

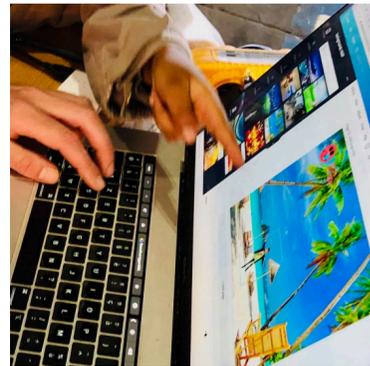


# FRAMEWORK

COORDENAÇÃO GERAL

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# THE GOALS OF THIS DOCUMENT

## INTRODUCTION

This document aims to create a shared knowledge base on key concepts underlying the project. The tool brings together current knowledge from the different areas of this project's research: psychology, education, arts education, visual literacy, media literacy, digital literacy and social inclusion. As we aim to create a project that addresses young people's practice of representing themselves and others through mobile photography and sharing it in social media, the need to understand the complexity within this practice is vital. The project focuses on how youngsters represent their life on the Internet through selfies and portraits, and how those representations influence their identity formation process, while helping them represent themselves through digital media with confidence and responsibility. This implies

helping them deal with an ambiguous space that is both public and private and potentially subject to manipulative actions, assisting them in learning how to cope with the social media and its invasion in aspects such as privacy and ethics. In addition, while producing digital and visual contents, young people may become agents of social change, with issues such as social awareness, empathy, tolerance to other cultures, and sense of belonging gaining highly relevance.

This document also intends to highlight a set of key principles in designing the project's products, strengthening our capacity to build a common project and assume shared responsibilities through the creation of a common ground to work together.

# #NMP RESULTS & PRIORITIES

## RESULTS

FIRST RESULT: It is expected that young people are capable of producing images that represent themselves and others through digital technologies with confidence and responsibility.

SECOND RESULT: It is expected that young people use social media to address social, ethnic and cultural diversity, to make a positive change for communities across Europe.

THIRD RESULT: It is expected that teachers and youth workers feel empowered to use digital skills as a transformation tool that provides social inclusion.

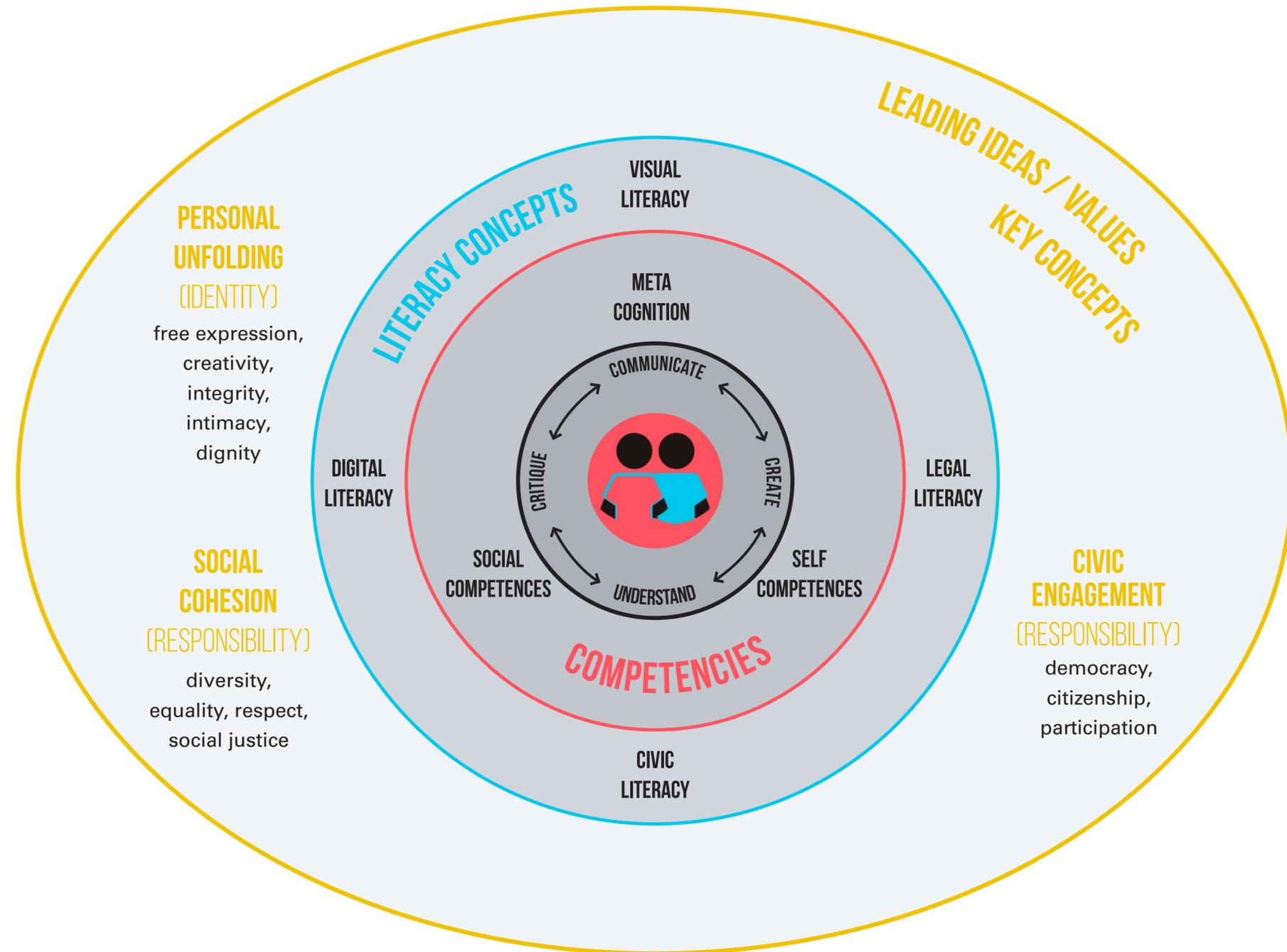
## PRIORITIES

- › *Critical and social engagement*
- › *Social inclusion*
- › *Development of key competences*
- › *Innovative practices in the digital era*

*This project will develop a set of innovative arts-based tools (digital toolkit, educator's guide and evaluation kit) to work **digital competences** and **social inclusion** in schools and non-formal education institutions, in an open and creative approach.*

# TRANSDISCIPLINARY MODEL

Transdisciplinary overarching model that is valid for the different approaches to the field (psychology, laws, education, arts ...)



# KEY-CONCEPTS

## Development in adolescence

- › Identity development as a core task of adolescence
- › Adapting and reinventing self-representations
- › Importance of active exploration

## Identity development in the digital age

- › Double existence - hybrid reality (being online and offline as part of the same)
- › The need to develop critical and technical skills & schools' importance
- › Relevance of digital contexts for intrapersonal motivational processes
- › Digital environments
- › Communion
- › Agency
- › Coherence

## Visual self-representation on social media - Portrait

- › The importance of visual literacy in a world made of images
- › Individual/personal and social empowerment phenomenon: photos of young person with friends on social networks help them realise their belonging and identification in the group
- › Selfies - the representation of the self

## Civic engagement & social media

- › Connection with and between members from disadvantaged groups
- › Opportunities for collective activism - social movements aiming at achieving social inclusion of marginalized groups
- › Increase young people/students' empathy and tolerance towards the other (intercultural awareness)
- › Increase young people/students' capacity of group collaboration

## Manipulation in digital contexts

- › The way it can affect adolescents' body image and the way they represent themselves visually
- › The way it can affect adolescents' thinking and behavior
- › The search for diversity - ethics on social media
- › Power dynamics on social media

## Privacy in digital contexts

- › Constant surveillance
- › Attention to privacy settings
- › Public vs private information
- › The relation between public & private
- › How much can/should adolescents share?

