/psychiatrists-call-for-social-networks-to-hand-over-data-amid-suicide-concerns>
- <https://www.eveningexpress.co.uk/news/uk/concern-over-some-social-media-material-molly-russell-accessed-before-she-died/>
- <https://theday.co.uk/stories/death-of-molly-russell-leads-to-major-reform>

Further reading

- Critic (Critical Internet Usage): Erasmus+ project: strengthen the self-confidence of Internet users and influence their awareness of the risks they may encounter. <http://criticproject.com/about>
- Anti-discrimination pack 20: Erasmus+ project: a practical guide, including tools and resources to tackle and combat increasing discrimination online <https://antidiscriminationpack.eu/>
- Digital Competency Wheel: interactive diagram that visually illustrates the strength of different aspects of digital competency. <https://digcomp.digital-competence.eu/digcomp/>
- Stand Up 2 Hate Speech: Erasmus+ project: fight against all forms of discrimination and human rights violation as well as extremism and hate speech online. <https://horsespistes.org/en/2019/09/20/standup2hatespeech/>
- Digital Competency Cookbook: Erasmus+ project: digital pedagogy <http://digitalpedagogycookbook.eu/>
- Bullying UK <https://www.bullying.co.uk/>
- <https://www.childnet.com/>
- Moonshot CVE Social enterprise using technology to disrupt violent extremism and other global problems. "We reach people at risk of violent extremism and offer them an alternative path. Our work is rooted in evidence, ethics and the fundamental belief that people can change." <https://moonshotcve.com/>
- Youth CAN
- A network of activists created to inspire, engage and amplify young positive voices against extremism <https://www.youthcan.net/>



LESSON PLAN

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
30 mins	Introduction Ice breaker	Presentation of main topics, aims and objectives of today's class Icebreaker: two truths and one lie activity	Computer Projector Pens Paper
60 mins	Topic 1: What are filter bubbles and algorithms?	Article about algorithms Filter bubbles Ted Talk video "Bent Testimony" Discussion: are <i>you</i> affected by filter bubbles and algorithms?	Flip chart Pens Paper Projector Computer Speakers
90 mins	Topic 2: Online fallacies and psychological tools	Fallacies presentation Mix-and-match definitions Quiz using Kahoot Psychological tools presentation Discussion and group analysis	Printouts Computer Speakers Projector
60 mins	Topic 3: Online discrimination	Brainstorming activity: how vulnerable groups could face discrimination online Video activity: online employment discrimination Other forms of discrimination online: search engines and dating apps Group discussion	Flip chart Pens Projector Computer Speakers
45 mins	Topic 4: Hate speech	What is hate speech: UK legal perspective How to respond to hate speech online International perspective	Handouts Computer Projector
30 mins	Case Study: Molly Russell	Initial reflection In depth reading of case study Group discussion Analysis	Case study material (see end of chapter)
45 mins	Feedback and evaluation	Reflection activity: creating an image Group feedback Anonymous feedback	Coloured paper Coloured pens Magazines Scissors Glue Craft material White paper Pens Box or container



Introduction

Estimated time for session: 10 minutes

Trainers should present the topics, aims, and learning objectives of today's session. This can be in a presentation, as a handout, verbally, creatively, etc. If you cannot cover all topics in the session, please remove the corresponding topics/aims/learning objectives.

Icebreaker activity: two truths and one lie

Estimated time for session: 15 minutes

The trainer should ensure that the group is sitting in one large circle for this exercise.

Participants should be seated in a circle. The trainer asks all participants to think about two facts about themselves, and one lie. They should not be obvious to the other participants. The facts and lies can be whatever the participant prefers – they do not need to be personal and the participant should feel comfortable sharing this information with the others. *This needs to be emphasised by the trainer.* Nonetheless, funny or personal examples are welcome if the participant is happy to share them!

Some bad examples (due to the fact that whether it is true or false is obvious):

I have blond hair (for a better example, this could be changed to "I am naturally blonde"); I am wearing boots; I am a man; I wear glasses all the time.

Some good examples:

I enjoy cooking; I am religious; I have children; I can tap dance; I can play piano; I have never tried vodka; I can speak 3 languages.

In turns, participants should share their three statements, and the rest of the group should suggest which statement they think is the lie. The participant reveals which statements were true and which one was false.

The purpose of this exercise is to get to know each other in a fun, informal setting. It is also a good way to reflect on stereotypes and first impressions we might have which are not necessarily true. Participants are always in control of the information they choose to share meaning that whilst it is personal, it should not make them feel uncomfortable at any point.

1

What are filter bubbles and algorithms?

Estimated time for session: **20 minutes**

Separate learners into two groups. Give each group a flipchart and some pens (coloured pens are preferable). Ask one group to create a definition for “filter bubbles”. Ask the other group to create a definition of “algorithms”. They can include images and drawings if they wish. After approximately 15 minutes, the two groups should come together, and a spokesperson should present their definition.

Article about algorithms (15 minutes)

To look at algorithms, especially in the context of this course, this article is particularly useful:

<https://theconversation.com/digital-public-looking-at-what-algorithms-actually-do-91119>

The most relevant sections are the following:

“The development and expansion of today’s communications platforms have led to a radical change in how public discourse is conducted and public opinion formed. In particular, the traditional boundary between personal and public communication has disappeared

A prime example is a 2017 case involving the American actor William Shatner – best known for having played the character Captain Kirk in the 1960s TV series Star Trek – tweeted about the organization Autism Speaks, known for its claims that autism is caused by vaccines. Among others, David Gorski, an oncologist at Wayne State University in Detroit who advocates for evidence-based interventions, replied to Shatner’s tweet and explained why Autism Speaks is a controversial organisation. In response, Shatner searched for Gorski’s name on Google and shared articles about him from a conspiracy-oriented website called TruthWiki. Asked why he had not read and linked Gorski’s Wikipedia entry, Shatner responded that TruthWiki was higher up in his Google search results. You can find it “all on Google,” he maintained, as if that itself was a sign of high quality.

Google and other platforms are incredibly powerful tools that allow all of us – and Shatner, too – to locate information in the blink of an eye. To do so they use computer algorithms that measure “relevance”, but the standards used often do not correspond to the criteria that reputable journalists or researchers would use.

Custom-fitted ‘relevance’

Algorithms work mostly descriptively and individually. For example, they adjust relevance for a user based on what links he or she has clicked in the past. Yet many users assume the results are normative (“higher up in the Google results”). In the Shatner/Gorski case, the assertion of a correlation between autism and vaccines is encouraged a small but highly motivated user group in their online activities and ensured that a significant divergence occurred between content quality and “relevance” as determined by Google’s algorithms.

This is not simply a matter of a handful of telling cases. Because of their ubiquity, so-called intermediaries such as Google and Facebook now influence how public opinion is formed. 57% of German Internet users get their information about politics and social affairs from search engines or social networks. And even though the share of those who say social networks are their most important

source of news is relatively small – 6% of all Internet users – it is considerably higher among younger users.”

The ‘bubbles’ created by algorithms have a much larger effect on society than was initially thought, when their main use was for advertisements. The Guardian reports that “many observers attributed the unexpected outcomes of the 2016 US presidential election and Brexit referendum at least in part to the ideological echo chambers¹ created by Facebook’s algorithms”, showing the political influence that such algorithms can have.²

Furthermore, businesses and media outlets now react to changes in algorithms, and editorial strategies will be adjusted according to the Facebook News Feed algorithm and the content it promotes.

Filter bubbles 10 minutes

Filter bubble: “a situation in which an Internet user encounters only information and opinions that conform to and reinforce their own beliefs, caused by algorithms that personalize an individual’s online experience.”³

We see more frequently the posts shared by our friends or groups we are affiliated with.

However, “content that rouses emotion is commented on and shared most often – and above all when negative emotions are involved”, which can foster societal polarisation.⁴ Stöcker and Lischka argue that this could “result in the creation of so-called echo chambers among people with extremist views”.

Chamath Palihapitiya, Facebook’s former vice-president for user growth, stated that “the short-term, dopamine-driven feedback loops that we have created are destroying how society works. No civil discourse, no cooperation, misinformation, mistruth”.⁵

Activity: Ted Talk video about filter bubbles (10 minutes)



In this video Eli Pariser, author of “The Filter Bubble”, discusses the influence of filter bubbles on the individual and on society, and how technology should be used to help build better and more democratic societies.

Access the video here (subtitles available):

https://www.ted.com/talks/eli_pariser_beware_online_filter_bubbles?language=en#t-1146

¹ In news media, an echo chamber is a metaphorical description of a situation in which beliefs are amplified or reinforced by communication and repetition inside a closed system and insulates them from rebuttal. For a different point of view, see: <https://www.bbc.co.uk/news/entertainment-arts-47447633>

² <https://www.theguardian.com/technology/2017/dec/11/facebook-former-executive-ripping-society-apart>

³ https://www.lexico.com/en/definition/filter_bubble

⁴ <https://theconversation.com/digital-public-looking-at-what-algorithms-actually-do-9119>

⁵ <https://www.theguardian.com/technology/2017/dec/11/facebook-former-executive-ripping-society-apart>

Algorithms and filter bubbles: The influence of friends and family online (15 minutes)

In early 2018, in reaction to criticism Facebook faced regarding the spread of disinformation and for “cloistering users in filter bubbles”, Zuckerberg announced that the ‘News Feed’ algorithm would change, and would prioritise posts by the user’s friends and family.⁶

It is not clear whether this change will resolve the problems algorithms pose, especially if our friends and family are unreliable sources of information. We can be psychologically influenced by the posts our family and friends share because of the trust we put into their testimony.

We are influenced by what groups or our friends have commented or reacted to online, what they have ‘liked’ and shared, and this can hugely influence our perception of what to believe.

Part of the reason for this is the **trust we put in the testimony of those we know.**

“Bent Testimony”⁷

Believing in the testimony of others is, according to Regina Rini, normally an epistemically virtuous practice:

“We rely upon others for our knowledge of many things distant from us [...] A community of people with a practice of accepting one another’s testimony will be able to learn far more than individuals who insist upon believing only what they discover on their own”.

Yet, news which is transmitted through social media is not a traditional form of testimony, Rini describes it as a “a bent form of testimony”.

This is because we cannot be sure that a comment, a share, a retweet, etc, is an actual endorsement of the claims being made. “The epistemic relationship between testifier and testimony is ambiguous, as we haven’t yet settled on a norm whereby sharing entails assertion”.

⁶ Julia Carrie Wong, “Facebook Overhauls News Feed in Favor of ‘Meaningful Social Interactions’”, The Guardian, January 12, 2018, <https://www.theguardian.com/technology/2018/jan/11/facebook-newsfeed-algorithm-overhaul-mark-zuckerberg>

⁷ Rini, Regina. “Fake News and Partisan Epistemology.” Kennedy Institute of Ethics Journal 27, no.2 (2017): E-43 – E-64.

Discussion (15 minutes)

Ask the group for their thoughts, feelings, and reactions. Some questions to prompt conversation include:

- Do you agree with the idea of “bent testimony”? Why/why not?
- Do you think that you are influenced by filter bubbles, echo chambers, or algorithms?
- Do you have any experiences or examples you can share?
- How do you think this has affected your experience online?
- Comparing your experience with other learners, is it similar or different?
- Does it make a difference depending on your age or nationality?

Try to get a discussion going, encouraging debate and different points of view. If participants prefer drawing, visually expressing their ideas, or using other creative methods, this should be encouraged!



2

Online fallacies and psychological tools

Estimated time for session: 90 minutes

Online fallacies (10 minutes)

Fallacies – The use of invalid or faulty reasoning, or "wrong moves" in the construction of an argument. Some fallacies are committed intentionally to manipulate or persuade by deception. Others are committed unintentionally due to carelessness or ignorance. The use of fallacious reasoning can lead to a long-lasting bias.

In many instances, a combination of fallacious reasoning is expressed via multiple modes of media. It can be expressed verbally, in a written form or via carefully constructed iconic images in the visual media. This leads to the creation of polarised, often radical social representations of groups of people or biased perception of the dynamic in the communities and societies.

Types of Fallacies: (15 minutes)

This is a non-exhaustive list of fallacies which are often used in different forms of media. Participants are free to discuss the definitions, add new ones, question them, and consider if they have already come across them. This activity can also be turned into a game: on one side you have all the names of the fallacies, on the other side you have the definitions. Learners need to match the names with the definitions. The first to do this correctly wins!

Sweeping generalization — the author goes beyond the support or evidence presented and makes overly broad, all-encompassing statements ("All _____ are _____").

Straw man — an intentionally misrepresented proposition that is set up because it is easier to defeat than an opponent's real argument. One gives the impression of refuting an opponent's argument, while actually refuting an argument that was not presented by that opponent. Somebody who engages in this fallacy is said to be "attacking a straw man."

Ad hominem — the author attacks the opponent personally (the person's character, actions, etc.) rather than addressing the person's actual views.

Argument from false authority — when a person making a claim is presented as an expert who should be trusted when his or her expertise is not in the area being discussed; a claimed authority's support is used as evidence for an argument's conclusion.

Shoehorning — the process of force fitting some current affair into one's personal, political, or religious

agenda. Many people are not aware of how easy it is to make something look like confirmation of a claim after the fact, especially if the source of the confirmation is something in which they already believe, like religious prophecies, psychic predictions, astrological horoscopes, fortune cookies, and more.

Argument by repetition or argumentum ad nauseam — repeating an argument in the hopes that the listener will begin to accept it as truth, instead of providing evidence.

Circular reasoning / begging the question— circular reasoning is when you attempt to make an argument by beginning with an assumption that what you are trying to prove is already true. Similarly, when you beg the question, the writer or speaker assumes the statement under examination to be true. In other words, begging the question involves using a premise to support itself.

Is-Ought fallacy — the assumption is made that because things are a certain way, they should be that way. It can also consist of the assumption that because something is not now occurring, this means it should not occur.

Appeal to tradition — Appeal to tradition is an argument in which a thesis is deemed correct on the basis that it is correlated with some past or present tradition. The appeal takes the form of "this is right because we've always done it this way."

