

YOUTH

Multi Minds Literacy Toolbox

WP3 Intellectual Output 2



2024-2-ES02-KA220-YOU-000270455



Co-funded by
the European Union



Co-funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the Spanish National Agency for Youth (INJUVE). Neither the European Union nor the granting authority can be held responsible for them

INDEX

Partners	4
Authors	5
Introduction	6
Target groups	8
Relevance for Target groups	8
1. For Young People	8
2. For Youth Workers, Educators, and Trainers	9
3. For Youth Organizations and NGOs	9
4. For Policy Makers and Stakeholders.....	9
Learning styles	10
Training outline	11
MODULE 1 – VISUAL LITERACY	12
MODULE 2 – AUDITORY LITERACY	17
MODULE 3 – READING AND WRITING LITERACY	26
MODULE 4 – KINAESTHETIC LITERACY	35
MODULE 5 – DIGITAL LITERACY	39
MODULE 6 – CRITICAL MULTIMODAL LITERACY	45
MODULE 7 – MULTIMODAL INTEGRATION IN YOUTH WORK	51
Training materials / resources	63
Module 1.	63
Module 3.	63
Module 6	63

Partners

- Institut Callípolis, Spain
- Triskelion, Norway
- Asociacija “Kūrybinės ateities idėjos” (KAI), Lithuania
- Araxa Edu, Turkey
- Demetrius, Romania
- RIC, Latvia
- Educom+, Greece

Authors

Carme Prades Mulet

Marta Balado Gil

PhD Silvia Popovici

PhD Irina-Elena Macovei

Silva Blažulionienė

Marija Kokare

Özkan Çam

Georgia Karagianni

Thomas Nilsen

Introduction

Multimodal literacy involves the comprehension and production of communication in multiple modes. These modes include visual, auditory, gestural, spatial, and linguistic, each offering unique ways to convey and interpret meaning. It reflects the diverse ways in which young people engage with information and express themselves in today's digital world. This concept extends beyond traditional reading and writing skills and encourages critical thinking, creativity, and collaboration. As Kress and van Leeuwen (2001) argue, communication is no longer primarily linguistic; it is multimodal, and literacy education must evolve to reflect this reality. Multimodal literacy acknowledges that meaning is not confined to alphabetic text but arises through the interaction of different semiotic resources, particularly in digital and media-rich environments.

Several theories have attempted to explain how individuals learn and process information differently, influencing the development of multimodal pedagogies. One of the most influential is the theory of Multiple Intelligences (MI), proposed by Howard Gardner (1983), which suggests that human intelligence is not unitary but consists of at least eight distinct domains: linguistic, logical-mathematical, spatial, musical, bodily-kinaesthetic, interpersonal, intrapersonal, and naturalistic. Gardner's contribution broadened the understanding of cognitive potential, encouraging educators to design diverse learning activities that tap into these intelligences. Importantly, Gardner himself clarified that MI theory is not synonymous with learning styles, nor does it prescribe labelling students according to their "type" (Gardner, 1999).

Another widely referenced framework is the VAK model (Visual, Auditory, kinaesthetic), which categorises learners based on their preferred sensory modality. This model gained popularity in educational training programs and has been widely applied in classroom differentiation. While the intuitive appeal of catering to students' preferences remains strong, empirical studies such as Pashler et al. (2008) found limited evidence that matching instruction to a learner's VAK preference improves outcomes. Instead, research suggests that learning is most effective when multiple sensory inputs are integrated, regardless of learner "type".

Complementary to this is Cognitive Load Theory (Sweller, 1988), which focuses on how the structure and presentation of information affect working memory. From this perspective, multimodal strategies such as dual coding—combining verbal and visual information—can reduce cognitive load and enhance retention (Paivio, 1990; Mayer, 2009). Similarly, theories like Universal Design for Learning (UDL) advocate for multiple means of representation, engagement, and expression to meet the diverse needs of learners (CAST, 2018).

Despite the diversity and richness of these theories, some educational neuroscientists have raised concerns about the scientific validity of certain models when applied rigidly in practice. For example, the notion of fixed "learning styles" or distinct neurological intelligences has been described as a neuromyth by scholars such as Dekker et al. (2012), due to the lack of strong neuroscientific evidence supporting the brain-based claims. However, it is important to clarify that this critique does not negate the value of offering variety in teaching methods. Rather, it cautions against oversimplification and encourages educators to be critical consumers of theory.