# YOUNG PEOPLE'S IDENTITY, REPRESENTATION AND SOCIAL MEDIA

## IDENTITY DEVELOPMENT AS THE CORE DEVELOPMENTAL TASK OF ADOLESCENCE

Adolescents devote most of their efforts toward their identity development, the **core task of adolescence**<sup>1</sup>. During this developmental stage, they eventually integrate their own reflected-upon values with those that are presented by their social group and society - this marks the foundation of their identity formation process<sup>2</sup>. By forming new commitments through active self-exploration, adolescents are psychologically healthier than those who fail to do so<sup>58</sup>.

Identity is seen as a fluid, dynamic, negotiated and socially constructed concept<sup>3,4</sup>, according to one's own experiences, context, time, culture<sup>5,6</sup>... Furthermore, given the interactions the individual maintains within his/her sociocultural contexts, his/her identity and **self-representations** go through constant developments and transmutations<sup>7</sup>. Therefore,

as adolescents attempt to define their identity, they try to assert their individuality, while also joining others within specific social groups<sup>3</sup>. This is why previous authors have stated that identity development also includes aspects related to social processes, since the individual and the social dimensions are intricately related<sup>8</sup>. So, it is crucial to allow and support adolescents in actively **exploring possible identities**, namely in the context of typical adolescent activities<sup>61</sup>.

Given this, how should their contexts support identity development? Would it be important that such contexts defined goals for youngsters, according to their emerging identity<sup>61</sup>? And how can schools take part in promoting adolescents' continuous self-reflection and healthy exploration towards developing their identity?

## IDENTITY DEVELOPMENT IN THE DIGITAL AGE

The current generation of young people is growing up within an unprecedented and complex digital ecosystem, constantly engaging with socially networked technological platforms<sup>1</sup>, which has proved to be an important factor in adolescents' identity development<sup>9,10</sup>. This phenomenon has led to the existence of a significant digital generation gap, in which young people have incorporated these digital tools in their daily lives at a faster pace than that needed to promote the uptake of measures to address this issue<sup>1</sup>.

Since today's adolescents do not experience most of their online and offline interactions as functionally distinct<sup>11</sup>, they are said to be living in a hybrid reality - "an offline world that is woven dynamically and interactively with online contexts in a single holistic ecosystem"<sup>1(p196)</sup>.

However, despite growing up in a digital age, young people are not as critically or technically

skilled as needed to fully participate in society<sup>9,12</sup>, which makes it crucial to prepare individuals "to understand, engage with, and adapt to social media that are inevitably going to remain a part of their lives"<sup>12(p2)</sup>. One of the most important contexts in which to promote such competences is the school - not only in terms of fostering digital literacy skills, but especially to promote youngsters' critical thinking while using technology<sup>9</sup>. This can be successfully accomplished through the establishment of connections between formal learning spaces and students' personal lives<sup>55</sup>.

But how exactly can these connections be established? How can teachers and youth workers work together with adolescents towards helping them develop crucial technical and critical skills, from a collaborative perspective, rather than an authoritative one? And in what way could the persistent digital generation gap be reduced, namely between teachers/youth workers and students?



### Relevance of digital environments for intrapersonal motivational processes

A “**digital environment**” corresponds to the variety of information and communication technologies (ICT’s), which include the internet, digital networks, databases, content, services, as well as mobile and associated technologies and devices<sup>62</sup>. Digital environments can influence adolescents’ identity development, through suppressing or supporting certain developmental processes - namely, intrapersonal factors, which operate within individuals and lead them to build a purposeful and integrated life story (narrative identity)<sup>1</sup>.

As **intrapersonal factors**, authors mention agency and communion: while agency refers to adolescents reflecting on and acting in accordance with their own personal interests and values, communion concerns their need to be socially accepted within social groups. The balance between adolescents’ need to belong and the willingness to act in accordance with their interests and values is called *coherence*. In turn, each of these processes may be supported or suppressed in digital contexts<sup>1</sup>.

Given the upsides and downsides associated with social media use, how exactly can we make sure adolescents are gaining important competences from such use? How can teachers/youth workers/parents help adolescents properly promote their own sense of commun-

ion and agency when using social media platforms? How can such strategies be implemented in formal contexts, such as their schools?

### Communion

One of the core needs that every adolescent has is the need to be socially accepted and to belong to certain social groups - communion<sup>1</sup>. In terms of digital contexts supporting communion within adolescents, one of the factors that may explain such phenomenon is the existence of social media platforms designed to allow people to build and maintain networks of peer relationships, such as Facebook and Instagram<sup>1,13</sup>. However, it must be noted that these platforms may also compromise adolescents’ perceptions of communion, since the more opportunities they take up, the more they become exposed to risks<sup>14</sup>. In fact, while social media provide young people more opportunities to connect, communicate and interact with others<sup>15</sup>, several authors have mentioned some possible consequences of social media activity, such as discrimination<sup>12,16</sup>, depression<sup>12,17,18</sup> and anxiety<sup>18</sup>.

Another way of promoting communion is through video games, since the majority of this play is social<sup>13</sup> - young people tend to share positive socioemotional messages during these games<sup>1,19</sup>. Furthermore, video games that focus on social and cooperative dimensions are

becoming more and more popular, thus also contributing to adolescents' communion needs<sup>1</sup>.

## Agency

One other core need adolescents have is the need to act in accordance with their own personal interests and values, after they have reflected upon them - agency<sup>1</sup>. Social media are capable of providing its user with opportunities to assert agency and foster identities with redemptive themes. Each in its own way, different social media platforms allow adolescents to freely express their interests and values, as well as their struggles and accomplishments<sup>1,11</sup>. Although there have been several initiatives designed to help increase feeling of agency on social media, we must also consider usage patterns and other features which can undermine them - for example, in a previous study<sup>13</sup>, due to feelings of pressure of only posting content others would approve of, adolescents felt less capable of acting according to their own interests and values. Such factors are crucial, since individuals who feel they are not able to authentically present themselves through social media may present lower levels of self-esteem and high levels of social anxiety<sup>20</sup>. Furthermore, young people's agency may be negatively affected by the issue of censorship on social media (deleting posts incompatible with the platform's ideological views)<sup>1</sup>; as well as by the fact that the

content posted on social media may never disappear (namely, manifestations of the individuals' former selves), which can undermine the adolescents' abilities to edit or erase previous self-narratives<sup>21</sup>.

Digital games have also been found to positively influence adolescents' agency, through its mechanisms for persisting in the face of failure, defeating opponents, while gaining small rewards throughout the process<sup>1,22</sup>. "A game is an opportunity to focus our energy, with relentless optimism, at something we're good at (or getting better at and enjoy). In other words, gameplay is the direct emotional opposite of depression"<sup>22(p28)</sup>.