Appeal to anger — When the emotions of anger, hatred, or rage are substituted for evidence in an argument.

Prejudicial language— loaded or emotive terms used to attach value or moral goodness to believing the proposition.

McNamara fallacy— when a decision is based solely on quantitative observations (i.e., metrics, hard data, statistics) and all qualitative factors are ignored. (Also known as: quantitative fallacy)

False cause — the author assumes that because one thing happens after another, the second event must be caused by the first event.

Genetic fallacy — an idea, product or person must be untrustworthy because of its racial, geographic, historical or ethnic origin

Either-or — in this trap, the author puts everything into one of two mutually exclusive categories, leaving the impression that there is nothing else and nothing in-between the two positions.

Transfer — the author shifts qualities (good or bad) from one person or issue to another as a way of influencing the reader's perception of the original person or issue.

Red herring — the author introduces unrelated, irrelevant information to divert attention from the real issue.

Slippery slope — the author argues that taking one step will inevitably lead to other steps that cannot be stopped until it ends in disaster.

Quiz! (30 minutes)

This activity could also be great using the online educational tool Kahoot: <https://kahoot.com/>
Kahoot requires that all participants have access to the internet.

Questions:

1) "Why should we be concerned with spending money on public health in this state when terrorism threatens all of us?"

- A) false cause
- B) begging the question
- C) red herring
- D) slippery slope

2) People who have tattoos are also drug users.

- A) ad hominem
- B) sweeping generalization
- C) straw man
- D) false cause

3) "If you allow one person to borrow your car, then everyone will start asking to borrow it. Eventually someone will wreck it, and then you won't have a car."

- A) ad hominem
- B) begging the question
- C) red herring
- D) slippery slope

4) "We shouldn't approve her loan because she once had a drinking problem."

- A) red herring
- B) false cause
- C) transfer
- D) ad hominem

5) "Either finish school or look forward to an unsatisfying life and a low-paying job."

- A) false cause
- B) ad hominem
- C) either-or
- D) circular reasoning

6) "We shouldn't even bother to interview that job applicant. He has a beard."

- A) sweeping generalization
- B) genetic fallacy
- C) false cause
- D) ad hominem

7) "My boss isn't willing to increase the number of vacation days we get each year. That means she doesn't care about our health. It's wrong not to care about employees' health. She should be replaced with someone who cares about employees' health."

- A) red herring
- B) sweeping generalization
- C) straw man
- D) false cause

8) "All homeless people are lazy."

- A) false cause
- B) sweeping generalization
- C) straw man
- D) ad hominem

9) "The Volkswagen Beetle is an evil car because it was originally designed by Hitler's army."

- A) straw man
- B) ad hominem
- C) genetic fallacy
- D) sweeping generalization

10) "My hairdresser says she's sure that within the next 30 days, the president will be impeached!"

- A) genetic fallacy
- B) slippery slope
- C) argument from false authority
- D) false cause

11) "The "Imaginary Post" runs a story about a "Representative of Party Z" who assaulted a Muslim woman and told her to "go back where she came from." The story is shared millions of times and picked up by other left wing media outlets. People are discussing this story on social media saying how outraged they are at "Party Z" for their hatred of Muslims."

- A) appeal to anger
- B) ad hominem
- C) straw man
- D) transfer

12) "Alex: For three generations, the men in our family went to vocational school and became carpenters, while the women got married and raised children. Therefore, it is my duty to become a carpenter."

- A) appeal to tradition
- B) false cause
- C) bandwagon
- D) sweeping generalization

13) Trump Jr. Tweeted: "If I had a bowl of skittles and I told you just three would kill you. Would you take a handful? That's our Syrian refugee problem."

- A) ad hominem
- B) false cause
- C) genetic fallacy
- D) McNamara fallacy

14) After the terrorist attacks on September 11, 2001, fundamentalist Christian evangelists Jerry Falwell and Pat Robertson claimed that "liberal civil liberties groups, feminists, homosexuals and abortion rights supporters bear partial responsibility...because their actions have turned God's anger against America." According to Falwell, God allowed "the enemies of America...to give us probably what we deserve." Federal courts bear part of the blame, too, said Falwell, because they have been "throwing God out of the public square." Also, "abortionists have got to bear some burden for this because God will not be mocked," said Falwell and Robertson agreed.

- A) slippery slope
- B) false cause
- C) transfer
- D) shoehorning

Answers:

1: C) red herring

Feedback: The issue is the state public health, but attention is diverted instead to terrorism, an unrelated issue.

2: B) sweeping generalization

Feedback: An inaccurate generalization is made about all people with tattoos.

3: D) slippery slope

Feedback: Lending one person your car doesn't automatically mean that all of the other events will happen.

4: D) ad hominem

Feedback: Something unfortunate in the person's past is brought up as way of discrediting her.

5: C) either-or

Feedback: There are more possibilities than the two presented.

6: D) ad hominem

Feedback: The person is attacked based on his appearance. Having a beard has little to do with being able to do most jobs successfully.

7: C) straw man

Feedback: The issue was changed from vacation days to employees' health, and then that position is attacked.

8: B) sweeping generalization

Feedback: This incorrectly puts all homeless people in one category.

9: C) genetic fallacy.

Feedback: In this example the author is equating the character of a car with the character of the people who built the car. However, the two are not inherently related.

10: C) argument from false authority.

Feedback: Unless the hairdresser has some inside information to the presidency, her expertise has little to do with the current administration, political, and constitutional law. Exception: Don't pigeonhole people into certain areas of expertise. A medical doctor can also be an expert in sewing. A fisherman can also be an expert in law.

11: A) Appeal to Anger

Feedback: We mustn't demonize an entire group for the actions of one individual. People and the media (biased media) tend to associate collective or social identity to the perpetrator of a crime for the purpose of damaging the group's public perception. Why "Party Z" man? How many "Party Z" representatives are assaulting Muslim women? How many "Party Y" are? The data is ignored for the benefit of the narrative being sold. The problem is being exaggerated, and a group of people is unfairly demonized.

12: A) Appeal to Tradition

Feedback: Just as it takes people to start traditions, it takes people to end them. A tradition is not a reason for action - it is like watching the same movie repeatedly but never asking why you should keep watching it.

13: D) McNamara fallacy

Feedback: Let's ignore the gross statistical inaccuracy of this quote for a moment (i.e., 1 out of every 100 or so Syrian refugees is not going to kill you).

The actual quantitative data about how many Syrian refugees are likely to be terrorists is some number greater than zero. On the one hand, letting Syrian refugees in the U.S. can be measured quantitatively; perhaps your risk of being killed by a terrorist will increase minutely. However, we also need to consider what a human life worth, how we measure the suffering of others, and our ethical duties towards refugees. Since these cannot easily be measured quantitatively, we ignore them and conclude that taking in Syrian refugees is a bad decision.

14: D) Shoehorning

Falwell and Robertson are using the current situation to promote their own political and religious agendas, using it as confirmation that their views are correct.

Psychological tools (30 minutes)

There are many ways in which social media has distorted the way we obtain information, the news which we trust, our interactions with others, and the speed at which ideas develop globally.

Psychological tools play a big part in this. Here are a few examples for the group to discuss:

Confirmation Bias

Confirmation bias is the near-universal tendency to favour new evidence that confirms our existing beliefs or theories.⁸

⁸ Gelfert, Axel. "Fake News: A Definition." *Informal Logic* 38, no.1 (2018): 84-117.

Michael P. Lynch suggests that “the internet is the greatest fact checker, but also the greatest bias-confirmer ever invented”, leading to what he calls “epistemic overconfidence”.⁹ Exploiting such biases is inherent in phenomena such as fake news. Its “systemic features [...] create additional obstacles to critical reasoning and active inquiry”. Confirmation bias is also closely related to another psychological device, cognitive ease.

Cognitive Ease

Information which conform to one’s prior beliefs are less straining than pieces of information which disagree with our pre-set opinions. We therefore tend to favour pieces of information which are compatible with our pre-existing beliefs.

“Contrary to [...] testing hypotheses by trying to refute them, people (and scientists, quite often) seek data that are likely to be compatible with the beliefs they currently hold”.¹⁰

Previously, news sources would not provide such a large amount of information which would feed into our confirmation bias, as traditional media outlets are required to have standards of objectivity, showing more than one side of an argument.

However, confirmation bias is now increasingly possible because of the current way in which news is disseminated and accessed, such as through social media, which does not maintain the same standards, and through algorithms and filter bubbles might only portray one side of the argument.

Repetition

When exposed to the same information on social media, even if it is from the same source and thus should be redundant, the information is actually more persuasive to the reader.¹¹

Daniel Kahneman suggests that “a reliable way to make people believe in falsehoods is frequent repetition, because familiarity is not easily distinguished from truth”.¹²

What does this look like on Social Media? For an in-depth case-study, look at the report by Avaaz: Far Right Networks of Deception.

https://secure.avaaz.org/campaign/en/disinfo_network_report/

In particular, you can focus on the example of Germany, where far-right AfD content was amplified through social media. This often used the tactic of repetition via “different” sources of media, even though actually the originator was the same, and the content was also the same. Nonetheless, familiarity via different sources makes the information appear to be more reliable or believable. – **see pg 19.**

https://s3.amazonaws.com/avaazimages.avaaz.org/Networks_Report_Update_Page_July_2019.pdf

⁹ <https://www.techrepublic.com/article/how-the-internet-promotes-a-new-way-ofknowing-according-to-philosopher-michael-p-lynch/>

¹⁰ Kahneman, Daniel. *Thinking, Fast and Slow*. New York: Farrar, Straus and Giroux, 2011.

¹¹ Gelfert, Axel. “Fake News: A Definition.” *Informal Logic* 38, no.1 (2018): 84-117.

¹² Kahneman, Daniel. *Thinking, Fast and Slow*. New York: Farrar, Straus and Giroux, 2011.

Affective Arousal

Opinions can be blended with factual news, with the intention of arousing a biased emotive reaction which is influenced by the author's affective descriptions. The appeal to emotions can have a significant impact and hinders objective critical thought.

Moreover, "studies of networking platforms show that content that rouses emotion is commented on and shared most often – and above all when negative emotions are involved"¹³, therefore increasing their impact substantially.

What do cocaine, slot machines and social media have in common?

"I feel tremendous guilt," admitted Chamath Palihapitiya, former Vice President of User Growth at Facebook, to an audience of Stanford students. He was responding to a question about his involvement in exploiting consumer behavior. "The short-term, dopamine-driven feedback loops that we have created are destroying how society works," he explained. In Palihapitiya's talk, he highlighted something most of us know but few really appreciate: smartphones and the social media platforms they support are turning us into bona fide addicts. While it's easy to dismiss this claim as hyperbole, platforms like Facebook, Snapchat, and Instagram leverage the very same neural circuitry used by slot machines and cocaine to keep us using their products as much as possible. Taking a closer look at the underlying science may give you pause the next time you feel your pocket buzz.'

Read this article:

<http://webcache.googleusercontent.com/search?q=cache:qXejZCQy8qj:stn.hms.harvard.edu/flash/2018/dopamine-smartphones-battle-time/+&cd=1&hl=en&ct=clnk&gl=uk>

Discuss:

- 1) Is this ethical?
- 2) Is social media an addiction?
- 3) Should the time we spend on social media be controlled? Especially for vulnerable groups?

¹³ <https://theconversation.com/digital-public-looking-at-what-algorithms-actually-do-91119>

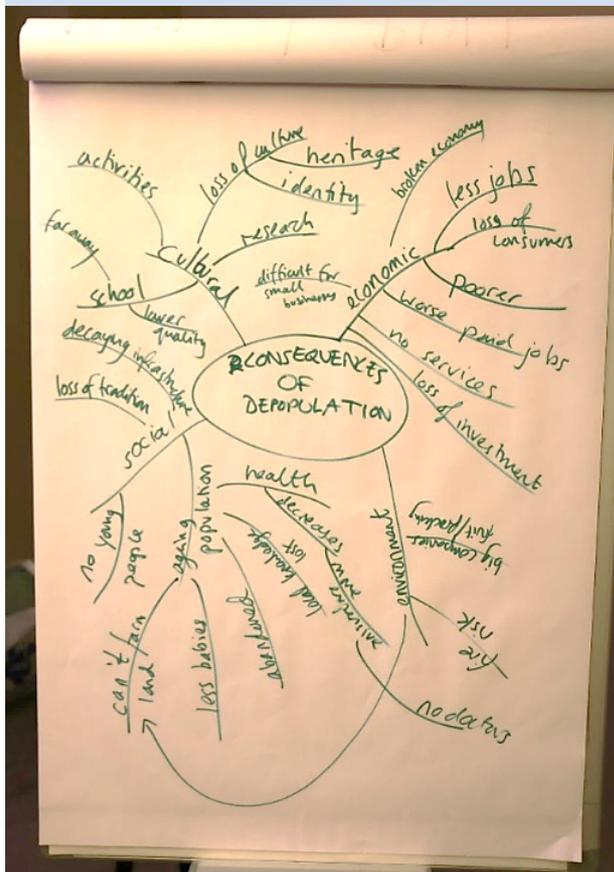
3

Online discrimination and hate speech

Estimated time for session: **60 minutes**

Activity: brainstorming about discrimination (20 minutes)

In this activity, participants are encouraged to create visual diagrams in which they consider the different ways in which people can face discrimination and hate speech online.



Participants should be put into pairs or small groups. On a flipchart, the group should choose a vulnerable group, such as migrants, refugees, disabled, elderly, etc.

Branching out from the diagram should be the main ways in which this group could face discrimination online, such as when searching for a job, when applying for a visa, language barriers, digital divide, etc. From these main branches, participants should draw smaller branches where they go into more detail. Encourage participants to draw arrows

connecting different ideas, highlighting their interconnectivity. Participants can also use images to represent their ideas.

An example of how to structure a brainstorm can be seen in the image to the left (on the subject of depopulation).

Once all groups have brainstormed about this subject, the entire group should come back together to discuss their results and to show their flipcharts.



Video activity: how can groups be discriminated against when applying for jobs online.