What is consistently supported by research, however, is the positive impact of using multimodal resources in teaching and learning. When students are exposed to content through a combination of modes—visual diagrams, spoken explanation, gesture, practical tasks, and digital tools—they are more likely to understand, retain and transfer knowledge across contexts (Mayer, 2009; Fleming & Mills, 1992). Multimodal approaches also foster engagement, inclusivity, and

accessibility, especially when aligned with universal design principles. In short, whether one subscribes to a particular learning theory, there is strong pedagogical value in adopting a flexible, evidence-informed multimodal strategy that supports meaningful learning for all students.

The *Multi Minds Literacy Toolbox* is the second intellectual output of the Youth's Creative Voice project and represents the heart of its pedagogical innovation. Conceived as a modular and flexible collection of educational resources, the Toolbox aims to enhance young people's multimodal and multilingual literacy skills, empowering them to navigate and participate in today's media-rich world with creativity, critical thinking, and confidence.

In a time when youth communication is increasingly visual, digital, and emotionally driven, traditional literacy approaches often fail to capture the full spectrum of youth expression. The Toolbox addresses this gap by proposing a holistic and inclusive approach to literacy that reflects the diversity of minds, languages, and media young people engage with daily.

The modules are co-created by partners from seven countries and are rooted in non-formal education methodologies. Each module is built around a specific literacy competence — such as visual storytelling, podcast creation, meme culture, or body language — and uses youth-friendly, creative techniques to foster expression, reflection, and active participation.

Designed for use by youth workers, educators, and young people themselves, the Toolbox:

- Encourages active citizenship and democratic engagement through critical media literacy;
- Stimulates self-expression and emotional literacy using tools familiar to the younger generation;
- Promotes inclusive learning, adaptable to different contexts, cultures and learning needs;
- Serves as a springboard for the Media Creative Labs (IO3), where participants will put these literacies into action through collaborative media production.

All modules are available in English and the national languages of the partner countries, ensuring linguistic accessibility. They include clear learning objectives, detailed implementation guides, suggested materials, evaluation tools, and digital resources.

Target groups

- Young People (Primary Target Group)

Aged 16 to 30, coming from diverse socio-economic, linguistic, and cultural backgrounds. Including:

- Youth with fewer opportunities
 - NEETs (Not in Education, Employment or Training)
 - Young migrants and refugees
 - Young people in rural or peripheral areas
- Youth Workers, Educators, and Trainers (Secondary Target Group):
 - Professionals and volunteers in non-formal education, youth centres, schools, and associations
 - Individuals who need innovative tools and methods to engage youth in topics like:
 - Media literacy
 - Emotional literacy
 - Creative self-expression
 - Multilingual and multimodal communication
 - Youth Organizations and NGOs. Especially those working in:
 - Youth participation
 - Active citizenship
 - Social inclusion
 - Media and digital education
 - Policy Makers and Stakeholders in Youth Education:
 - To help them understand and replicate inclusive literacy methodologies
 - To inform practices and policies regarding youth empowerment and digital competence

Relevance for Target groups

1. For Young People

This toolkit is **designed with young people in mind** – their communication habits, their digital environments, and their need for self-expression. It provides them with:

- **Creative tools** to express their identities, emotions, and ideas using familiar formats (videos, memes, podcasts, images, etc.).
- **Opportunities to develop critical thinking** and decode the messages they receive and create.

- **Support for emotional literacy**, enabling them to better understand and articulate their experiences.
- **A safe and inclusive space** to explore communication in multiple languages and formats.
- **Increased participation and empowerment**, helping them find their voice in social and civic life.

2. For Youth Workers, Educators, and Trainers

The toolbox equips youth professionals with:

- **Ready-to-use, adaptable educational modules**, rooted in non-formal learning methods.
- **Innovative approaches** to connect with youth through their real communication channels (e.g. memes, videos, social media).
- A framework for **inclusive and intercultural learning**, adaptable to mixed-ability and multicultural groups.
- Resources that **bridge the gap between formal and non-formal education**, especially useful for organisations with limited pedagogical materials.
- A chance to foster **21st-century skills** such as creativity, collaboration, and digital literacy.