## Coherence

Coherence corresponds to the balance between adolescents' communion and agency needs, i.e. balancing between the desire to belong and the willingness to act according to their interests and values<sup>1</sup>. Social media have the potential of supporting or suppressing this process and thus influencing adolescents' identity development. Firstly, since nowadays young people engage with a large number of digital spaces, there is the possibility that adolescents will manifest feelings of self-fragmentation, associated with a lack of temporal narrative coherence. Although such issues have been addressed by sever-

al platforms (e.g., Facebook's "On this Day" feature), and may actually help deal with this problem, the resurface of old posts must be carefully considered, due to the fact that it may actually hinder the individuals' emotional well-being. Furthermore, it is extremely relevant that digital spaces allow its users to reflect upon the content they view and publish, instead of encouraging young people

## VISUAL SELF-REPRESENTATION ON SOCIAL MEDIA

Since young people's thinking is being more and more **influenced by images**<sup>24,25</sup>, it is important to use imagery exploration in their favor, namely by promoting one of the most important features in adolescence: critical thinking<sup>16,24,26</sup>. To do so, it is essential to allow and help young people to critically analyze the social and political contexts that surround them. This competence is embedded with the utmost importance, due to the fact that it is inextricably related to social justice: individuals are encouraged to question and challenge dominant points of view<sup>26</sup>.

Besides the importance of critically reading images, it must be mentioned the importance of interpreting images in an affective way, which means understanding the emotions one feels. By doing this, young people are able to view things from an empathetic point of view and

to compulsively share information and give quick responses<sup>1</sup>.

Finally, appearance-related social media consciousness can also impact adolescents' sense of coherence, since many adolescents, during their offline activities, manifest concern regarding their appearance on social media platforms and get distracted by such thoughts<sup>23</sup>.

understand what is most important to them<sup>26,27</sup>. Then, they may feel empowered to stand up for what they believe is right<sup>28</sup>.

Self-representations on social media constitute personal and social acts, which are extremely meaningful, since they allow young people to continually construct their identities<sup>29,30</sup>. An interesting fact regarding self-representation on social media through imagery, by young people, is that many of them tend to upload photographs of themselves with friends, namely using them as profile images: this may suggest that adolescents are using images in order to develop a greater understanding of their own identities, especially **within their social networks**<sup>31</sup>.

A visual phenomenon associated with this topic is the **selfie**, which is "temporary, contextually

specific, changeable, situated, as well as durable and stable”<sup>29(p3)</sup>. The selfie can serve as a form of documentation and communication with others, as well as a source of empowerment: while, for most people, selfies allow them to gain confidence in themselves and to receive acknowledgement, when it comes to marginalized/disempowered communities, selfies are a way of increasing their own sense of agency and visibility<sup>31,32,33,34</sup>. So, selfies have a communica-

## CIVIC ENGAGEMENT & SOCIAL MEDIA

Civic engagement refers to individual and collective actions undertaken with the purpose of **identifying and addressing issues of public concern**, and can occur from an individual to an organizational level<sup>65</sup>.

When it comes to civic engagement through the use of social media platforms, such platforms offer opportunities for **meaningful dialogue** between people from disconnected social groups, allowing them to maintain contact with friends from distant networks<sup>35</sup>. Furthermore, young people have the possibility of communicating with people from different cultures, thus allowing them to improve their own intercultural awareness and competence<sup>63,64</sup>.

Social media can be very important for acts of **collective activism**: several authors have

found a positive relation between frequency of social media use and protest behavior<sup>36, 37, 38</sup>. This finding may be explained by the facts that social network sites: facilitate access to a large number of contacts; allow multiple channels for interpersonal feedback, peer acceptance, and reinforcement of group norms; and can operate as information hubs, exposing individuals’ activities, emotions, and content to others, especially people with similar interests<sup>39, 40, 41</sup>. However, tackling social issues through social media can have some downsides - e.g., performative activism, as a way of increasing one’s social capital, rather than genuinely devoting to the cause<sup>57</sup>.

Therefore, how can teachers/youth workers effectively promote true civic engagement through social media? How can they help

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adolescents develop interest regarding social issues? Are there ways to explore such topics in the classroom? And how can they foster col-

## MANIPULATION

Manipulation refers to **influencing someone or controlling something** in a clever or dishonest way<sup>66</sup>, which may happen on social media in the form of fake news, memes, photo manipulation, etc.

While photo manipulation is not a recent phenomenon, modern technology has made it a **widely accessible** possibility, so that nowadays almost everyone can make significant changes to a certain image. Considering the positive opportunities this fact brings, it also has some downsides – from news media editing images for the purpose of misleading viewers, to advertising agencies showcasing products that look better than they really are, image manipulation is a great example as to why critical thinking is important, namely while using social media<sup>59</sup>.

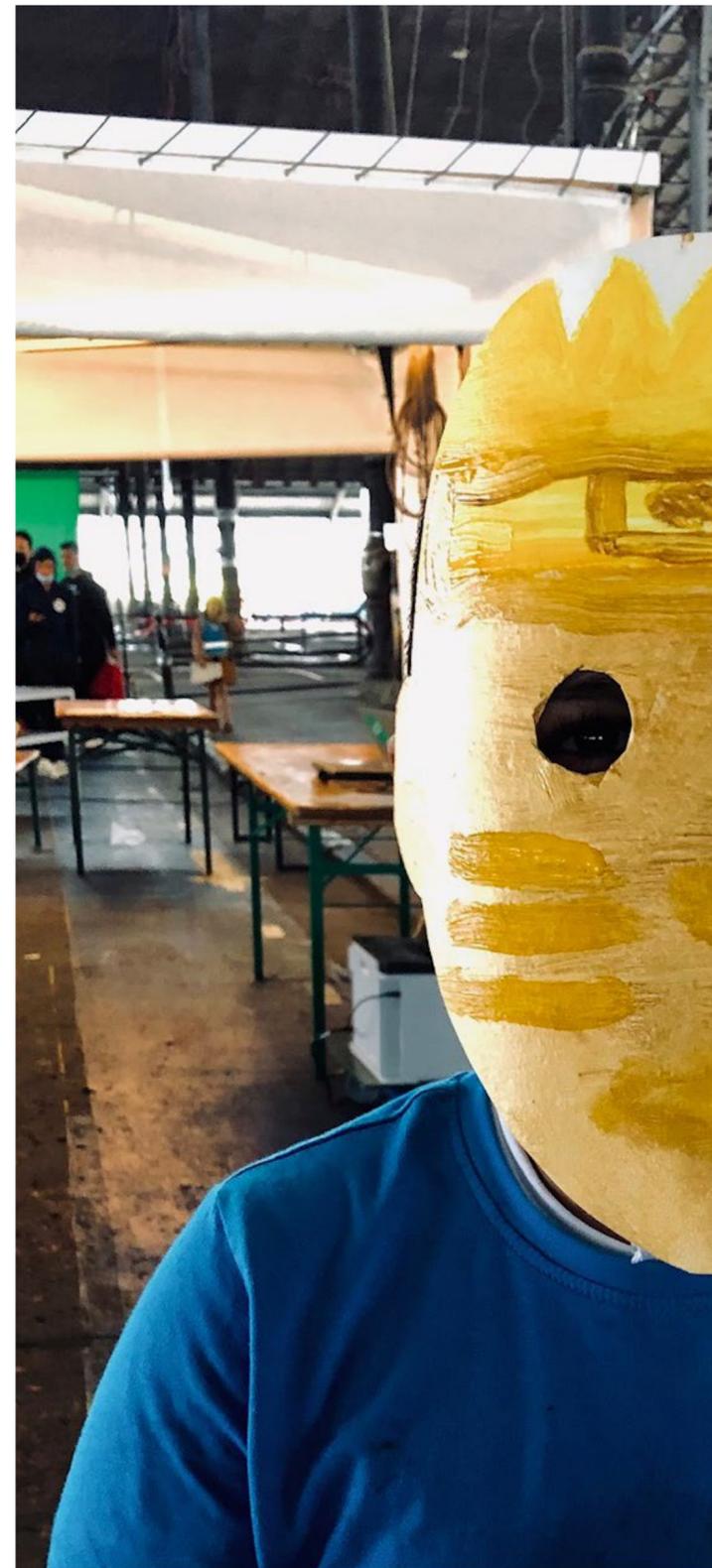
Manipulation in social media can also be observed on altered images used to **convey appearance ideals**, which can impact adolescents' body image, their conceptions of self and the way they represent themselves<sup>42,56</sup>. In fact, exposure to manipulated photos has been associated with lower levels of body satisfaction<sup>42</sup>.