(20 minutes)

“Social Media for Job Screening May Lead to Discrimination:

Companies now regularly look up job applicants online as part of the hiring process. A new study suggests they may also use what they find to discriminate. Jennifer Valentino-Devries discusses on the News Hub.”

Video available here: <https://www.wsj.com/video/social-media-for-job-screening-may-lead-to-discrimination/2C23CF1E-8DFF-4F02-819C-3697ADD902A0.html>

Facebook has tried to respond to this problem by implementing the following policies on their platform¹⁴:

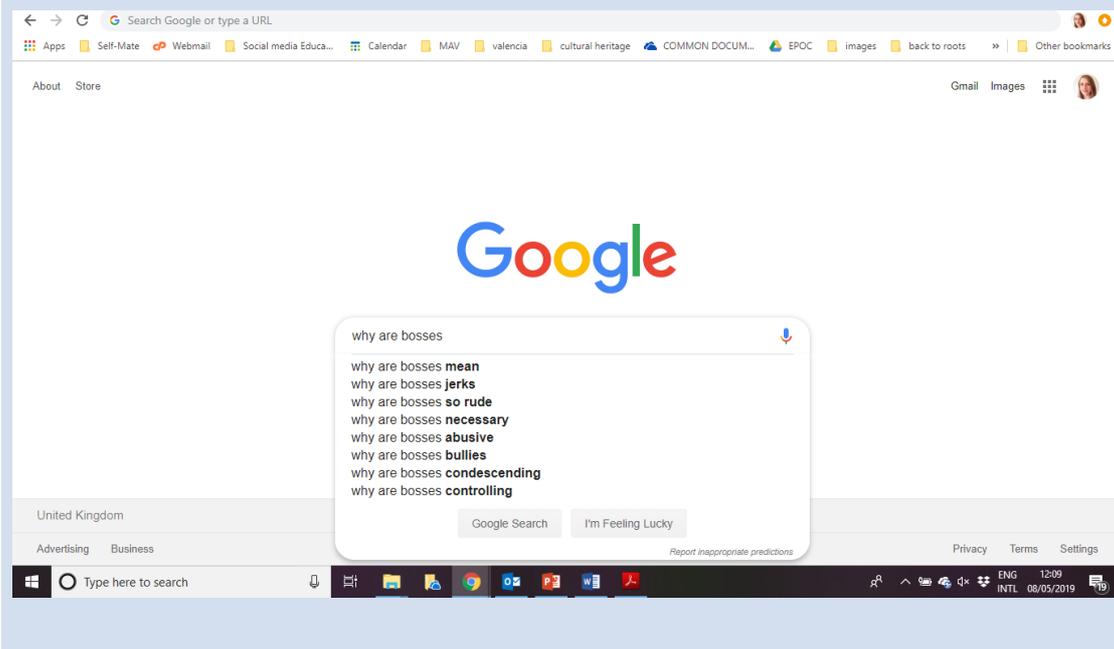


The screenshot shows a sidebar on the left with a menu of categories: Rules of Events, Groups and Pages; Presentation; General Rules for Pages, Groups and Events; Promotions on Pages, Groups and Events; Collecting Data on Pages, Groups, and Events; Regulations on Pages; Brand Content on Pages; Employment rules (highlighted); and Event Regulations. The main content area is titled '7. Employment rules' and contains three sections: 'False, deceptive or fraudulent jobs' with a 'Learn more' link; 'Illegal products and services' with a 'Learn more' link; and 'Sexually suggestive jobs' with a 'Learn more' link. A 'Discrimination' section is also visible, stating that job advertisements must not discriminate unlawfully against candidates on the basis of protected characteristics, including race, ethnicity, color, nationality, religion, age, sex, sexual orientation, gender identity, family status, any disability, health condition or genetic abnormality, or other characteristics protected by federal, state or local law.

¹⁴ https://www.facebook.com/policies/pages_groups_events/ - see “jobs policies” section, topic 3.

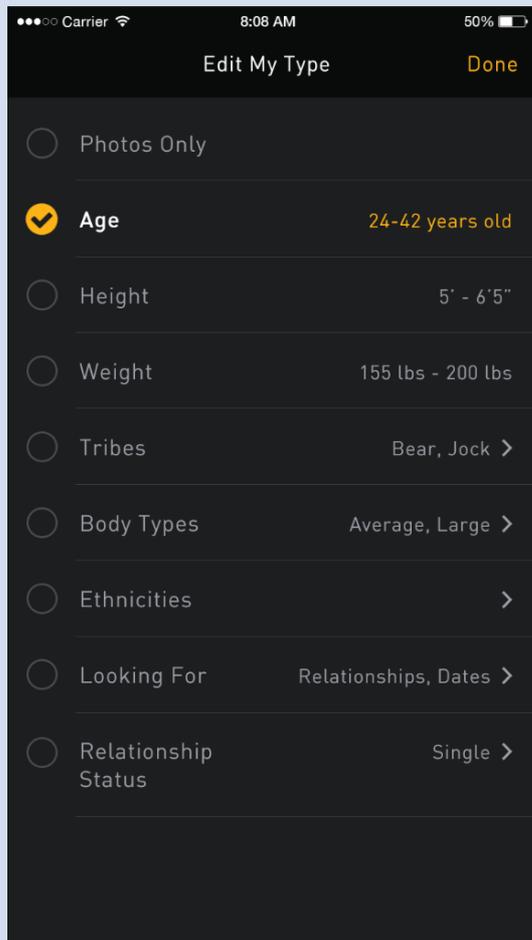
Discrimination on search engines (10 minutes)

There is a book about this subject: “Algorithms of Oppression: How Search Engines Reinforce Racism”¹⁵. Algorithms, at the heart of computer systems such as search engines, can be racist or at least reinforce racism. Google has tried to prevent this on autofill, by blocking out potentially discriminatory searches. For example, if you write “why are muslims”, Google’s autofill might be blocked. However, try something like “why are bosses...” and see what comes up on autofill, or try in a different language, e.g. “pourquoi les femmes...” / “pourquoi les hommes”, and you might find some shocking results.



¹⁵ https://www.amazon.co.uk/Algorithms-Oppression-Search-Engines-Reinforce-ebook/dp/B075XS747D/ref=tmm_kin_swatch_0?encoding=UTF8&qid=&sr=

Discrimination on dating apps (10 minutes)



Many dating-app users have reported being discriminated against and insulted in a way which would not happen in real life, including facing profiles which publicly state: “No Asians”, “No Blacks”, “No Irish”, for example.

“Researchers in Australia found 96% of users had viewed at least one profile that included some sort of racial discrimination, and more than half believed they’d been victims of racism”. There is also a question whether the algorithms which match people depending on their previous choices could promote discriminatory practices.

Moreover, on Grindr it has been possible to filter out ethnicities¹⁶ (see image to the left).

Discussion: ask the group about their opinions regarding discrimination on dating apps. Should users be allowed to choose their preference? What are some of the consequences of this?

How might it feel to be confronted with slogans such as “no blacks”?

Would filtering out preferences depending on their weight also count as discrimination? Why/why not?

¹⁶ <https://help.grindr.com/hc/en-us/articles/224271948-I-have-a-specific-type-How-do-I-search-using-filters->

4

Hate speech

Estimated time for session: **45 minutes**

What do we mean by Online Hate Crime? Case-study: UK Law.¹⁷ (15 minutes)

In groups, try to define what hate speech is. Then try to adjust your definition to online hate speech. Do any changes need to be made? Finally, highlight the differences between free speech and hate speech. Discuss your thought altogether when ready.

Information from *Stop Hate UK*

UK law protects people from being targeted because of an aspect of their identity. If a post is hostile towards a person's race, religion, disability, sexual orientation or gender identity it could be viewed as Hate Speech, and, if serious enough, may break the law, whether it is on- or offline. These are called the 'protected strands' of identity.

A single 'Hate Incident' may not immediately break the law, but a series of Hate Incidents may add up to a criminal act. Online Hate Speech is serious and is a crime if it targets one of the aspects of identity listed above.

What does the law say about Online Hate Crime?

Because of the nature of social media, online Hate Speech can reach a very large number of people, and is viewed as seriously as any other Hate Crime. Arrests can be made and the person posting it could end up with a criminal record or even imprisonment.

If a post or electronic communication can be proved to be targeting someone based on their identity (race, religion, disability, sexual orientation or gender) the offender may receive a 'sentence uplift'. This means their punishment is increased because it was a Hate Crime.

<https://www.stophateuk.org/what-is-online-hate/>

¹⁷ <https://www.stophateuk.org/what-is-online-hate/>

How to respond to hate speech online (15 minutes)

First of all: you can always report hate speech to the platform.

If you would like to try to engage with the person, here are some points to consider:

- People seek out others who share their opinion online, creating an echo chamber where that opinion intensifies and radicalises. Simply being there and calmly disagreeing triggers some group members to question their views
- If your presence is interpreted as trying to convert them, they reject you
- The more you shut people up, block them or remove their posts, the more radical they become as they feel persecuted further
- Answer hostile posts in a neutral way. This immediately disallows extremists to dominate the public space. By answering the question or statement you also send a message that the opponent is worthy of your time
- Once you have engaged them, highlight the irrational parts of their arguments. Your contribution should make them question their process of thinking, rather than the ideology as this creates an “us versus them” relation
- It is important to engage safely and *protect your personal data*

To understand what constitutes a hate crime, and the legal action which might be taken against hate speech online, see this document from the Crown Prosecution Service¹⁸ in the UK:

https://www.cps.gov.uk/sites/default/files/documents/victims_witnesses/so-when-is-it-a-hate-crime.pdf

International perspective: what are other EU countries doing to prevent hate speech online? The case of Germany. (15 minutes)

Germany passed a Net Enforcement Law (NetzDG) in 2017. According to this law, social media platforms can face fines of up to 50 million euros if they do not remove “obviously illegal” hate speech. It is applicable to social media networks with over 2 million members, and they must remove the material within 24 hours, or a week for more complex cases.

However, many political parties have called for it to be repealed. First of all, it has been criticised as curbing free speech, in particular since the threat of huge fines encourage internet firms to err on the side of caution, therefore blocking more content than necessary. Moreover, even though platforms such as

¹⁸ The Crown Prosecution Service: www.cps.gov.uk: The Crown Prosecution Service (CPS) prosecutes criminal cases that have been investigated by the police and other investigative organisations in England and Wales. The CPS is independent, and makes decisions independently of the police and government.

Facebook have hired moderators, their task of determining the line between free speech and hate speech is not an easy one at all.

Nonetheless, the law has bite, and has already been used against Facebook: “The Federal Office for Justice (BfJ) announced that it had issued Facebook a fine of €2 million for failing to meet the requirements of the NetzDG, a law against illegal content, in its transparency report for the first half of 2018”¹⁹

Hate speech – extra activity:

Read and discuss this article, which looks at “How Social Media Platforms Can Contribute to Dehumanizing Other People”: https://www.newswise.com/articles/how-social-media-platforms-can-contribute-to-dehumanizing-other-people?fbclid=IwAR3IE_TbszwliCeziUp00x70C9XVcz9G4q8lpNTdf4w71DUxf0n7GwUIGIO

Case study: Molly Russell (30 minutes)

Time permitting, participants can read and discuss the case study below. If this is not possible, encourage participants to look at the case-study in their own time, and provide them with a hard-copy or digital copy of it. You can also take 5 minutes to explain the main theme of the case study and how it is related to this topic.

Closing activity: reflection and feedback (45 minutes)

Give all participants a pen and paper. You can also include more creative material if you wish, such as magazines to cut up, scissors, glue, coloured paper, coloured pens, or other craft material.

Ask participants to draw or create an image of how they feel after today’s session, and what impacted them the most. They can include words if they wish, or just images if they prefer. Once participants have finished, ask everybody to sit in a circle. Any participants who would like to share their image can do so, and can explain their thoughts, ideas and feelings.

After participants have shared, ask for verbal feedback about the session about things which worked and things which could be improved. Finally, offer participants a bit of paper in which they can write their feedback if they prefer it to be anonymous. Once they have written their thoughts, they can fold the paper and place it in a container, making sure not to write their names so that their contribution can remain anonymous.

¹⁹ <https://www.politico.eu/article/germany-fines-facebook-e2-million-for-violating-hate-speech-law/>

Case Study

Country of case study	United Kingdom
Language of case study	English
Main resources (online/organisations/research etc)	Online – report on BBC
References	<p>https://www.bbc.co.uk/news/amp/uk-47019912</p> <p>https://www.theguardian.com/technology/2019/feb/07/instagram-bans-graphic-self-harm-images-after-molly-russells-death</p> <p>https://www.itv.com/news/2020-01-17/psychiatrists-call-for-social-networks-to-hand-over-data-amid-suicide-concerns</p> <p>https://www.eveningexpress.co.uk/news/uk/concern-over-some-social-media-material-molly-russell-accessed-before-she-died/</p> <p>https://theday.co.uk/stories/death-of-molly-russell-leads-to-major-reform</p>
Images	See video on the BBC report: https://www.bbc.co.uk/news/amp/uk-47019912
What are the case study aims and objectives?	<ul style="list-style-type: none"> - To demonstrate the influence that social media can have on vulnerable groups such as young people - To show the impact of filter bubbles and algorithms - To highlight the danger of self-harm online - To question the role social media networks should play in preventing these issues - To consider some of the tragic consequences social media can have and how to prevent them.
Top highlights	<ul style="list-style-type: none"> - Molly Russell was a young teenager in the UK who suffered from depression - She began to start following accounts and posts on Instagram which encouraged self-harm and suicide - Her parents were unaware of the disturbing content she was accessing online - Molly Russell committed suicide in 2017, when she was only 14 years old - Her father blames social media platforms for allowing such content to be easily available online - Filter bubbles and algorithms also contributed to the fact that Molly saw more and more content related to her searches, which therefore heavily revolved around self-harm and suicide.