3. For Youth Organizations and NGOs

The Toolbox helps organisations to:

- **Innovate their educational offer**, aligning with current digital and emotional literacy needs.
- **Engage diverse youth groups**, including those with fewer opportunities, in meaningful learning activities.
- Enhance their **impact and visibility**, by using engaging, creative outputs from the modules.
- Participate in **transnational learning processes**, benefiting from modules co-created across Europe.

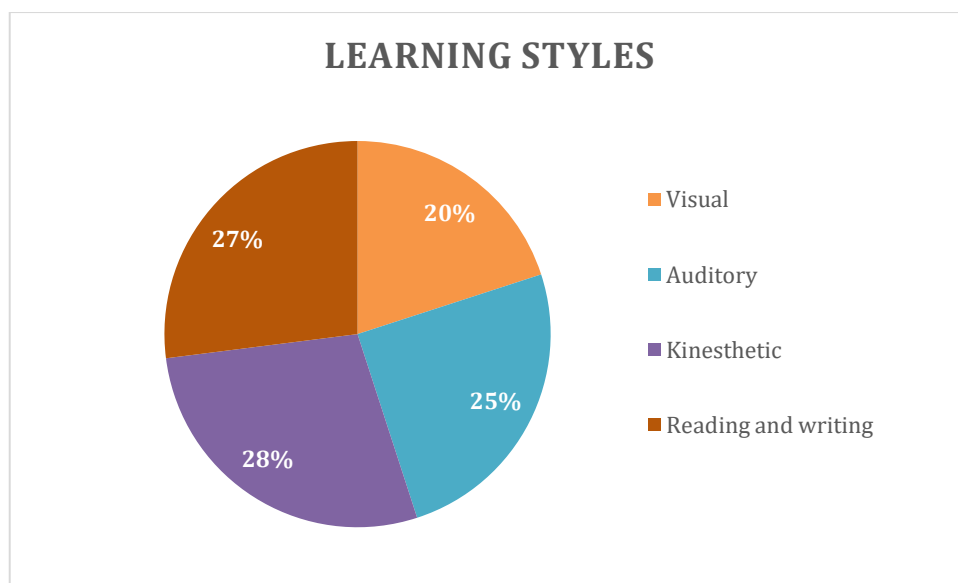
4. For Policy Makers and Stakeholders

This Toolkit serves as:

- A **practical example of inclusive, youth-centered pedagogy** that promotes critical and emotional literacy.
- An illustration of how **Erasmus+ values** (inclusion, participation, digital education, multilingualism) can be embedded in everyday youth work.
- A **resource to inspire policy**, especially in areas related to:
 - Youth participation
 - Media education
 - Intercultural dialogue
 - Mental health and emotional wellbeing

Learning styles

Perhaps the simplest way of describing 'learning styles' is to say that they are different methods of learning or understanding new information, the way a person takes in, understands, expresses and remembers information. There are 4 predominant learning styles: Visual, Auditory, Read/Write, and Kinaesthetic. The analysis of learning styles results shows that the majority of people have a kinaesthetic learning style, second place - writing and reading, third - auditory and last -visual learning style.



Source: made by authors

Many learners have multiple preferred learning styles or shift between styles for different types of information. This concept has become more flexible over time, with educators and trainers moving towards a multimodal learning model that leverages a multi-sensory approach to learning. Multimodal learning suggests that when a number of our senses – visual, auditory, kinaesthetic – are being engaged during learning, we understand and remember more. By combining these modes, learners experience learning in a variety of ways to create a diverse learning style.

To enable our youth and youth workers to effectively design and communicate meaning through such rich and potentially complex texts, we need to extend their multimodal literacy knowledge and skills.

Training outline

The course consists of 7 MODULES of 2 hours each, designed for face to face or digital learning, that take 14 hours of teaching and learning activities.