laboration between young people from different cultures in a way that promotes empathy and understanding?

One relevant factor for this is the growing sophistication of current image-editing technologies, which currently is at a far greater pace than the technological development of methods for detecting fake imagery; even experts sometimes have difficulty in distinguishing authentic digital images from forgeries<sup>43,60</sup>.

Image manipulation may also **induce certain ways of thinking** (e.g., concerning politics) and craft or distort diversity within several contexts<sup>44</sup>. Furthermore, companies are also able to use various techniques to seduce individuals into providing additional personal information and/or neglecting the change in privacy-related defaults, which then allows them to engage in further manipulation<sup>45</sup>.

So, how can adolescents distinguish real from fake information, when using social media? How can they deal with conveyed messages, such as the thin-ideal? In what way can their privacy be undermined through acts of manipulation from big companies? What role does the school have in transmitting practical knowledge concerning these issues?



## PRIVACY

Social media privacy refers to the individual being able to control and select his/her own information that becomes public<sup>67</sup>. However, Internet users are **constantly being monitored** during their product consumption and social interaction, which has given rise to several concerns, related to privacy and data protection<sup>45</sup>.

On social media platforms, most adolescents share information that would have been private or reserved for specific individuals. That is why they are being more and more encouraged to use **privacy settings**, in order to restrict the information that is publicly available<sup>46</sup>. Furthermore, it should be mentioned that, nowadays, young people's risk-taking involves more obstacles than it did in the past - stupid or embarrassing moments, which are part of growing up, can have consequences for their future<sup>21</sup>.

So, diverse aspects must be considered: is the individual the sole responsible in the case that he/she is not able to efficiently manage his/her privacy settings<sup>47</sup>? And how much freedom of choice do teens really have, when it comes to sharing information about themselves?

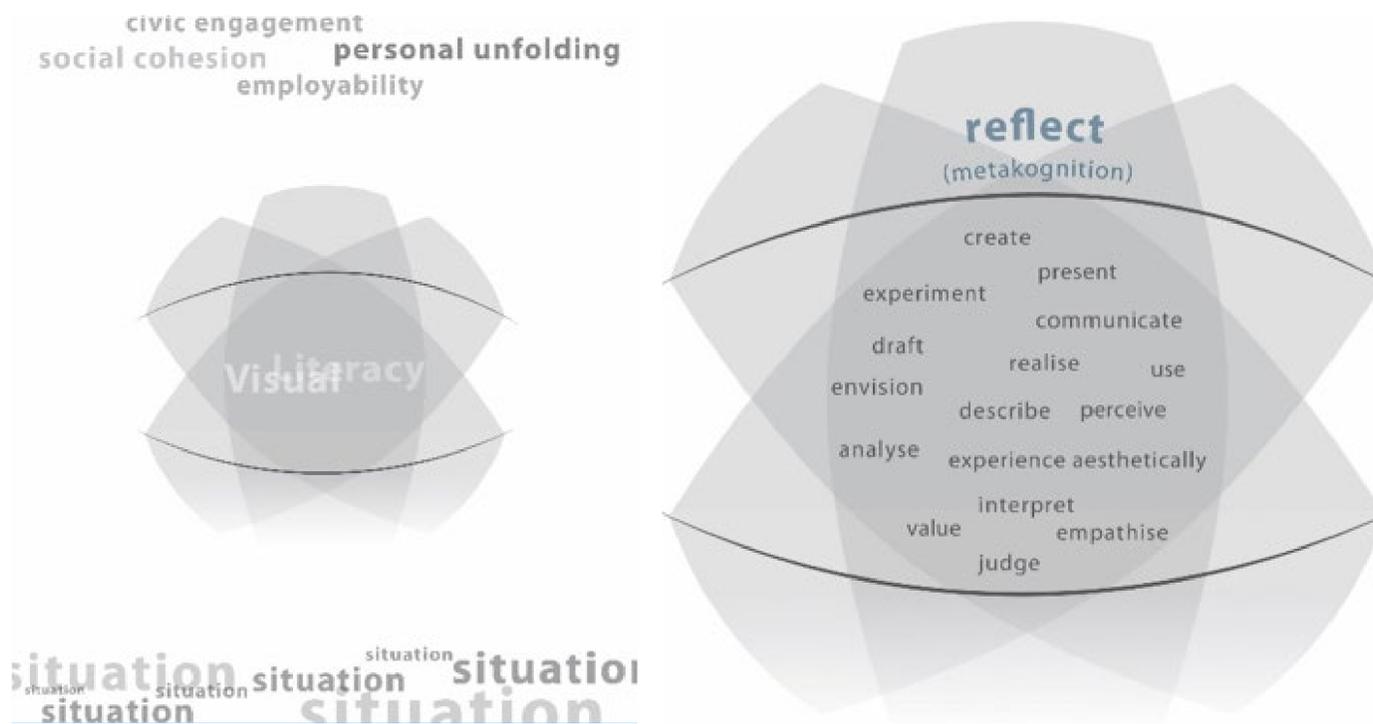
# VISUAL LITERACY

*Visual Literacy* is a key competence. In a world increasingly shaped by visual media, *Visual Literacy* is becoming more and more important as an educational goal. Of course, this applies first of all to the field of aesthetic education itself, such as art as a school subject or artistic projects in the non-formal sector. But it

also applies to all other fields and disciplines in the sense of a transdisciplinary competence. *Visual Literacy* is becoming increasingly important in all domains. In the following, we refer to the concept of *Visual Literacy* developed by a European consortium in 2012-2016 (Wagner & Schönau, 2016).

In the context of the NP-project it is important to mention, that *Visual Literacy* is, as all educational goals, value driven (see diagram 2, upper part). The four dimensions (personal unfolding, social cohesion, civic engagement, and employability) have been developed within the European Frameworks for Life Long Learning<sup>1</sup>. The core values of the NP-project related to identity and responsibility (see diagram 1, in the beginning of the guidelines) are covered in this model:

*Visual Literacy* also has four areas of competence, all of which contribute to the overall objectives: **understanding**, **critiquing**, **creating** of the visual world and **communicating** within and through it. These areas can be differentiated into the following sub competences, relevant for NP.