<p>Detailed description of the case study</p>	<p>For a detailed description of the case study, participants should watch the video on the following website: https://www.bbc.co.uk/news/amp/uk-47019912</p> <p>This case study brings up a number of issues:</p> <ul style="list-style-type: none"> - The influence of algorithms and filter bubbles online, which meant that a young girl looking at content promoting self-harm and suicide would continue looking at similar content without receiving any mental health support and without warning her carers - Whose responsibility is it to ensure that we are safe online? And how can parents or carers ensure that their children are safe online and are accessing appropriate content? - Should there be new legislation which tackles this issue and other similar issues, such as hate speech online? - Should social media networks be responsible for ensuring that hate speech, discrimination, and all kinds of harmful content is removed immediately?
<p>Describe local, regional national and international Impact</p>	<p>National and international impact reported in the press, and still ongoing:</p> <ul style="list-style-type: none"> ▪ “Instagram has announced that it will ban all graphic self-harm images as part of a series of changes made in response to the death of British teenager Molly Russell.” ▪ https://www.theguardian.com/technology/2019/feb/07/instagram-bans-graphic-self-harm-images-after-molly-russells-death ▪ “Psychiatrists call for social networks to hand over data amid teenage suicide concerns [...] Social media giants should be forced to hand over data and pay towards research into their potential harms, a new report backed by the father of Molly Russell argues.” ▪ https://www.itv.com/news/2020-01-17/psychiatrists-call-for-social-networks-to-hand-over-data-amid-suicide-concerns ▪ Regarding the ongoing inquest into her death: “Her inquest will look at how algorithms used by social media giants to keep users hooked may have contributed to her death. [...] A pre-inquest review last September heard how a huge volume of “pretty dreadful” Instagram posts had been disclosed to the investigation by its parent company Facebook. But a follow-up review at Barnet Coroner’s Court on Monday heard how Facebook remained unwilling to discuss certain aspects of the material disclosed to lawyers representing Molly’s family.” ▪ https://www.eveningexpress.co.uk/news/uk/concern-over-some-social-media-material-molly-russell-accessed-before-she-died/ ▪ “Social media sites will do more to keep young people safe from graphic images, after figures showed that teenage suicides in England have risen sharply.” ▪ https://theday.co.uk/stories/death-of-molly-russell-leads-to-major-reform
<p>Conclusion</p>	<p>It is important to consider the following:</p> <ul style="list-style-type: none"> - How social media platforms have real consequences on the lives of youths or vulnerable groups - Who is responsible: the platforms, government, parents, or individuals? - How to prevent this from reoccurring, especially when online platforms are constantly changing, evolving and responding - The debate between freedom of speech, censorship, and protection of users - What the best short-term and long-term solutions might be

Social (Media) Inclusion - SMI
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CHAPTER 5

Social Media, Cultural Heritage and Inclusion

5 Social Media, Cultural Heritage and Inclusion

Unit's general aims	To help learners develop knowledge and understanding of the ways social media and cultural heritage can work together to build up a better and more inclusive society.
Specific Learning Objectives	<p>By the end of the session learners should be able to:</p> <ul style="list-style-type: none"> ▪ Identify and browse open access cultural heritage websites and aggregation platforms; ▪ Identify open licenses and their terms; ▪ Create original cultural heritage content; ▪ Creatively reuse and remix open cultural heritage content with the use of free and open software and other digital tools; ▪ Organise social media campaigns (with the use of open cultural heritage content) to advocate and promote social inclusion.
Topics covered in this session	<ul style="list-style-type: none"> ▪ The definition of open content and the 5R activities; ▪ Open licences for cultural content and their terms; ▪ Tips and tricks for creating original cultural heritage content; ▪ Examples and good practices of creative reuses and remixes of cultural heritage content; ▪ Open licensing of original and derivative cultural content; ▪ Good practices for attributing CC-licensed cultural content; ▪ Social media storytelling techniques; ▪ Tips and tricks for organising advocacy campaigns on social for social inclusion with the use of open cultural heritage content.

Approximate length of the session	Number of learners on register
2 hours, 50 minutes	To be completed by trainer

Notes about the lessons/classes within the session plan

Class profile

The participants don't need to have any prior knowledge on the subject. But they need to have:

- basic computer and internet skills and
- basic knowledge of English language.

Gender: **Mixed**

Age range: **18+ (no age limit)**

Other info: **Participants will need to bring their own laptops and chargers.**

Suggested pre-unit preparation (include any work, research, or reflection that learners should do before participating in this training)

Ask learners to:

- Identify the social media platforms that they are familiar with, the reasons and the ways they use them.
- Search for social media campaigns aiming at social inclusion.
- Browse specific digital cultural heritage platforms, and reflect on what they see, what they think, and what they want to know.

References

Websites:

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- Creative Commons: <https://creativecommons.org>
- Creative Commons Attribution 4.0 International (CC BY 4.0): <https://creativecommons.org/licenses/by/4.0/>
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- Digital NZ: <http://www.digitalnz.org>
- Digital Public Library of America: <https://dp.la>
- EmbraceDigital toolkit: <https://www.theheritagelab.in/embrace-digital/>
- EU data protection rules: https://ec.europa.eu/info/law/law-topic/data-protection/eu-data-protection-rules_en
- European Network Remembrance and Solidarity: <https://enrs.eu>
- European Network Remembrance and Solidarity - Guidelines for International Discourse on History and Memory: <https://enrs.eu/guidelines>
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- Exposure: <https://exposure.co>
- Facebook: <https://www.facebook.com>
- Flickr: <https://www.flickr.com>
- Flickr Commons: <https://www.flickr.com/commons>
- GIF: <https://en.wikipedia.org/wiki/GIF>
- GIFMaker: <https://gifmaker.me>
- GIF IT UP: <https://gifitup.net>
- GLAM Hack: <https://glamhackevents.org>
- GLAM Hack Galleries: <https://glamhackevents.org/galleries/>
- Hootsuite: <https://hootsuite.com>
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- LinkedIn: <https://www.linkedin.com/feed/>
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- MySpace: <https://myspace.com>
- Open Knowledge Foundation (OKFN): <https://okfn.org>
- Outcast Europe Collection and Exhibition: <https://outcasteurope.eu>
- Outcast Europe project: <https://archive.outcasteurope.eu>
- Pixlr: <https://pixlr.com>
- PhotoMosh: <https://photomosh.com>
- Pop Up Museum: <http://popupmuseum.org>
- Public Domain: https://en.wikipedia.org/wiki/Public_domain
- Public Domain Dedication - No Rights Reserved (CC0): <https://creativecommons.org/publicdomain/zero/1.0/deed.de>
- Public Domain Mark - No Known Copyright (PDM): <https://creativecommons.org/publicdomain/mark/1.0/>
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- (en) Newspaper Vendor; (nl) Krantenverkoper, by Lewis Wickes Hine, 1909, https://www.europeana.eu/en/item/90402/RP_F_2007_326, and <http://hdl.handle.net/10934/RM0001COLLECT.448169>, used under the terms of the Public Domain Mark: <https://creativecommons.org/publicdomain/mark/1.0/>.
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- Youngsters listening to the audio track and making collages in the ULK + SMK Open stall at UFM18 - SMK Open, by SMK Open, <https://pro.europeana.eu/post/statens-museum-for-kunst-the-social-impact-of-using-art-to-increase-civic-participation-of-young-people-2018>, used under the terms of the CC BY-SA license: <https://creativecommons.org/licenses/by-sa/1.0/>.



LESSON PLAN

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
30 mins	General introduction of the content Get-to-know each other Discussion on the reasons for attending the course, and experience in the sector of the chapter topics	Presentation and discussion Icebreaker Ask the participants to share their reasons for attending the course, and their experiences in the project topics	Materials needed for the icebreaker game
45 mins	Topic 1: Cultural Heritage <i>Where to find cultural heritage content</i>	Initial reflection "Theoretical" presentation on open content and open licenses Discussion (Q&A) Exercises	Laptops Projector Presentation materials Exercise description handouts
30 mins	Topic 1: Cultural Heritage <i>How to create original cultural heritage content</i>	Tips and tricks for visual and textual cultural content Presentation on open licensing of original cultural heritage content Discussion (Q&A) Exercise (CC License Chooser)	Laptops Projector Presentation materials
45 mins	Topic 1: Cultural Heritage <i>How to reuse and remix cultural heritage content</i>	Presentation on examples and good practices of creative reuses and remixes of cultural heritage materials Presentation on open licensing of derivative cultural heritage content Discussion (Q&A) Exercises	Laptops Projector Presentation materials Exercise description handouts
30 mins	Topic 1: Cultural Heritage <i>How to cite original and derivative cultural heritage content.</i>	Presentation of some best practices of attribution of CC-licensed works Discussion (Q&A) Exercises	Laptops Projector Presentation materials Exercise description handouts
20 mins	Topic 2: Social Media <i>How to redistribute cultural heritage content on social media.</i>	Initial reflection Presentation of alternatives Exercise: What cultural heritage institutions do?	Laptops Projector Presentation materials Exercise description handouts
30 mins	Topic 2: Social Media <i>How to use social media for social inclusion.</i>	Presentation of social media storytelling techniques for Facebook, Instagram, Twitter, YouTube Exercises	Laptops Projector Presentation materials Exercise description handouts
30 mins	Topic 2: Social Media <i>How to use social media and cultural heritage content for social inclusion.</i>	Tips and tricks for organising a social media campaign Exercise: What cultural heritage institutions do?	Laptops Projector Presentation materials Exercise description handouts
30 mins	Evaluation and feedback	Group discussion	Evaluation questionnaire



Introduction

Estimated time for session: 30 minutes

Let's suppose that (a) we want to advocate for social inclusion; (b) we want to reuse and remix cultural heritage materials to communicate our message(s) to our audience(s); and (c) we want to organise our advocacy campaign on social media. Can we do it? And how?

After exploring the digital dangers and divides, as well as the negative aspects and uses of social media (misinformation, disinformation, fake news, filter bubbles, cyber bullying etc.), it might seem impossible to use them for promoting good causes, and achieving positive outcomes. However, social media are just another communication tool that works both ways. Therefore, the answer to the abovementioned question is "yes, we can!". And in this final chapter of the toolkit we are going to explore various ways in which social media and cultural heritage can work together to build up a better and more inclusive society, while developing knowledge and skills on where to find cultural heritage materials online; how to reuse and redistribute them legally; how to remix them creatively with the use of free or open software and other digital tools; how to create our own cultural heritage content of high quality; and how to take advantage of the superpowers of social media storytelling techniques despite their limitations.

1

Cultural Heritage

During the last decades, many cultural heritage institutions (i.e. galleries, libraries, archives and museums - GLAM) have digitised their collections, and have uploaded them on their websites, as well as on other digital cultural heritage aggregation platforms and repositories. The existence of these digital collections is valuable, not only for the management and preservation of cultural works,¹ but also for the further development of culture, since this digitised content can -under certain terms and conditions- be reused and remixed for a variety of purposes: information, education, research, creativity, and even advocacy. This reuse and remix is possible, not only due to the current technological developments, but also due to a legal innovation that ensures the openness of this content.

¹ The term “cultural work” doesn’t mean only art. It is simply the term chosen to distinguish non-software works that should be under a free content license rather than a free software license. Any copyrightable work (such as educational and factual work) or database that is not software should be considered to be a “cultural work”. Creative Commons, “Understanding Free Cultural Works” <https://creativecommons.org/share-your-work/public-domain/freeworks/> (accessed: 19.8.2020).

Where to find cultural heritage content

The most common websites and platforms where we –as internet users– can find a wide range of cultural heritage materials, and in different media and file formats are the following:

[Wikimedia Commons](#), i.e. the online repository of free-use images, sounds, other media, and JavaScript Object Notation (JSON) files, operated by the [Wikimedia Foundation](#).

[CC Search](#), i.e. the tool by the [Creative Commons](#) organisation, that allows openly licensed and public domain works to be discovered and used by everyone.

[Europeana](#), i.e. the digital platform of European cultural heritage, operated by a consortium led by the [Europeana Foundation](#), and financed by the European Union.

[Flickr Commons](#), i.e. the project launched by the online photo management and sharing website [Flickr](#), in partnership with the [Library of Congress](#).

By visiting the above-mentioned websites and platforms, as well as the digital collections operated by cultural heritage institutions, and other national or local GLAM communities, we can access the available digitised cultural heritage content freely (i.e. without being obliged to create a user account) and gratis (i.e. without being obliged to pay a subscription fee). In other words, we can browse these digital collections, see photographs and artworks, read manuscripts, books and newspapers, or listen and watch audiovisual materials anonymously and free of charge.

However, the fact that we can find this cultural heritage content online and access it for free, doesn't mean that we can freely reuse and remix it. In order for us to be able to do so, the cultural heritage content, apart from being free, must also be open.

Open content and the 5R activities

According to the definition of “Open” in “Open Content” and “Open Educational Resources”, copyrighted or copyrightable cultural heritage materials are open when: (a) they are in the public domain, or (b) licensed in a manner that provides everyone with free and perpetual permission to engage in the so-called 5R activities:

- Retain – make, own, and control a copy of the resource (e.g., download and keep your own copy);
- Revise – edit, adapt, and modify your copy of the resource (e.g., translate into another language);
- Remix – combine your original or revised copy of the resource with other existing material to create something new (e.g., make a mashup);
- Reuse – use your original, revised, or remixed copy of the resource publicly (e.g., on a website, in a presentation, in a class);
- Redistribute – share copies of your original, revised, or remixed copy of the resource with others (e.g., post a copy online or give one to a friend).

While a free and perpetual permission to engage in one of the 5R activities (by means of an "open license") qualifies a cultural work to be described as open content or an open educational resource (OER), many open licenses place requirements and restrictions on internet users as a condition of the grant of the 5R permissions.

The inclusion of requirements and restrictions in open licenses (such as noncommercial reuse) makes open content and OER less open than they would be without them. There is strong disagreement and criticism in the open movement community if such requirements and restrictions should be included in open licenses, when and why.² In any case, it is important for us –as reusers of cultural heritage content– to know that sometimes there are ethical reasons for these requirements and restrictions to be in place. And it is useful for us to know the available open licenses and their basic terms even before searching for content to reuse and remix, since many cultural heritage websites and platforms offer the option to search for content by using open licences as search filters in their "advanced search" box.

Open licenses for cultural content

The Creative Commons (CC) licenses are the above-mentioned legal innovation that ensures the openness of cultural heritage content. These licenses, created by the not-for-profit organisation [Creative Commons](https://creativecommons.org/), provide copyright owners –from individual creators to large institutions– a standardized way to grant permission to reuse their cultural works under copyright law in a variety of ways. From our perspective as reusers, a Creative Commons license on a copyrighted cultural work tells us what we can and can't do with it.

There are six different CC licenses, listed below from the most to the least permissive one:



[Attribution 4.0 International \(CC BY 4.0\)](https://creativecommons.org/licenses/by/4.0/): This license allows us –as reusers– to distribute, remix, adapt, and build upon a cultural work in any medium or format, as long as attribution is given to the creator. The license allows for commercial use.



[Attribution-ShareAlike 4.0 International \(CC BY-SA 4.0\)](https://creativecommons.org/licenses/by-sa/4.0/): This license allows us –as reusers– to distribute, remix, adapt, and build upon a cultural work in any medium or format, as long as attribution is given to the creator. The license allows for commercial use. If we remix, adapt, or build upon the cultural work, we must license our own modified cultural work under identical terms.



[Attribution-NonCommercial 4.0 International \(CC BY-NC 4.0\)](https://creativecommons.org/licenses/by-nc/4.0/): This license allows us –as reusers– to distribute, remix, adapt, and build upon a cultural work in any medium or format for noncommercial purposes only, and only as long as attribution is given to the creator.

² David Wiley, "Defining the 'Open' in Open Content and Open Educational Resources", <http://opencontent.org/definition/> (accessed: 4.10.2020).



[Attribution-NonCommercial-ShareAlike 4.0 International \(CC BY-NC-SA 4.0\)](#): This license allows us –as reusers– to distribute, remix, adapt, and build upon a cultural work in any medium or format for noncommercial purposes only, and only as long as attribution is given to the creator. If we remix, adapt, or build upon the material, we must license our own modified cultural work under identical terms.



[Attribution-NoDerivatives 4.0 International \(CC BY-ND 4.0\)](#): This license allows us –as reusers– to copy and distribute a cultural work in any medium or format without modifying it, and only as long as attribution is given to the creator. The license allows for commercial use.



[Attribution-NonCommercial-NoDerivatives 4.0 International \(CC BY-NC-ND 4.0\)](#): This license allows us –as reusers– to copy and distribute a cultural work in any medium or format without modifying it, for noncommercial purposes only, and only as long as attribution is given to the creator.³

Apart from the six CC licenses, Creative Commons has also created two Public Domain tools, with the use of which creators and cultural heritage institutions –as copyright owners– can dedicate their cultural works to the worldwide [Public Domain](#), or facilitate the labeling and discovery of works that are already free of known copyright restrictions. These two tools are the following:



[Public Domain Dedication - No Rights Reserved](#) or [CC0](#) (aka CC Zero) is a tool, which allows creators and cultural heritage institutions to give up their copyright and put their cultural works into the worldwide Public Domain. CC0 allows us –as reusers– to distribute, remix, adapt, and build upon the cultural work in any medium or format, without any terms or conditions.⁴



[Public Domain Mark - No Known Copyright](#) or [PDM](#) is a tool which is used when a cultural work is identified as free of known copyright restrictions. Public Domain Mark also allows us –as reusers– to distribute, remix, adapt, and build upon the cultural work in any medium or format, without any terms or conditions.⁵

³ Creative Commons, “About CC Licenses”, <https://creativecommons.org/about/ccllicenses/> (accessed: 4.10.2020).

⁴ Creative Commons, “CC0”, <https://creativecommons.org/share-your-work/public-domain/cc0/> (accessed: 4.10.2020).

⁵ Creative Commons, “Public Domain Mark”, <https://creativecommons.org/share-your-work/public-domain/pdm/> (accessed: 4.10.2020).

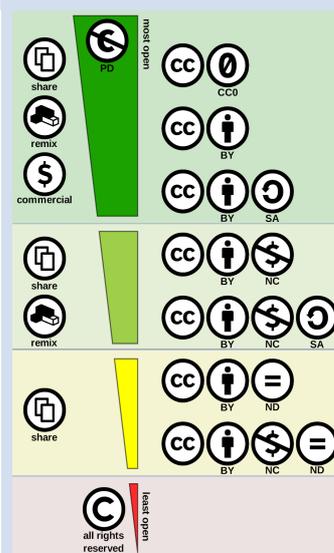


Image 1: Creative Commons License Spectrum

Creator: Shaddim; original CC license symbols by Creative Commons.

Source: [Wikimedia Commons](#), License: [CC-BY 4.0](#).

All rights reserved vs some rights reserved

We tend to associate open licenses with the absence of any copyright restrictions. However, this is a false association. The inspirers of open content didn't create the open licenses in order to abolish the Intellectual Property Rights, but to facilitate the reuses of copyrighted or copyrightable cultural works in ways that both creators / copyright owners and reusers can be benefited from. This means that open (cultural heritage) content is still legally protected, and has to be reused under certain terms and conditions.

In addition, we tend to associate free access, reuse, redistribution or revision of open content with the absence or the prohibition of commercial reuses. It is a fact that a large part of open content is provided, reused, redistributed and/or revised (in both analogue and digital formats) free of charge. However, this is also a false association. The reuse of open content for commercial purposes is not prohibited, but in some cases, it is restricted or controlled by the creators / copyright owners.

Exercises

- 1 Find cultural heritage collections online based on your personal and professional interests.

- 2 Explore the digital collections you discovered (see exercise 214.1), and try to find out if these collections or certain digital items included in them are under open licenses. Also, locate where the information about the copyright status and open licenses is provided on the website or platform.

Tip: Usually, you can find information about the copyright status and open licenses in the terms and conditions (in the footer) of the website or platform, as well as in the information about each collection / digital item (i.e. the metadata).

- 3 Explore the digital collections you discovered (see exercise 214.1), and try to find out their functionalities: Do they have an advanced search box? What types of search filters do they provide? Are open licences one of them? Do they provide any editing tools? For example, is there a download button to facilitate the downloading of (specific) digital items? Can you process these items on the platform (for example, can you crop them, or apply image filters)? Can you create / curate your own collections / exhibitions of digital items?



How to create original cultural heritage content

Due to the widespread use of social media platforms and smartphones, we have all transformed from passive receivers and consumers to active curators and producers of cultural content. Everyday, we create cultural works (such as photographs, videos and texts), and share them online via our personal and/or professional social media accounts. Sometimes, these materials might (seem to) be trivial and unimportant to be characterised as “cultural heritage”, and be preserved for future generations to access and built upon them. However this doesn't mean that we can't create original cultural heritage content of high quality. The potential is there and we can take full advantage of it, as long as we keep in mind a few tips and tricks.

Tips and tricks for visual cultural heritage content

Equipment: There is no need to own an expensive, professional camera to take great photographs, or shoot captivating videos. Nowadays, smartphone cameras are of extremely high quality.

Lightning: Good lightning is essential for photography and video-making. When shooting indoors, photographs and videos tend to look dark, while when shooting outside, sunlight can “burn” the photographs or the videos, making them look too pale. Most smartphones have white balance and auto ISO correction, so the best thing to do is to use those “auto” options. Also, it's important to know at every time where the source of light is. Standing in front of a source of light (i.e. the sun, or a lamp) will end up ruining a photo or a video with shadows.

Composition: There are a few composition types and rules that can make photos and videos more interesting and engaging:

- Simple (central) composition - the subject is in the center of the shot. By blurring the background, or using a background of a neutral colour (usually, white, grey, or black), we can make the viewer focus on the subject.
- Geometric composition - the subjects are arranged in the shape of a circle, triangle or square. By adopting a geometric composition, we can make the image or the video more appealing to the viewer.
- Composition of dominant lines - a dominant line (such as a diagonal or a spiral one) is incorporated in the composition. By incorporating dominant lines, we can guide the viewer through the image or the video.
- Rule of thirds - while shooting a photo or a video, a grid of two vertical and two horizontal lines appears on the camera screen. By placing the subject in the center of the crossing of these lines, we can also make the shot more dynamic and visually appealing to the viewer.

Processing: Sometimes, photographs and videos need to be edited, because they end up too dark and with poor contrast quality, or include something that we don't want to incorporate into them. On the World Wide Web, there are a lot of image and video processing softwares and applications, such as [Pixlr](#) and [Adobe Spark](#), which we can use for free to autocorrect our photos and videos, to straighten and sharpen them, or crop specific parts of them.

Important note: Applying filters to photos in order to add symbolism to them, or make them look more creative isn't considered a good practise in the creation of original cultural heritage materials, since the digital reproductions of cultural heritage items need to be as accurate as possible. Applying watermarks to photos in order to identify an individual or an institution as the original source of them isn't considered a good practice in the creation of cultural heritage materials either, since it incommodes others to reuse them.

Tips and tricks for textual cultural heritage content

Tone of voice: It is advisable every text we write –providing information or narrating stories in relation to cultural heritage– to use a similar style or tone of voice. This consistency helps people know and trust us as a source of information and knowledge. It is also advisable to use short statements and active, not passive, language to provide clear and straight to the point information, as well as to avoid complex and unnecessary jargon. Also, it is important to be polite, friendly and welcoming, and never use slung and insulting words and phrases.

Guidelines for International Discourse on History and Memory: The [European Network Remembrance and Solidarity](#), in an effort to contribute to the responsible discussion on history and memory, has developed a set of guidelines which are worth considering when writing about cultural heritage. After all, history and memory play a fundamental role in the identity and heritage of individuals and communities, and any initiative providing a historical perspective (such as museum exhibitions, literary works, documentaries and historical films, websites, social media campaigns, and other creative works) can shape the relationships among countries and people. In a nutshell, the guidelines are the following:

- Present varied viewpoints
- Avoid deterministic expressions
- Avoid generalisations
- Treat historical figures as individuals
- Ensure a genuine historical basis
- Clearly define the nature of each initiative
- Use academic knowledge as your source
- Apply up-to-date didactical concepts and technical standards

And the full text explaining each one of them can be accessed [here](#).

Open licensing of original cultural heritage content

If we want the cultural heritage materials we created to become more visible and popular, the best thing to do is to share our own cultural works under open licenses, so that other people can –at least– freely redistribute them in other online and offline media formats and communication channels. The process of open licensing is very easy. Creative Commons has created the [Licence Chooser](#), a tool with the use of which we can choose open licenses for our works, by simply answering two questions: (a) if we want to allow adaptations of our works to be shared, and (b) if we want to allow commercial uses of our works. After choosing the licenses, it is important to mark our works with the selected CC licenses so that other people can easily learn if and how they can reuse it. This marking depends on both the media format and the communication channel we will choose to publish our works. Fortunately, [on the Creative Commons Wiki there are some examples on how to mark a work with a CC licence](#) which we can follow.

Important note: We can apply an open license to any cultural work of ours, physical or digital. After all, any original work that we create is automatically copyrighted, with us (with our capacity as creators) being the copyright holders.⁶ But it is important to know that *an open license cannot be revoked*. As soon as a copyrighted or copyrightable cultural work is published under an open license, it is and will remain open forever. An open license can be changed only when a cultural work is significantly revised and altered (for example, in the case of a revised edition of a book). But the initial licence of the initial work, as well as any reuses based on this initial licence will remain valid. The inspirers of open licenses incorporated this provision into their legal deed, in order to ensure the openness of cultural works for the further advancement of knowledge and culture, and consequently, the further development of the economy and the well-being of the society.⁷ By applying open licenses to our cultural works, we not only increase the chances of them to become more visible and popular, but we also contribute to the open movement, its vision, mission and goals.

Exercises

- 1 Familiarise yourself with the [Creative Commons License Chooser](#). Think of a cultural work of yours (photograph, video, text etc), and explore the open licenses you can apply to it. Click on the links to the summaries of the CC licenses and familiarise yourself with their basic terms. Which licence do you think is the most suitable for your selected work and why?

⁶ There is no need for us to follow a registration process or take any legal action for copyright protection to be applied to our cultural works.

⁷ Creative Commons, “FAQs: What if I change my mind about using a CC license?” <https://creativecommons.org/faq/#what-if-i-change-my-mind-about-using-a-cc-license> (accessed: 7.10.2020).

How to reuse and remix cultural heritage content

There are many creative ways to reuse and remix open cultural heritage content, and the following examples are some of the most common ones for communicating messages and telling stories.

Create a GIF

The [GIF](#) (Graphics Interchange Format) is an image format which has come into widespread usage on the World Wide Web due to its wide support and portability between applications and operating systems. It supports animations, but unlike video, it doesn't support audio. GIFs may be used for small animations and low-resolution video clips, as well as for reacting when messaging online. They can be used as an alternative to using words -- and this is what makes the GIF a suitable format for social media platforms that favour visual rather than textual content. [Europeana](#), [Digital Public Library of America](#), and [Digital NZ](#) have published tutorials on how to make GIFs, which can all be found [on the website of the GIF IT UP competition](#).⁸ Following these simple, step-by-step guides, we can create GIFs without being proficient users of professional image processing softwares and applications.

Create a digital gallery / exhibition / blog post / timeline

Galleries, exhibitions, blog posts and timelines are different editorial formats, with the use of which we can highlight digital items from different GLAM websites and cultural heritage aggregation platforms, communicate messages and tell stories to different audiences.

Galleries are a set of a limited number (approximately 10-20) of digital items on a specific subject or a theme. We can create interesting galleries by just typing keywords on the search box of cultural heritage websites, or by selecting specific filter options. For example, see the [galleries](#) created by the non-formal initiative [GLAM Hack](#).

Exhibitions are long-form narratives (approximately 3000-5000 words), while **blog posts** are short editorial pieces (approximately 300-400 words). Despite this quantitative difference, we can use both formats to present a topic and engage the readers with both textual and visual content. For example, see the exhibition [People on the Move: How migration has changed the world](#) and the [related blog posts](#) created by [Europeana](#).