- › personal unfolding (addressed in NP as identity) is related e.g. to free expression, creativity, integrity, intimacy and dignity
- › social cohesion (addressed in NP as responsibility) is related e.g. to diversity, equality, respect, social justice
- › civic engagement (addressed in NP again as responsibility) is related e.g. to democracy, citizenship, participation
- › employability (not addressed in NP)

## Understand

- › **Perceive**, using the senses (vision, aural faculty, etc.) to generate mental impressions which correlate with external conditions, especially images.
- › **Describe**, verbally represent one's own conscious perception of an image.
- › **Analyse**, extrapolate features of images, issues or correlations on the basis of certain criteria.
- › **Interpret**, attribute meanings to images in a considered manner.

## Critique

- › **Value**, attribute a value to an image and, where required, communicate this value.
- › **Enjoy**, perceive and act through the senses while being emotionally involved and not primarily focused on a goal-oriented task.

Diagram 2 - 3 (Wagner & Schönau 2016).

<sup>1</sup> [https://ec.europa.eu/education/policies/eu-policy-in-the-field-of-adult-learning\\_en](https://ec.europa.eu/education/policies/eu-policy-in-the-field-of-adult-learning_en)

- › **Critique**, evaluate, judge, formulate a reasoned assessment of images, issues or relations on the basis of certain criteria.

#### Create

- › **Envision**, generate mental, often pictorial, ideas which do not correspond to a current sensory perception.
- › **Draft**, to think through and represent an idea, vision or a plan verbally or pictorially.
- › **Experiment**, playfully try out something with an uncertain outcome, on the basis of an interest.
- › **Create**, make images intentionally.
- › **Produce**, make images, realise, transform a draft into a product.

#### Communicate

- › **Use**, apply images in a purposeful way.
- › **Present**, make images and processes perceptible to others.
- › **Communicate**, make oneself understood, use pictorial and other signs to convey their meanings between individuals.



# DIGITAL LITERACY

Digital literacy and visual literacy have in common that on the one hand they have a main domain (computer science and art/design) and on the other hand they cross all domains. Furthermore, they respond to current developments, the increasing importance of the visual and the digital in our societies.

“Digital literacy is an important entitlement for all in an increasingly digital culture. It furnishes people with the skills, knowledge and understanding that will help them to take a full and active part in social, cultural, economic, civic and intellectual life now and in the future.

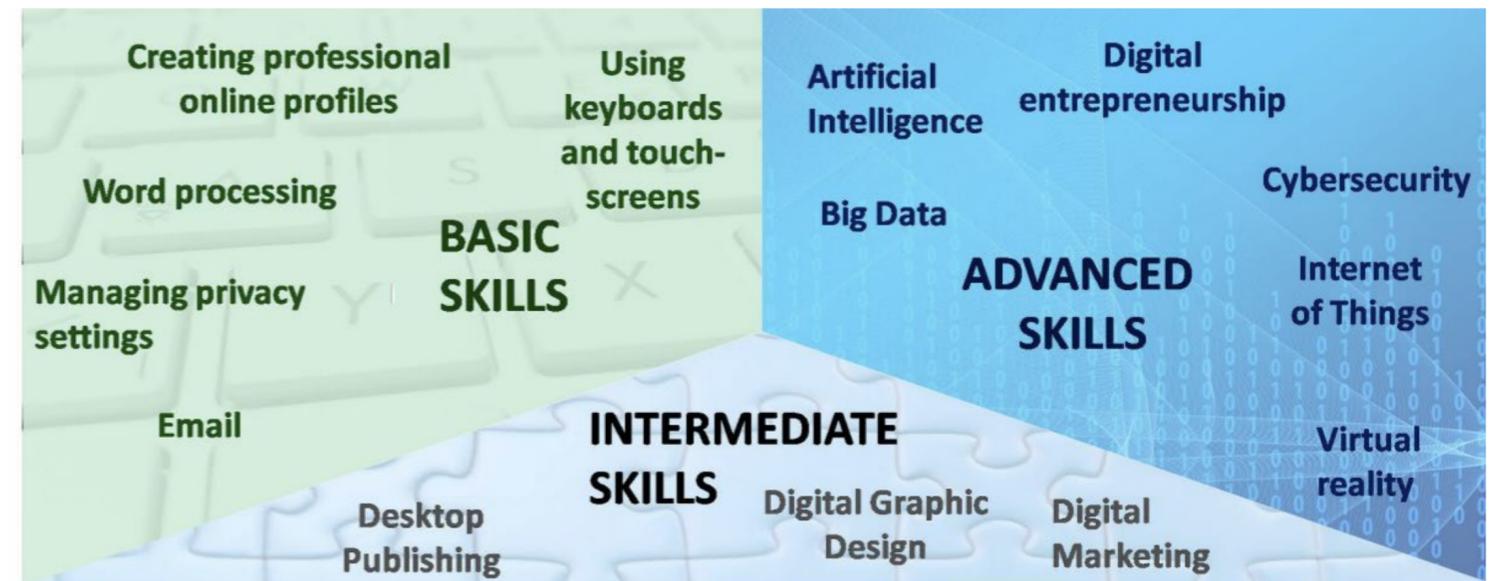
To be digitally literate is to have access to a broad range of practices and cultural resources that you are able to apply to digital tools. It is the ability to make and share meaning in different modes and formats; to create, collaborate and communicate effectively and to understand how and when digital technologies can best be used to support these processes.” (Hague, C., & Payton, S. 2010)

The quote that stems from an educational source, demonstrates that digital literacy again is related to leading ideas and values, stressing the transversal aspect of participation and that it has to be differentiated into areas of competences that are the same like the ones for visual literacy: understanding, critiquing, creating, and communicating.



Diagram from Hague, C., & Payton, S. (2010), p 19.

There are thousands of similar catalogues and definitions of what digital skills are because there are so many fields digital literacy is relevant for.



Source: ITU

<https://www.itu.int/myitu/-/media/Publications/2018-Publications/BDT-2018/En---Digital-Skills-Toolkit.pdf>

In the context of the NP-project the focus on general education is important, i.e. we do not address vocational or professional training. The NP-project addresses visual expressions by young people that allows us to reduce the

list provided by the European Commission in: DigComp 2.0 - The Digital Competence Framework for Citizens (<https://publications.jrc.ec.europa.eu/repository/handle/JRC101254>):