Timelines are visual displays of a list of events in chronological order. In timelines, we can use any suitable scale representing time, depending on the subject and the available content, as well as on the story we

⁸ [GIF IT UP](#) is the annual gif-making competition for creative reuses of digitised cultural heritage materials, organised by [Europeana](#) in cooperation with [Digital Public Library of America](#), [Digital NZ](#) and [Trove](#).

want to tell. We can use timelines to help our audiences understand the order of historical events, or to visualize time lapses between events, durations, and the simultaneity or overlap of spans and events. Nowadays, there are many free digital and interactive tools we can use to make timelines, such as the [Storymaker](#) tool developed under the Europeana Generic Services project [Share3D](#), which give us the opportunity to create stories with 3D content from [Europeana](#), the [Sketchfab](#) repository and other sources.

Organise a creative workshop

Freely reusable public domain or CC licensed artworks and cultural heritage materials can be printed, and then remixed creatively and reused as conversation-starters in order for people to discuss about themselves and their stories, as well as other taboo issues, such as socio-cultural and historical conflicts, and traumatic experiences. The creative process can help people put into words and/or images their thoughts and emotions, and therefore, enable fruitful discussions and foster greater understanding of different cultures and ways of living, as well as difficult topics and life situations among people. For example, see the [Taboo Workshop Make the Invisible Visible](#), co-organised by [SMK Open](#), SMK's creative community Young People's Art Labs (ULK), and six NGOs working with young people who struggle with mental or physical disorders.

Open licensing for derivative cultural heritage content

In order for us to apply an open license to a derivative work, i.e. a cultural work that we have created by reusing and/or remixing other cultural works, we need to consider a few things before and after the creative process.

Simple reuse and redistribution for noncommercial purposes: If we want to simply reuse and redistribute cultural works via other online and offline media for noncommercial purposes, we can just search for any cultural work that is either: (a) in the public domain, or (b) licensed under any CC license.

Simple reuse and redistribution for commercial purposes: If we want to simply reuse and redistribute cultural works via other online and offline media for commercial purposes, we have to search for cultural works that are either: (a) in the public domain, or (b) licensed under a CC license that allows commercial reuses, i.e. (a) [CC BY 4.0](#), (b) [CC BY-SA 4.0](#), and (c) [CC BY-ND 4.0](#).

Creation of a derivative work for noncommercial purposes: If we want to create a derivative work *out of another cultural work*, and redistribute it via other online and offline media for noncommercial purposes, we have to search for cultural works that are either: (a) in the public domain, or (b) licensed under a CC license that allows their revision and remix for noncommercial purposes, i.e. (a) [CC BY 4.0](#), (b) [CC BY-SA 4.0](#), (c) [CC BY-NC 4.0](#), and (d) [CC BY-NC-SA 4.0](#).

Creation of a derivative work for commercial purposes: If we want to create a derivative work *out of another cultural work*, and redistribute it via other online and offline media for commercial purposes, we have to search for cultural works that are either: (a) in the public domain, or (b) licensed under a CC license that allows their revision and remix, also for commercial purposes, i.e. (a) [CC BY 4.0](#), and (b) [CC BY-SA 4.0](#).

Creation of a derivative work out of multiple cultural works: If we want to create a derivative work, *out of multiple cultural works*, there is one more thing that we need to take into consideration, apart from the permission to revise and remix them (either for noncommercial or commercial purposes), and that is the *compatibility among open licenses*. Fortunately, [Creative Commons](#) has created the following License Compatibility Chart with the help of which we can figure everything out.

	PUBLIC DOMAIN	PUBLIC DOMAIN	CC BY	CC BY SA	CC BY NC	CC BY ND	CC BY NC SA	CC BY NC ND
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
CC BY	✓	✓	✓	✓	✓	✗	✓	✗
CC BY SA	✓	✓	✓	✓	✗	✗	✗	✗
CC BY NC	✓	✓	✓	✗	✓	✗	✓	✗
CC BY ND	✗	✗	✗	✗	✗	✗	✗	✗
CC BY NC SA	✓	✓	✓	✗	✓	✗	✓	✗
CC BY NC ND	✗	✗	✗	✗	✗	✗	✗	✗

Image 2: License Compatibility Chart

Creator: [Creative Commons](#), Source: [Creative Commons](#), License: [CC BY 4.0](#).

As soon as we create our own derivative cultural work out of other CC-licensed cultural work(s), we have to license it under a compatible CC license. And it is highly recommended to do so even in the case of reusing cultural works that are in the public domain, so that open content remains open for everyone to access and build upon it. In order to find out which CC licenses are suitable for our derivative work, we can use the Adapter's License Chart created by Creative Commons exactly for this purpose.⁹

⁹ For more information, see Creative Commons, "FAQs: Can I combine material under different Creative Commons licenses in my work?", <https://creativecommons.org/faq/#can-i-combine-material-under-different-creative-commons-licenses-in-my-work> (accessed: 4.10.2020).

Adapter's license chart		Adapter's license						
		BY	BY-NC	BY-NC-ND	BY-NC-SA	BY-ND	BY-SA	PD
Status of original work	PD	Green	Green	Green	Green	Green	Green	Green
	BY	Green	Green	Green	Green	Green	Green	Yellow
	BY-NC	Yellow	Green	Green	Green	Yellow	Yellow	Yellow
	BY-NC-ND	Grey	Grey	Grey	Grey	Grey	Grey	Grey
	BY-NC-SA	Grey	Grey	Grey	Green	Grey	Grey	Grey
	BY-ND	Grey	Grey	Grey	Grey	Grey	Grey	Grey
	BY-SA	Grey	Grey	Grey	Grey	Grey	Green	Grey

Image 3: Adapter's License Chart

Creator: [Creative Commons](#), Source: [Creative Commons](#), License: [CC BY 4.0](#).

Exercises

1. Try to create a GIF (educational, non commercial purpose) by following these three (3) steps:
 - a. Select a digital cultural heritage collection or repository, explore the content, and choose an image that you like.
 - b. Check the license. Make sure that the image is either in the public domain, or licensed under (a) [CC BY 4.0](#), (b) [CC BY-SA 4.0](#), (c) [CC BY-NC 4.0](#), or (d) [CC BY-NC-SA 4.0](#).
 - c. Download the image and process it with the use of free digital tools, such as [GIFMaker](#), or [PhotoMosh](#).

After trying: What did you think of the process? Was it easy or difficult for you? In case you found any difficulties, what were they?

2. Try to create a digital gallery / exhibition / blog post / timeline (educational, non commercial purpose) by following these four (4) steps:
 - a. Think of a theme or a subject.
 - b. Select a digital cultural heritage collection or repository, and type related keywords on the search box.
 - c. Choose 5 images that you like, and try to think of a message or storyline that might connect them.
 - d. Check the licenses. Make sure that the images you selected are either in the public domain, or (b) licensed under any CC license.

After trying: What did you think of the process? Was it easy or difficult for you? In case you found any difficulties, what were they?

How to cite original and derivative cultural heritage content

If we want to be considered a trusted source of information and knowledge in relation to cultural heritage content (as in relation to any other content), it is important for us to give credit where credit is due, i.e. to give attribution to all the creators, the works and the sources we have reused. Of course, the citation style depends on the context (academic, non-academic), as well as on the media formats (physical or digital) and the communication channels (website, blog, photo / video management and sharing application, social media platform etc.) we will choose to publish the cultural work(s).

As far as the attribution of CC-licensed works in the digital realm is concerned, there are [some best practices outlined on the Creative Commons Wiki](#), which we can follow, depending on whether we have modified the content, reused multiple sources, etc. Ideally, we have to find, provide, as well as keep for future reference the following information:

- Title of the work
- Name of the creator - linked to a profile page
- Source - linked to the source page
- License - linked to the license summary / deed

In the case of a derivative work, we have to find, provide and keep this information for both the original and the derivative works.

If, for technical or other reasons, we cannot include all the appropriate source links and license information alongside the content and/or metadata that we have reused (which is the case in the most popular social media, such as Facebook, Instagram and Twitter), we can always include them separately (for example in a separate image distributed with the content), or link only to one specific source (a separate web page or document) where all the available sources and license information can be found. For example, check the [Credits page](#) of the digital exhibition [People on the Move: How migration has changed the world](#) curated by [Europeana](#).

Exercises

- 1 Here is a template of an ideal attribution of an image:

_____ [title] by _____ [creator] is licensed under _____

Fill in the information of each image you selected to create a digital gallery / exhibition / blog post / timeline (exercise 2.3.5.2).

After trying: What did you think of the process? Was it easy or difficult for you? In case you found any difficulties, what were they?

- 2 Here is a template of an ideal attribution of a derivative work:

This work, _____ [title of derivative work], is a derivative of _____ [title of original work] by _____ [creator of original work], used under _____ [license of original work]. _____ [title of derivative work] is licensed under _____ [license of derivative work] by _____ [creator of derivative work].

Fill in the information of the GIF you created (exercise 2.3.5.1).

After trying: What did you think of the process? Was it easy or difficult for you? In case you found any difficulties, what were they?

Various notable social media platforms, such as [Myspace](#) and [Facebook](#), were developed and released during the 1990s. And blogging and instant messaging began to gain popularity around that time as well. Since then, new social media platforms have started appearing and disappearing sporadically, and the remaining ones (including [Twitter](#), [Instagram](#), [LinkedIn](#), [Snapchat](#) etc.) are now thriving.

Since their first appearance in the digital realm, social media platforms have evolved significantly. And now, apart from being a means to communicate and network with friends and acquaintances, they are also media and tools for information, education, research, creativity, marketing, and even advocacy. Due to this evolution, in combination with the above-mentioned transformations of the cultural heritage sector in the context of the open movement and the digital shift, social media and cultural heritage can work perfectly together to build up a better and more inclusive society. In the remaining pages of this chapter, we explore some of the ways that this can happen.

How to redistribute cultural heritage content on social media

Once cultural heritage materials are published online and under open licenses, we can easily redistribute them on social media platforms, either by uploading the materials per se, or by sharing the links to the (re)sources where they can be found and accessed.

As far as the cultural heritage materials created by us (original and derivative ones) are concerned, apart from uploading them on social media platforms, we can also upload them on:

- a blog or a website which we can create for free on a website builder platform, such as the open source [Wordpress](#);
- a photo management and sharing platform, such as [Flickr](#) and [Exposure](#);¹⁰
- a video management and sharing platform, such as [Vimeo](#) and [YouTube](#).¹¹

By doing this, we will be able to approach wider and different audiences. And in addition, the cultural heritage content we will have created, will exist as a resource, or as a repository in its own right.

¹⁰ Flickr and Exposure offer open licensing options.

¹¹ Vimeo and YouTube offer open licensing options.

Exercises

- 1 Visit the website of a cultural heritage institution (gallery, library, archive museum) or aggregation platform, and check the social media menu. On which social media platforms is it present? Then, go to its social media profiles and pages, and explore the content. How does the institution / platform redistribute the materials from its digitised collections?

How to use social media for social inclusion

Social media are a powerful tool to advocate for and promote social inclusion, since they give us the opportunity to communicate information and points of view on specific subject matters, and disseminate them further via our networks of friends and followers. However, providing information and arguments (“the rational appeal”) is not always enough to persuade other people to change their behaviour, adopt new values or take action. In fact, it is not even enough to attract their attention to our posts and read them. Triggering feelings (“the emotional appeal”) is also essential in an advocacy campaign on social media -- and this is the point in which storytelling enters the stage.

We tend to associate storytelling with literary works, but stories aren't found only in books. Storytelling is everywhere: it appears in every form of communication from daily conversations to academic research papers. Storytelling is the process of using facts and narratives to communicate specific messages to specific audiences, and it can take the form of textual and visual content, as well as the form of actions. In any case, one common characteristic of all forms of storytelling is that it empowers readers, listeners or viewers to visualize vivid, sensory elements of the story based on their own experiences and understandings. Storytelling has superpowers -- and this is what makes it a suitable technique for advocacy and for social inclusion.

It might seem impossible to narrate a story with social media posts and tweets that are supposed to be short, but it isn't. We can create and communicate powerful stories on social media platforms regardless of their limitations, by taking advantage of their options and functionalities. And in the following pages, we present some ways to do storytelling on the four most popular social media platforms: [Facebook](#), [Instagram](#), [Twitter](#), and [Youtube](#).

Facebook storytelling

Writing an entire story in a post: Facebook doesn't limit the number of words in a post, so we can write an entire story. Sometimes, instead of summarizing a story or just mentioning some key points, it's better to write longer Facebook posts, since they tend to grab people's attention. For example, check the [Humans](#)

[of New York Facebook Page](#) on which its creator, the photographer Brandon Stanton, uploads New Yorkers' portraits along with quotes and stories from their lives. Most of the posts are long and require people to click on the "See More" button to read the full story. However, these posts receive incredible engagement.

Creating a Facebook photo album: Creating a Facebook photo album is another way to tell a story. And we can re-post the whole album on the News Feed whenever we add new photos to it, and potentially share it with more people.

Shooting a long Facebook video: Sometimes, a collection of photos might not be sufficient to tell the whole story we have in mind. In such cases, we can consider shooting a video, since Facebook can host videos up to 240 minutes long. In addition, it is useful to know that the Facebook News Feed algorithm prioritizes longer videos to engage viewers.

Instagram storytelling

Creating a narrative with an Instagram caption: While a high-quality image is important for an Instagram post, a captivating caption can help to complete the story we want to tell.

Telling a visual story with an Instagram profile: A creative way to share a story on Instagram is to use several posts (for example three, six, or nine separated images) to create a huge image on an Instagram profile. When done well (for example, with the use of grid maker applications), this visual storytelling technique makes our Instagram profile look more enchanting and appealing to the viewers, and simultaneously helps us tell a captivating story.

Curating user-generated content: We can curate user-generated content by sharing short stories from our followers through photos on our Instagram profile. Another way to curate user-generated content is to create a hashtag for a story that we want to tell, encourage our followers to post a photo with this hashtag, and re-post a few of the best ones. This visual storytelling technique can also help us grow our number of followers, and get to know people from your community.

Creating a short video: Instagram videos can only be up to 60 seconds long, but it doesn't matter. Constraints always trigger creativity, and great stories can be told in seconds, as long as we stick to the point, use on-screen captions to help the narrative, and text captions to expand the story.