Competence areas	Competences
<b>1. Information and data literacy</b>	<p><b>1.1 Browsing, searching and filtering data, information and digital content</b> To articulate information needs, to search for data, information and content in digital environments, to access them and to navigate between them. To create and update personal search strategies.</p> <p><b>1.2 Evaluating data, information and digital content</b> To analyse, compare and critically evaluate the credibility and reliability of sources of data, information and digital content. To analyse, interpret and critically evaluate the data, information and digital content.</p> <p><b>1.3 Managing data, information and digital content</b> To organise, store and retrieve data, information and content in digital environments. To organise and process them in a structured environment.</p>
<b>2. Communication and collaboration</b>	<p><b>2.1 Interacting through digital technologies</b> To interact through a variety of digital technologies and to understand appropriate digital communication means for a given context.</p> <p><b>2.2 Sharing through digital technologies</b> To share data, information and digital content with others through appropriate digital technologies. To act as an intermediary, to know about referencing and attribution practices.</p> <p><b>2.3 Engaging in citizenship through digital technologies</b> To participate in society through the use of public and private digital services. To seek opportunities for self-empowerment and for participatory citizenship through appropriate digital technologies.</p> <p><b>2.4 Collaborating through digital technologies</b> To use digital tools and technologies for collaborative processes, and for co-construction and co-creation of resources and knowledge.</p> <p><b>2.5 Netiquette</b> To be aware of behavioural norms and know-how while using digital technologies and interacting in digital environments. To adapt communication strategies to the specific audience and to be aware of cultural and generational diversity in digital environments.</p> <p><b>2.6 Managing digital identity</b> To create and manage one or multiple digital identities, to be able to protect one's own reputation, to deal with the data that one produces through several digital tools, environments and services.</p>
<b>3. Digital content creation</b>	<p><b>3.1 Developing digital content</b> To create and edit digital content in different formats, to express oneself through digital means.</p> <p><b>3.2 Integrating and re-elaborating digital content</b> To modify, refine, improve and integrate information and content into an existing body of knowledge to create new, original and relevant content and knowledge.</p> <p><b>3.3 Copyright and licences</b> To understand how copyright and license apply to data, information and digital content. [...]</p>
<b>4. Safety</b>	<p>[...] <b>4.2 Protecting personal data and privacy</b> To protect personal data and privacy in digital environments. To understand how to use and share personally identifiable information while being able to protect oneself and others from damages. To understand that digital services use a "Privacy policy" to inform how personal data is used. [...]</p>
<b>5. Problem solving</b>	<p>[...] <b>5.3 Creatively using digital technologies</b> To use digital tools and technologies to create knowledge and to innovate processes and products. To engage individually and collectively in cognitive processing to understand and resolve conceptual problems and problem situations in digital environments. [...]</p>

3.3 and 4.2 clearly show that the combination of visual literacy with digital literacy automatically leads to an increased focus on legal literacy.

# LEGAL LITERACY

## #NARCISSUSMEETSPANDORA

The Internet is often seen, especially from the perspective of children and young people usage and interaction, as a space of dangers and challenges. It is important, notwithstanding, to recognise that the **internet**, in which **social media** is included, presents extraordinary **opportunities for mainstreaming, promoting, and realising human rights**, as it somehow impacts and is part of our everyday lives.

In this sense, it is of paramount that all relevant actors – public and private entities – including schools and education affiliated organisations, or informal groups, respect and promote **human rights** but also go beyond that having a role in terms of **legal literacy** in general, but on fundamental rights linked to online/social media engagement.

The thematic areas/fundamental rights that are important to tackle are:

## DIGNITY, UNIVERSALITY, AND EQUALITY

As we are all born equal as human beings, our right to have our human dignity respected, protected and fulfilled in the online environment is extremely important.

## RIGHTS AND SOCIAL JUSTICE

The **Internet** should be a place in which the promotion, protection **and fulfilment of human rights** is given. But it should also go beyond that and be seen as a place in which **social justice**, in alignment with Human Rights rationale and philosophy, **is advanced**. It is important to show young people that our behaviour matters to advance solutions for a world more compliant with human rights standards and goals.

Activities and initiatives may focus and explore how the usage of the internet and social media was a vehicle to produce **social justice and change**, and how, on the other hand, it can be used to work against Social Justice standards.

## ACCESSIBILITY (IN A BROADER SENSE)

**Accessibility** is recognised by different international actors as a fundamental right online, translating in a full access to use a **secure and open Internet**. But the understanding of accessibility should go beyond security in a strict understanding to delve on [legal literacy on rights and consequences of internet and social media platforms](#), in the translation of legal complex language applicable in 'terms of use', 'cookies', 'data policies', etc... Activities can creatively put together guidelines through checklists of what young people should check and look for.

## EXPRESSION AND ASSOCIATION

It is very important that young people are aware of their **right to seek, receive, and impart information freely on the Internet** or through social media without being subject to interferences or censorship. But it is also important that they understand the pernicious phenomena of fake news and how they might turn into 'fake news agents' even unintentionally. By tackling these

themes, the activities can offer some guidance one needs to consider when seeking and disseminating information. This certainly has a link to social justice and the other rights that were outlined. It is also important that young people feel [empowered to associate freely via and on the Internet/social media, for social, political, cultural or any other goal or need](#).

## PRIVACY AND DATA PROTECTION

It is not always easy for young people to understand the full extent of the right to privacy (online) which, can even include the **right to be forgotten** and have some of their publications removed permanently from the net. It is important that the arts-based activities explore **privacy considerations** and **Data Protection** entails. Some of these dimensions include freedom from surveillance, the right to use encryption, and the right to online anonymity, the right to data protection (control over personal data collection, retention, processing, disposal and disclosure.)

## FREE AND SECURE ONLINE

Young people have the **right to feel and be free and safe online**. Phenomena like [digital bullying](#) and [coercion](#) related behaviours are not acceptable. Young people need to be aware that these phenomena [are a clear violation of their human rights and be able to recognise and act upon them](#), shall they ever take place. The activities can provide an illustration on how their phenomena may unfold and point out to other situations in which the internet/social media were used to tackle those.

## DIVERSITY

Diversity is not only a **right** or a principle but also an **opportunity**. Young people shall be aware that [diversity in general is a plus](#) and that cultural and linguistic diversity on the Internet must be promoted, and technical and policy innovation should be encouraged to facilitate [plurality of expression](#).

## NETWORK EQUALITY

Everyone shall have **universal and open access to the Internet's** content, free from discriminatory prioritisation, filtering, or traffic control on commercial, political or other grounds.



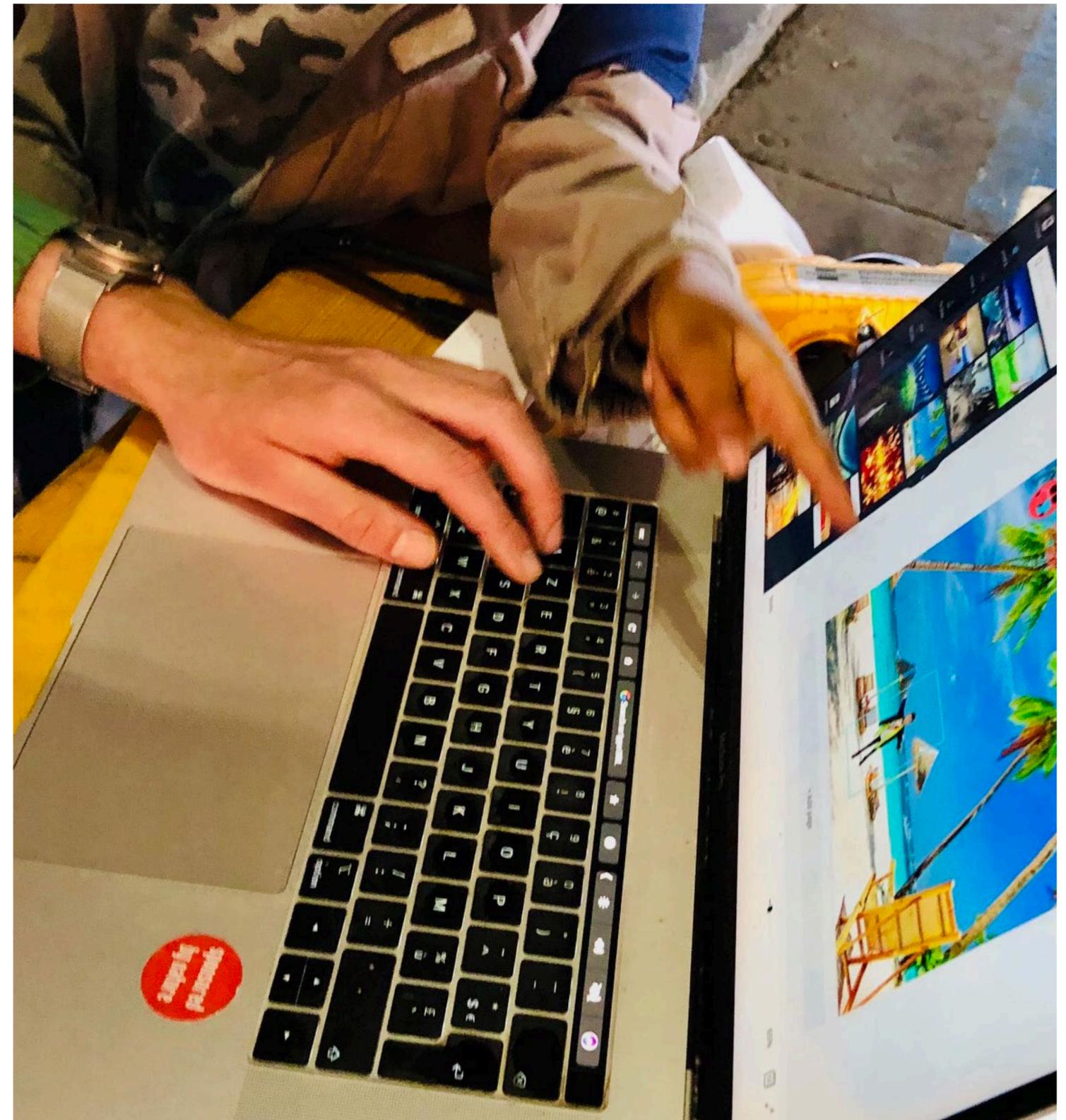
# PRINCIPLES OF INTERVENTION

## UNIVERSAL DESIGN FOR LEARNING (UDL)

- › The ways students engage in learning activities
- › The ways information is presented to students
- › The ways students can express their knowledge, skills and ideas
- › “Accessibilities”: the information (and knowledge) is given and collected in several languages, formats, communication tools
- › Using analogue, digital and artistic tools
- › Dissemination in digital format, in digital environment/social networks

## DEMOCRACY AND INTERCULTURAL EDUCATION

- › Individuals from different groups can fully participate in learning activities
- › Products made to be disseminated in restricted groups, in communities or to the general public
- › Participatory and collaborative methodology
- › Work with small groups
- › Activities with a clear intentionality and a common thread
- › Production of objects and content made by young people



# DEMOCRACY AND INTERCULTURAL EDUCATION

Intercultural education is based on a vision of a world where democratic participation is guaranteed to all: from such perspective, democracy is seen as a way of life, and fostering intercultural competence is indispensable for people to learn and live together<sup>49,50</sup>.

One of the most essential components of democracy is the acknowledgement of the “other” (otherness), which implies respecting all people, regardless of their linguistic, sexual and cultural characteristics<sup>51</sup>. This, in turn, may lead to the inclusion of everyone within society<sup>52</sup>. When it comes to democracy in the classroom, this dimension must be put into practice,

namely through promoting adolescents’ active participation, critical thinking and community involvement<sup>49</sup>.

Intercultural education focuses on promoting deep and long-term changes in schools and curriculum, in order to foster the use of new methods and practices of teaching and learning<sup>50</sup>, thus providing young people important skills to effectively interact with people who are different from themselves<sup>50,53</sup>. This holistic educational approach intends to ensure equal opportunities for all, based on respect and appreciation for diversity<sup>54</sup>.



# UNIVERSAL DESIGN FOR LEARNING (UDL)

An important framework used to ensure that all students have equal opportunities to succeed and do not face any barriers to learning is the Universal Design for Learning (UDL), which intends to promote the use of different teaching methods. UDL permits the accomplishment of such objectives, by understanding students’ strengths and needs, and adjusting the lesson plans and assessments according to such characteristics<sup>48</sup>.

Therefore, UDL allows students to engage in activities in different ways, so that they can optimize their individual choice and autonomy (e.g., working in pairs, choosing different materials). Furthermore, teachers present information in diverse ways, so that students are able to make connections between concepts and adequately perceive such information (e.g., learning through gaming technology, visualization...). Finally, students are allowed to express their knowledge and ideas in different ways (e.g. photo essay)<sup>48</sup>.

# INTERPERSONAL AND SOCIAL COMPETENCES FOR THE PROJECT

Visual and digital literacy on the one hand and civic and legal literacy on the other must be combined in order to relate the individual measures within the NP-project meaningfully to the overarching values / leading ideas / key concepts (personal unfolding, social cohesion, and civic engagement).

All literacies deal with three overarching, transversal competences (social, self and metacognition, i.e. thinking about one’s own thinking and learning) on the one hand and four domain-specific competence areas on the other: create, communicate, critique, perceive and understand, each in its own specific way.

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## EUROPEAN COURTS OF HUMAN RIGHTS POTENTIALLY HELPFUL CASE-LAW TO ILLUSTRATE THE RIGHTS/CONCEPTS OF THE LEXICON:

› A.D. v. the Netherlands (dec.), no. 21962/93, 11 January 1994

› Ahmet Yıldırım v. Turkey, no. 3111/10, ECHR 2012 Airey v. Ireland, 9 October 1979, Series A no. 32

› Akdas v. Turkey, no. 41056/04, 16 February 2010 (French only)

› Akdeniz v. Turkey (dec.), no. 20877/10, 11 March 2014

› Al-Skeini and Others v. the United Kingdom[GC], no. 55721/07, ECHR 2011

› Aleksey Ovchinnikov v. Russia, no. 24061/04, 16 December 2010

› Alkaya v. Turkey, no.42811/06, 9 October 2012

› Amann v. Switzerland [GC], no. 27798/95, ECHR 2000-II

› Anheuser-Busch Inc. v. Portugal [GC], no. 73049/01, ECHR 2007-I

› Animal Defenders International v. the United Kingdom[GC], no. 48876/08, ECHR 2013

› Appleby and Others v. the United Kingdom,no. 44306/98, ECHR 2003-VI

› Ashby Donald and Others v. France, no. 36769/08, 10 January 2013

› August v. the United Kingdom (dec.), no. 36505/02, 21 January 2003

› Autronic AG v. Switzerland, 22 May 1990, Series A no. 178 Axel Springer AG v. Germanuy [GC], no. 39954/08, ECHR 2012

› Axel Springer AG v. Germany (no. 2), no. 48311/10, 10 July 2014-B- B.B. v. France, no. 5335/06, 17 December 2009 (French only)

› Bartnik v. Poland (dec.), no. 53628/10, 11 March 2014

› Belpietro v. Italy, no. 43612/10, 24 September 2013

› Ben El Mahi v. Denmark (dec.), no. 5853/06, ECHR 2006-XV (extracts)

› Bladet Tromsø and Stensaas v. Norway [GC], no. 21980/93, ECHR 1999-IIIBohlen v. Germany, no. 53495/09, 19 February 2015