Using a series of Instagram Stories: There's no limit to the number of Instagram Stories you can post a day, so we can share quite a bit of visual content. For example, we can turn one of our digital galleries / exhibitions / blog posts / timelines into a series of Instagram Stories.

Twitter storytelling

Tweeting like a storm: Tweetstorm is the practice of sharing a story or a train of thought that is longer than 140 characters through a series of tweets in quick succession. Usually, these tweets start and end with a

number to indicate the sequence of the tweets, and are unified by a hashtag. Also, they can be strung together, by simply replying to the previous tweet.

Creating a Twitter Moment: According to Twitter, Twitter Moments are curated stories about what's happening around the world, powered by tweets. They're like tweetstorms but more beautiful and interactive, and Twitter provides instructions on [how to create](#), and [how to find and interact with](#) Moments.

Using hashtags: Hashtags were created on Twitter, and allow people to easily follow topics they are interested in. In addition, they can be used to tell and curate stories. We can create our own hashtag for the story we want to tell, but this doesn't mean that our hashtag has to go viral for our story to spread. It is enough for our followers to understand our message and purpose through the hashtag, and use it in their tweets. Of course, instead of creating our own hashtag, we can tap into a trending one to share our story. But again, it doesn't always have to be a popular hashtag. The most important thing is for the hashtag to be relevant and appropriate for our story. Twitter provides [tips](#) and [help](#) with hashtags as well.

Youtube storytelling

Creating a YouTube channel or playlist: Videos capture people's attention more than texts and images, and they are the type of content that most people "consume" thoroughly. In order to tell stories, we can create a series of videos about whatever theme or subject we consider as interesting for our viewers, or a series of video interviews with people from our community, sharing their stories and experiences. The videos don't need to be too long, but they need to be of good quality.

Exercises

- 1 Identify the social media platforms you are familiar with, the reasons and the ways you use them. Have you ever organised a social media campaign? If yes, what was it for? Which social media platform(s) did you use and why? What types of content and storytelling techniques did you use? Was it successful and why?

- 2 Search for social media campaigns aiming at social inclusion. On which platforms did you find them? What types of content and storytelling techniques are/were used? Are / Were they successful and why?

Social media have been around for quite some time now and the majority of people know how to use them. After all, they are meant to be user friendly. But organising a social media campaign for social inclusion with the use of cultural heritage materials and storytelling techniques, is a much broader process than the updating of a social media profile or page. So, before searching for digital cultural heritage materials to reuse and remix, and before uploading and sharing them on social media, we need to consider a few things.

Type of campaign: The first thing we need to think of and decide is the kind of campaign we are going to organise. For example, is it going to be a one-time or a recurring event, an ongoing fan page or a specific closed group? Facebook provides all these options, but this is not the case with the rest of the social media platforms.

Audience: Different social media platforms are used by different groups (based on their age, profession, interests etc.) and for different reasons. This also changes in different countries and cultures as well. So, before deciding which social media platform(s) to use, we need to consider the audience(s) we want to reach the most via our campaign, and try to understand them. And the best way to do so is by identifying specific social-media-user personas.

The “long” story: Every piece of content we create and share on our social media profiles and pages contributes to the overall story we want to tell to our audience(s). So, it is essential to think of the overall story and its structure beforehand. Usually, stories have specific characteristics such as a beginning, a middle, and an end with climax or conflict, and they typically convey some sort of moral lesson, thoughts, beliefs, or philosophy about the world and human beings. Social media storytelling is not an exception.

A meaningful story: An interesting story might be enough for audiences to “like” our posts or tweets. But what makes them more inclined to engage and take action is a meaningful story, triggering emotions and feelings. So, it is important to think of our audience(s) values beforehand as well.

Tone of voice (again): As in the case of creating textual content in relation to cultural heritage, it is also advisable every text we write and share on social media to use a similar style or tone of voice, as well as to be simple, clear, straight to the point, welcoming and polite. Also, it is important to establish a few house rules (i.e. a social media code of conduct) so that everyone, when being part of our online community, is respected and has a positive experience.

Social media options: In order to reach as many people as possible and attract their attention, it is advisable to use the specific options that each social media platform provides (for example, use the correct hashtags, and tag the right profile accounts). In addition, it is important to consult updated cheat sheets for social media image sizes, and use free online image resizers for the visual content to “fit in” and be more

appealing to the viewer.

Audience engagement: Engagement is a two-way connection between us and our audience(s). It is a long-term relationship with all channels open for questions, feedback, and interactions on social media platforms. Audience engagement starts with the content we publish, since it is the first thing that grabs people's attention, and triggers them to interact with it (in the form of follows, likes and shares). And continues with one-to-one interactions (in the form of comments, replies, and messages), and user-generated content. This second part of audience engagement weighs more, since it takes more time and effort to happen, and gives us the opportunity to understand our audience(s), and the impact of our campaign better. This is why it is important for us to dedicate some time in order to actively listen and respond to our audience(s), and provide opportunities for more interaction (for example, by sparking discussions with questions, or by encouraging participation and content-creation with calls-to-action).

Use of tools by and for social media platforms: On social media, being regular and maintaining a consistent voice is essential for any of our campaigns to be impactful. Also, it is important to measure social media engagement, in order to get to know our audiences better. Fortunately, there are many social media scheduling and analytics tools we can use for free, such as the ones provided by the social media platforms themselves or [Hootsuite](#).

In any case, a useful tool on how to use social media and cultural heritage content for social inclusion might be one specifically designed for the cultural sector, such as the [Social Media Handbook for Cultural Professionals](#) developed as part of the [EmbraceDigital toolkit](#), with the support of ICOM Deutschland and the Staatliche Museen zu Berlin [SMB].

Exercises

1. Visit the social media profiles and pages of a cultural heritage institution (gallery, library, archive, museum) or aggregation platform, and explore the content. Does the institution / platform reuse and remix the materials from its digitised collections to promote social inclusion? If yes, how? What types of campaigns does it organise? What types of content and storytelling techniques does it use? Are these campaigns impactful and why?

3

Activities

And now that we explored, learned and practised the basics on how to use social media and cultural heritage to advocate for and promote social inclusion, it's time for some action.

A GIF-tastic campaign for social inclusion

Organise a social media campaign for social inclusion (non commercial purpose), and use GIFs to communicate your message(s). Just follow these steps:

1. Think of a theme or a subject, and the message(s) you want to communicate.
2. Select a digital cultural heritage collection or repository, explore the content, and choose an image you want to modify.
3. Check the license. Make sure that the image is either in the public domain, or licensed under (a) [CC BY 4.0](#), (b) [CC BY-SA 4.0](#), (c) [CC BY-NC 4.0](#), or (d) [CC BY-NC-SA 4.0](#).
4. Download the image and keep a few basic information about it (creator, title, source, license and the links to all this info) on a separate document.
5. Process the image and create a GIF with the use of free digital tools (such as [GIFMaker](#), or [PhotoMosh](#)), or with the help of the [online tutorials found on the GIF IT UP website](#).
6. Think of a title for your GIF and write it on the document, along with your name as the creator of it.
7. License your GIF, taking into consideration the restrictions and requirements of the license of the original image, and write the license linked to its summary / deed on the document.
8. Repeat the process to create a series of GIFs.
9. Share the GIFs on your social media profile(s) or page(s), along with all the information and links.

Tip: Think of a storyline and structure the series of GIFs (beginning, middle, end) to narrate a whole story.

A photo gallery-story for social inclusion

Create a Facebook photo gallery to spread a message for social inclusion (no remix, non commercial purpose). Just follow these steps:

1. Think of a theme or a subject, and the message(s) you want to communicate.
2. Select a few digital cultural heritage collections or repositories, and type related keywords on the search boxes.
3. Choose 10-20 images that are related to your selected theme / subject / message.
4. Check the licenses. Make sure that the images are either in the public domain, or licensed under any CC license.
5. Download the images and keep a few basic information about them (creator, title, source, license and the links to all this info) on a separate document.
6. Think of a title for your gallery and write a short text in order to communicate your message(s). Write everything on the document, along with your name as the creator of the gallery.
7. Create a photo album on Facebook and share it, along with your short text-message. Don't forget to copy and paste all the information about each image in the description box.
8. Transform the photo album into a Facebook or Instagram Story.

Tip 1: Think of a storyline and structure the series of photos (beginning, middle, end) to narrate a whole story.

Tip 2: Upload your photo gallery on a blog, a website, or a photo management and sharing platform, and then share it (as a link) on social media platforms. In this way, you will approach wider and different audiences. In addition, your photo gallery will exist as a resource in its own right.

A pop-up museum for social inclusion

Create open, digital cultural heritage materials (objects and stories) from your local community by organising a [Pop Up Museum](#), i.e. a temporary exhibit created by the people who show up to participate. It works by choosing a theme and venue, and then inviting people to bring an object on-topic to share, like a community show-and-tell. Each participant writes a label for his or her object and puts it on display. A Pop Up Museum usually lasts for a few hours on one day, and focuses on bringing people together in conversation through stories, art, and objects.

1. Before the event:
 11. Choose a concrete theme based on your audience.
 12. Choose a date, a time and a place.

13. Work with a collaborator (optional).
 14. Invite the people.
 15. Prepare an easy, temporary set-up (with snacks and music), and gather all the needed materials (pens, pencils, blank labels, handouts with instructions, sample object(s), frames etc.).
2. During the event:
 - 2.1 Explain the Pop Up Museum to participants and visitors.
 - 2.2 Be respectful and have fun.
 - 2.3 Document the Pop Up Museum (1): take pictures and notes.
 - 2.4 Document the Pop-Up Museum (2): digitise the objects, the labels, and the stories.
 3. After the event:
 - 3.1 CC-license the digitised materials and upload them on a website or a photo / video management and sharing platform, in order for them to constitute and exist as a cultural heritage resource and repository.
 - 3.2 Share the materials on social media platforms with the use of storytelling techniques.
 - 3.3 Evaluate and share your experience on a blog post to approach wider and different audiences.

Important note: When inviting people from your local community to participate in your Pop Up Museum, inform them beforehand about your intention to digitise and publish the materials online under an open license, and explain the reasons why you took this initiative. Also, keep in mind that you will need to respect people's personal data, and consequently think of ways to protect them in compliance with [GDPR](#). In any case, be as transparent and respectful as possible.

Tip 1: Use the organiser's kit [How to Make a Pop Up Museum](#), published by [Santa Cruz Museum of Art & History](#), and have fun, discovering what makes your museum pop.

Tip 2: Check the online platform of the Erasmus+ [Mobile Digitizing](#) (MobiDig) project, which includes training materials, videos and other resources for librarians, archivists, managers of small organizations and Vocational education and training (VET) teachers in the field of library science, on how to build low-cost digitizing facilities for a variety of purposes and how to maintain the data.

The self-representation creative workshop

Promote social inclusion by organising a creative workshop with the use of artworks that are either in the public domain, or licensed under a CC license that allows their remix for noncommercial purposes. Just follow these steps:

1. Before the workshop:
 11. Select a few digital cultural heritage collections or repositories, and explore their content.
 12. Choose 10-20 images of portrait artworks.
 13. Check the licenses. Make sure that the images are either in the public domain, or licensed under (a) [CC BY 4.0](#), (b) [CC BY-SA 4.0](#), (c) [CC BY-NC 4.0](#), and (d) [CC BY-NC-SA 4.0](#).
 14. Download the images and keep a few basic information about them (creator, title, source, license and the links to all this info) on a separate document.
 15. Print the images in colour (on ordinary printer paper).
 16. Invite the participants.
2. During the workshop:
 21. Photograph the participants and print their portrait photos (two copies) in black and white (on ordinary printer paper). You can print them during a break.
 22. Ask the participants to write down a word they associate with self-representation. Then put the words on a wall and discuss a little bit about them.
 23. Ask the participants to write down how they view themselves and how others view them.
 24. Discuss and show the participants of ways to use colour expression, without putting unrealistic demands on their drawing skills. Remember that there is nothing that is right or wrong. Any colour can be associated with different things.
 25. Ask the participants to select the portrait artworks they want to get inspired by.
 26. Ask the participants to create two different artistic self-portraits by colouring the printouts of their pictures with crayons: They are to present themselves in two different ways and say something about who they are and who they want to be.
 27. Ask the participants to hang their self-portraits on a wall, give a title to them, and present them to the other participants by using four words that describe them.
 28. Document the workshop: Take pictures and notes.
 29. Digitise and CC-license the self-portraits with the help of the participants, taking into consideration the restrictions of the original licenses.
3. After the workshop:
 31. Upload the self-portraits on social media platforms, along with the descriptions by the participants. Remember to attribute all the creators, artworks and sources you reused and remixed.
 32. Evaluate and share your experience on a blog post to approach wider and different audiences.

Important note: people who will be invited to participate must be informed beforehand about the digitisation and the online publishing of the materials under an open license, as well as for the reasons for taking such an initiative. Also, their personal data must be respected and protected in compliance with

[GDPR](#). (See also the activity “Pop-Up Museum” described above).