› Brunet v. France, no. 21010/10, 18 September 2014

› C.A.S. and C.S. v. Romania, no. 26692/05, 20 March 2012

› Catan and Others v. Republic of Moldova and Russia [GC], nos. 43370/04, 8252/05 and 18454/06, ECHR 2012 (extracts)

› Comité de rédaction dePravoye Delo et Shtekel c. Ukraine , no 33014/05, 5 mai 2011

› Copland v. the United Kingdom, no. 62617/00, ECHR 2007-ICox v. Turkey, no. 2933/03, 20 May 2010

› Cump n and Maz re v. Romania [GC], no. 33348/96, § 111, ECHR 2004-XI

› Dalea v. France (dec.), no. 964/07, 2 February 2010 (French only)

› De Haes and Gijssels v. Belgium, 24 February 1997, § 48, Reports of Judgments and Decisions 1997-I

› De Lesquen du Plessis-Casso v. France (no. 2), no. 34400/10, 30 January2014

› Delfi AS v. Estonia[GC], no. 64569/09, 16 June 2015

› Editions Plon v. France, no. 58148/00, ECHR 2004-IV

› Editorial Board of Pravoye Delo and Shtekel v. Ukraine, no.33014/05, 5 May 2011Eon v. France, no. 26118/10, 14 March 2013

› Fatullayev v. Azerbaijan, no. 40984/07, 22 April 2010

› Féret v. Belgium, no.15615/07, 16 July 2009, 16 July 2009 (French only)

› Flinkkilä and Others v. Finland, no. 25576/04, 6 April 2010

› Garaudy v. France (dec.), no 65831/01, ECHR 2003-IX (extracts)

› Gardel v. France, no. 16428/05, 17 December 2009 (French only)

› Gaskin v. the United Kingdom, 7 July 1989, Series A no. 160

› Gillberg v. Sweden[GC], no. 41723/06, § 95, 3 April 2012

› Guerra and Others v. Italy, 19 February 1998, Reports of Judgments and Decisions 1998-I

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› Halford v. the United Kingdom, 25 June 1997, Reports of Judgments and Decisions 1997-III

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› K.H. and Others v. Slovakia, no. 32881/04, 28 April 2009 K.U. v. Finland, no. 2872/02, 2 December 2008

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› Kennedy v. the United Kingdom, no. 26839/05, 18 May 2010

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› Khurshid Mustafa and Tarzibachi v. Sweden, no. 23883/06, 16 December 2008

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› Krone Verlag GmbH & Co. KG v. Austria, no. 34315/96, 26 February 2002 Kurier Zeitungsverlag und Druckerei GmbH v. Austria (no.2), no. 1593/06, 19 June 2012

› Leander v. Sweden, 26 March 1987, Series A no. 116

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› Lingens v. Austria, 8 July 1986, Series A no. 103Loiseau v. France (dec.), no. 46809/99, ECHR 2003-XII (extracts) (French only)

› M.C. v. Bulgaria, no. 39272/98, ECHR 2003-XIIM.

› 1. v. the United Kingdom, no. 39393/98, 24 September 2002

› M.K. v. France, no. 19522/09, 18 April 2013

› M.M. v. the United Kingdom, no. 24029/07, 13 November 2012McGinley and Egan v. the United Kingdom, 9 June 1998, Reports of Judgments and Decisions 1998-III

› McVeigh, O’Neill and Evans v. the United Kingdom,nos. 8022/77,8025/77 and 8027/77, Commission report of 18 March 1981, Decisions and Reports 25 Megadat.com

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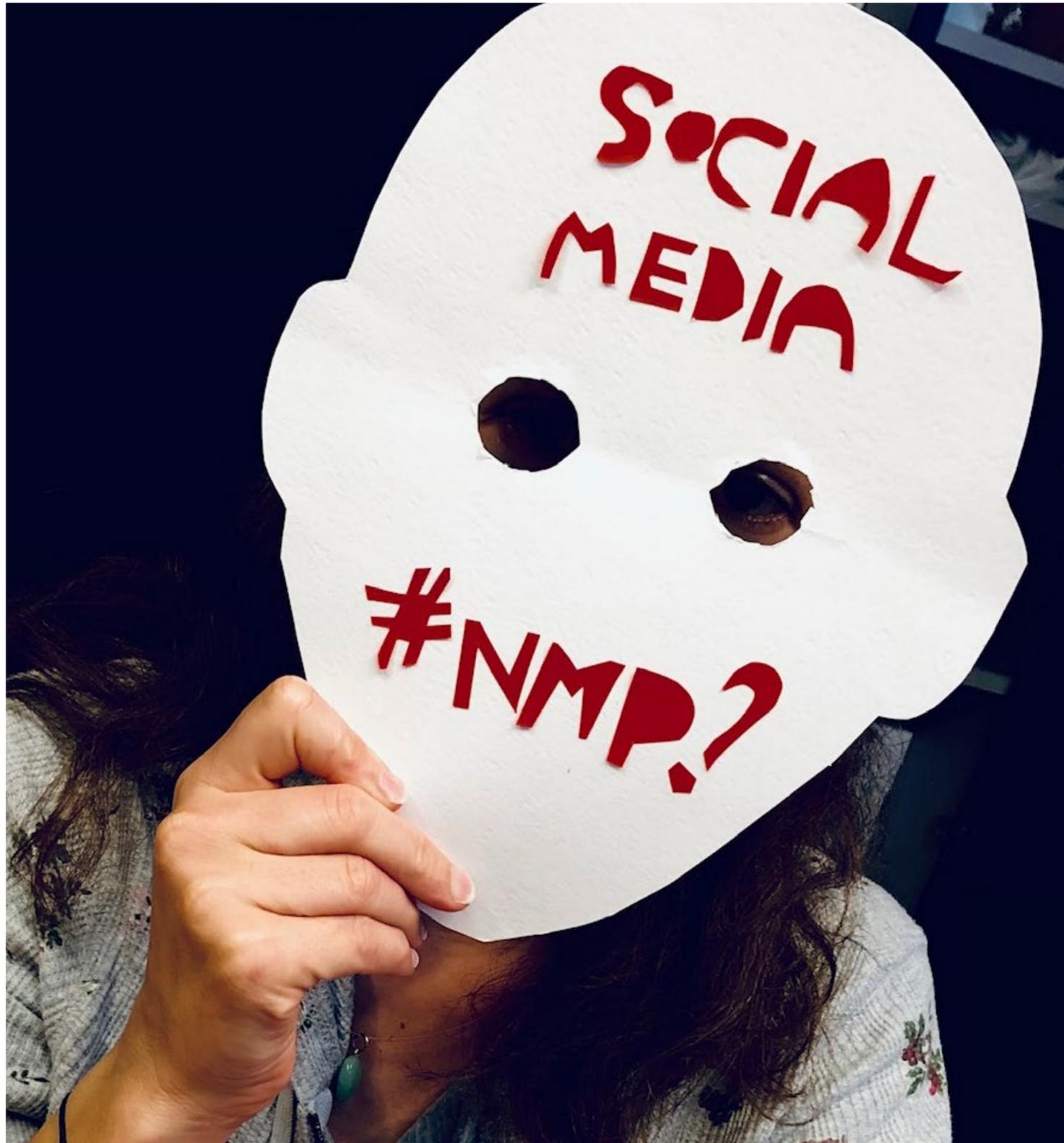
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