Case Study: The Europeana Migration Collection and Exhibition

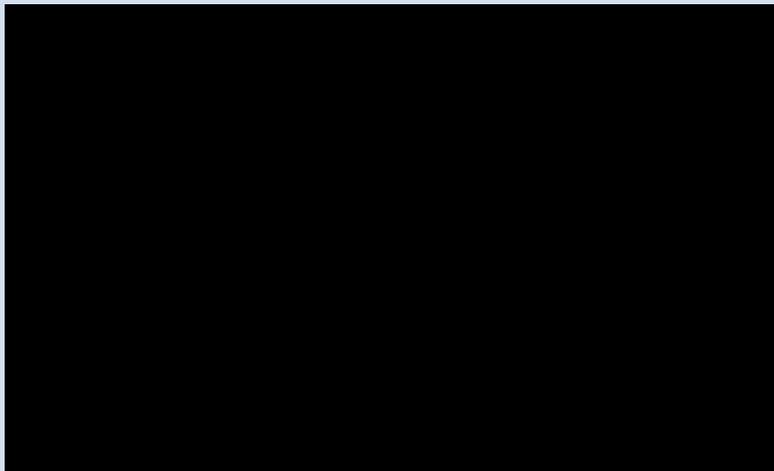
Country of case study	Various countries from across Europe
Language of case study	English (mainly)
Main resources (online/organisations/research etc)	<ul style="list-style-type: none"> Europeana Migration Collection Europeana Exhibition: People on the Move. How migration has changed the world Related blog posts on Europeana’s blog
References	Credits page of the exhibition People on the Move. How migration has changed the world
Images	 <p>(en) Newspaper Vendor; (nl) Krantenverkoper, Lewis Wickes Hine, 1909. Source: Europeana, Rijksmuseum. License: Public Domain Mark.</p>
What are the case study aims and objectives?	<p>The collection brings together digitised material on the theme of migration to, from and within Europe, sourced from cultural heritage institutions and members of the public.</p> <p>The exhibition and the blog posts take a broad view of the enriching effects of migration. Of the millions of stories that could be told, Europeana hand-picked some of the memorable stories of inspiring individuals</p>

	and communities who have made their mark.
Top highlights	<ul style="list-style-type: none"> - The collection, exhibition and blog posts are outputs of the project Migration in Arts and Sciences which explored the effects of geographical movement in Europe. - The project partners (see below) ran a series of collection days involving museums, libraries, archives and audiovisual heritage institutions across Europe that specialise in or are interested in the theme of migration. As a result, the project digitised and delivered more than 220,000 new records to Europeana from more than 750 data providers. - To highlight the effects of migration on Europe's cultural heritage, the project created these outputs, on which internet users can see how the flow of people and new ideas demonstrates that migration is woven through and enriches people's everyday lives in many ways. - This project was a Europeana Generic Service project and was co-financed by the Connecting Europe Facility of the European Union. - Project partners: (a) Europeana Foundation (project coordinator), (b) Stichting Nederlands Instituut voor Beeld en Geluid, (c) Katholieke Universiteit Leuven, Narodowy Instytut Audiowizualny, (d) National Archives of Hungary, (e) Martynas Mažvydas, National Library of Lithuania, (f) Narodna biblioteka Srbije – ustanova kulture od nacionalnog značaja.
Detailed description of the case study	<p>Throughout 2018, the European Year of Cultural Heritage, Europeana ran a series of collection days and events involving museums, libraries, archives and audiovisual collections across Europe that specialise in or are interested in the theme of migration.</p> <p>People (young and old) were invited to join in online –contributing to and exploring a migration thematic collection on the Europeana Collections website– and at cultural heritage organisations –by participating at events where they shared their personal or familial migration stories, with materials such as pictures, diaries, videos and letters.</p> <p>These stories were recorded and the materials were digitised in order for them to be preserved as part of European cultural heritage, along with the collections of museums, galleries, libraries and archives from across Europe.</p> <p>Through this campaign, Europeana created a digital collection that brings together digitised material on the theme of migration to, from and within Europe, sourced from cultural heritage institutions and members of the public. Since 2018, the collection has grown in size and scope as new content is added from collection events, online submissions and the collections of museums, galleries, libraries and archives across Europe.</p> <p>The existence of this open-accessed digital collection, gives Europeana the opportunity to create thematic galleries and digital exhibitions (such as the gallery Famous migrants, and the digital exhibition People on the move), as well as to publish several blog posts on the topic of migration, in order to show that the geographical moving of people makes European culture richer.</p> <p>Europeana communicates its Migration Collection and the related events, digital galleries, exhibitions and blog posts via its website and social media pages (Facebook, Twitter, Instagram, LinkedIn), as well as via the websites and social media profiles of the members of its Network Association (and especially the Europeana Communicators).</p>

<p>Describe local, regional national and international Impact</p>	<p>The collection, exhibition and blog posts contributed strongly to the better understanding of the phenomenon of migration.</p> <p>After sharing their story, people reported a more positive view of their identity, found it easier to express themselves, reported higher levels of self-esteem and self-confidence.</p> <p>Participants said that it was important to record and preserve their own, their family's and their community's stories and histories relating to migration.</p> <p>Their responses reaffirmed the role of cultural heritage organisations are bodies that can share such stories so that they are heard and connected to history.</p>
<p>Conclusion</p>	<p>The free and open cultural heritage materials from the Europeana Migration Collection can also be reused and remixed by practitioners, in order to promote alternative (more positive) narratives in relation to the topic of migration, in blogs, galleries, online exhibitions and social media, and therefore to promote social inclusion.</p> <p>In addition, practitioners, in collaboration with Europeana, can host their own Collection Days and events, in order to help migrants and refugees share their personal stories and materials, and consequently to bring this content to new audiences who can reuse it within research, education and the creative industries.</p> <p>Europeana can provide expertise and knowledge of running Collection Day events, including how-to tutorials, press and marketing material templates, and an online tool for capturing data.</p>



Case Study: The Outcast Europe Project

Country of case study	Greece, Bulgaria, North Macedonia, Serbia, Czech Republic, Hungary
Language of case study	English (mainly)
Main resources (online/organisations/research etc)	<ul style="list-style-type: none">▪ Outcast Europe project website▪ Outcast Europe Collection and Exhibition
References	-
Images	 <p>Outcast Europe project logo - Inter Alia, CC BY-NC-SA 4.0.</p>
What are the case study aims and objectives?	Outcast Europe aimed to improve conditions of intercultural dialogue and civic participation for maintaining the EU's image as an advocate of human and social rights and also for addressing its own multiple, internal challenges.

<p>Top highlights</p>	<ul style="list-style-type: none"> - Outcast Europe was a crowdsourcing project, in the context of which six not-for-profit organisations (see below) collected objects and stories by migrants and refugees. - The project focused on the following historical events and periods: (a) Asia Minor Catastrophe (1922), (b) Fall of Communism in Bulgaria (1989-1990), (c) Hungarian Revolution of 1956, (d) Gruevski Regime (2006-2016), (e) Prague Spring (1968), (f) Yugoslav Wars (1991-2001). - The objects along with the stories were digitised, and the digital reproductions were CC-licensed and uploaded on a Wordpress website, constituting now an open cultural heritage resource and repository. - The project was co-funded by the Europe for Citizens programme of the European Union. - Project partners: (a) Inter Alia (Greece) - project coordinator, (b) Uspelite (Bulgaria), (c) International Organisation for Migration Hungary (Hungary), (d) Youth Alliance Krusevo (North Macedonia), (e) Organisation for Aid to Refugees (Czech Republic), (f) Vojvodina Civic Center (Serbia).
<p>Detailed description of the case study</p>	<p>During the implementation of the project, the partners, in collaboration with collectives and citizens from different parts of Europe, collected objects and stories by migrants and refugees in relation to the following historical events and periods: (a) Asia Minor Catastrophe (1922), (b) Fall of Communism in Bulgaria (1989-1990), (c) Hungarian Revolution of 1956, (d) Gruevski Regime (2006-2016), (e) Prague Spring (1968), (f) Yugoslav Wars (1991-2001).</p> <p>In the context of this participatory-crowdsourcing project, more than 100 objects were gathered and presented in physical exhibitions, which were organised by all partners in their countries, along with other parallel events and activities (such as conferences). In addition, the objects were digitised by the project leader (Inter Alia), and uploaded on the collection-exhibition website (created with the open source Wordpress), under the CC BY-NC-SA 4.0 license, in order to be reused and remixed for educational and research purposes.</p> <p>Starting from the current migration crisis, and by exemplifying the personal and familial stories of people who were forced to flee from, within and to Europe in the recent past, the project focused on micro-history as a complementary way to understand the experiences of migrants and refugees, highlighting both their similarities and differences, and offering stimuli for self-reflection. In addition, the project showed that migration is an important element of European history, memory and heritage -- and from this perspective, it contributed to the reframing of both the phenomenon of migration and different cultures.</p>
<p>Describe local, regional national and international Impact</p>	<p>In the context of the project, participants were familiarised with the ongoing discourse on migration and its cultural and philosophical origins. Also, they were provided with a clear understanding on different aspects of launching a cultural event (organization, implementation, promotion, obstacles, stakeholders etc.) and then put this knowledge into practice.</p> <p>The participatory nature of the project: (a) fostered intercultural understanding and empathy while enabling interaction between host and migrant communities, (b) helped people take ownership of the ideas and messages that the project wanted to communicate, (c) enhanced its learning aspect, and (d) highlighted the fact that the stories of multiple groups of people need to be taken into consideration when designing and implementing policy recommendations.</p>
<p>Conclusion</p>	<p>The collection-exhibition is a good practise of creating original cultural heritage materials, by motivating local communities, as well as an example of creating original, open cultural heritage resources / repositories with already existing equipment, open software and web-based applications and tools.</p>

Case Study: The Taboo Workshop “Make the Invisible Visible”

Country of case study	Danmark
Language of case study	English
Main resources (online/organisations/research etc)	<ul style="list-style-type: none"> Sanderhoff, M., 2019, “Statens Museum for Kunst: The social impact of using art to increase civic participation of young people, 2018” (accessed: 3/2/2020).
References	Sanderhoff, M., “Europeana Impact case study: Taboo workshop at the Young People’s Meeting 2018”, accessed via the above-mentioned article.
Images	 <p>Youngsters listening to the audio track and making collages in the ULK + SMK Open stall at UFM18 - SMK Open, SMK Open, Source: Europeana License: CC BY-SA</p>
What are the case study aims and objectives?	The purpose of the workshop was to use open art as a stepping stone to break taboos and open up dialogue, understanding and possible healing by means of artistic co-creation in an intimate, trusted setting.

<p>Top highlights</p>	<p>The workshop was co-organised by:</p> <ul style="list-style-type: none"> - SMK Open, a four-year initiative to open up the digitised collection of SMK – the national gallery of Denmark, supported by the Nordea Foundation and running from 2016–2020. - ULK – the Young People’s Art Labs, SMK’s creative community of young volunteers aged 15-25 who work experimentally with the museum collections and reach out to new and diverse user groups. ULK has an activist approach and a strong social agenda. - A group of Danish help organisations working with young people who struggle with mental or physical disorders that are tabooed: Ung Kræft (Young Cancer), Livslinien (The Life Line), Headspace, Ventilen (The Valve), Center for Ludomani and Landsforeningen mod Spiseforstyrrelser og Selvskade (National Organisation Against Eating Disorders and Self-Harm)
<p>Detailed description of the case study</p>	<p>The Taboo Workshop “Make the Invisible Visible” used freely reusable public domain artworks as a conversation-starter among young people taking part in the Young People’s Meeting in Copenhagen 6–8 September 2018.</p> <p>The workshop invited participants to create visual expressions of the difficult emotions that are shared across mental and physical disorders, by discussing, clipping, and remixing artworks from the SMK collection.</p>
<p>Describe local, regional national and international Impact</p>	<p>At workshop level, the creative act of clipping and remixing artworks enabled fruitful discussions and fostered greater understanding of difficult topics and life situations among young people. On a more general level, the museum explored how young people’s relation to art, museums, and cultural heritage is influenced and changed when they get free and open access to digitized artworks. It turned out that open access to cultural heritage can be a catalyst for playful learning, personal development, active engagement in important issues, and development towards greater human understanding.</p> <p>Through the workshop and its impact assessment, the museum was able to increase its understanding of how playful participation and engaging creative practices can help bring art and museums at eye level with young people, making them feel empowered to explore and learn about different cultures and ways of life, and about themselves by engaging with cultural heritage as a tool box.</p> <p>The impact assessment demonstrated that working creatively with art entails two primary outcomes when it comes to tackling difficult emotions:</p> <ul style="list-style-type: none"> ▪ Expression – users say that the creative process is an icebreaker that enables them to put into words and/or images the difficult emotions they feel or are confronted with in others, helping them grow and show empathy ▪ Impression – users say that working creatively and intuitively with their hands provides a breathing hole, an open space, a chance to forget oneself and to reflect on their own emotions on a deeper level.
<p>Conclusion</p>	<p>The workshop can be easily adapted for older generations, as well as for the discussion of other topics. As a physical activity, the workshop brings people together and hence, cultivates a sense of community. The creative outcomes of the workshop can be easily digitised with the use of smartphone cameras, and shared on social media in order to tell a story and/or communicate a message.</p>

Conclusion

We hope that you have enjoyed this toolkit, that you have found it inspiring and useful, and that the content and activities have been helpful. Many different participants have been involved at different stages of the project and have provided vital feedback and input which has helped us improve our toolkit, and we would like to thank them for all of their help and hard work.

One of the main long-term aims of this project is to have a significant impact on participants who will acquire new knowledge and skills to improve their competencies in how to use social media, how to recognize fake news, how to prevent and avoid dangers found on social media, and what actions to take to stop them. At the same time they can learn how to use social media to promote social inclusion and cohesion. We believe that this toolkit will help to accomplish these goals.

This toolkit can also be used by practitioners to improve their competencies in supporting the final target group (adult migrants and hosting local communities) in living together without fear or conflict, and properly using different digital tools to successfully fight stereotypes, fake news and discrimination online. The participating organisations are better prepared to connect with society's and the community's needs and have responded to them by developing effective project ideas.

The process of writing this toolkit took many months of effort by different people. The project saw the participation of partners from five different countries: The UK, Italy, Poland, Croatia and Greece. The diversity of our partnership gave us the chance to explore different topics from diverse backgrounds and points of view. We find this to be a particularly enriching feature of this toolkit that makes it one of a kind. The added value of diversity was made possible by the Erasmus+ Programme of the European Commission.

The project website for Social (Media) Inclusion is: <https://smiproject.eu/>

There is also an active social media presence on Facebook:

<https://www.facebook.com/SocialMediaInclusion/>

For questions about the project or this toolkit, please contact: info@kairoseurope.co.uk

Readers of this toolkit are encouraged to visit these online resources for more information about the project, interesting articles, photos, links, partner information, and ways to get in touch.

We would like to thank everybody involved in producing this toolkit, your help has been invaluable to us.



Social (Media) Inclusion
TOOLKIT

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