MODULES	Partner, responsible
M1. Visual Literacy Boost visual literacy with communication, analysis, creation and creativity.	Araxa Edu,Turkey
M2. Auditory Literacy Elevate listening and audio skills via active listening, analysis, engaging content and improved auditory abilities.	Triskelion, Norway
M3. Reading and Writing Literacy Foster reading and writing in non-formal settings, including critical skills, effective writing.	Demetrius, Romania
M4. Kinaesthetic Literacy Incorporate movement in teaching with kinaesthetic styles, interactive methods, effective delivery and dynamic lessons.	KAI, Lithuania
M5. Digital Literacy Enhance digital skills and literacy, covering essentials, impactful content, promotion, and entrepreneurship skills.	RIC, Latvia
M6. Critical Multimodal Literacy Develop critical thinking in multimedia communication, focusing on analysis, bias recognition, misinformation awareness, and responsible content.	Institut Callípolis, Spain
M7. Multimodal Integration in Youth Work Equip for assessment and evaluation, addressing importance, tool creation and critical evaluation.	Educom+, Greece

MODULE 1 – VISUAL LITERACY

GENERAL GOAL	This module helps young people understand, analyse, and create visual messages so they can communicate clearly, think critically, and express themselves confidently in digital environments.
LEARNING OUTCOMES	By the end of this module, young people will be able to: ● Understand basic visual elements such as colour, shape, space, movement, and symbols. ● Analyse images and digital visuals with a critical eye. ● Create simple visual messages using different tools. ● Use creativity to express emotions, ideas, and messages visually. ● Work together to build meaning through visual communication.
TARGET GROUP	Young people aged 16–30 from diverse backgrounds, including those with fewer opportunities. Secondary audience: youth workers and educators, youth organisations and NGOs, policymakers and key stakeholders.
DURATION	2 hours
KEY CONCEPTS	Visual messages, symbolism, colour meaning, composition, emotion in visuals, visual storytelling, multimodal expression, creativity, digital tools
EVALUATION	● Observation during creative tasks. ● Short reflection cards after activities. ● Peer-to-peer feedback on visual creations. ● Youth self-assessment on creativity and communication
REFERENCES	● International Visual Literacy Association (IVLA) – Visual Literacy Resources: https://ivla.org/resources/ ● Association of College & Research Libraries (ACRL) – Visual Literacy Competency Standards: https://www.ala.org/acrl/standards/visualliteracy ● Visual Literacy Toolbox – University of Minnesota: https://meaningfulengagement.umn.edu/visual-literacy-toolbox ● Visual Thinking Strategies (VTS) – Official Resource: https://vtshome.org/what-is-vts/ ● Harvard Project Zero – Artful Thinking (Visual Thinking Routines): https://www.pz.harvard.edu/projects/artful-thinking ● Tate Gallery – Visual Literacy Teaching Resources: https://www.tate.org.uk/teach/teaching-resources ● The Getty Museum – Visual Literacy and Art Analysis Guides: https://www.getty.edu/education/teachers/classroom_resources/ ● Visual Literacy: What is it? – University of Waterloo: https://uwaterloo.ca/writing-and-communication-centre/visual-literacy ● LACMA (Los Angeles County Museum of Art) – Visual Thinking / Image Analysis Activities: https://www.lacma.org/learn/teachers

We bring it to life	
Warm-up Activity	"Emoji Mirror" (5–7 minutes) ● Young people receive a set of printed emojis or view them on a screen. EMOJIS ● Instruction: Choose one emoji that matches your mood today. Draw your own version next to it using only shapes and colours, no text. ● Goal: To show how visuals communicate feelings quickly and simply.
Main Activities	
Activity 1	
Activity Title	The Hidden Story Behind the Image
Short Description	Young people explore meaning in visuals by uncovering the ‘hidden story’ in mysterious images. This builds critical thinking and visual interpretation skills.
Material and apps	● A set of surprising or unusual images (printed or digital) Visual 1 Visual 2 Visual 3 Visual 4 Visual 5 ● A3 paper, markers ● Optional: Padlet, Miro, or Google Jamboard
Duration	40 Minutes
Instructions	● Show each group an ambiguous or interesting image (example: a shadow on a wall, an object zoomed in, a blurred street photo). ● They discuss: - What do you notice first? - What feelings does this image give? - What story could be happening? ● Each group writes a short "visual story" using only symbols, arrows, colours, and shapes (no words). ● Groups exchange images and try to guess the story created by the other group.
Assessment	● Checks how well young people notice visual details such as colours, shapes, and objects. ● Evaluates their ability to interpret meaning and emotion in an image. ● Looks at how clearly the group builds a visual story using symbols. ● Observes teamwork, communication, and participation during the task. ● Short reflection: What skills did I use to understand the image?

We bring it to life	
Warm-up Activity	● Colour Switch (3 minutes) ● Show a simple picture on the screen (a landscape, a person, an object). PICTURE 1 PICTURE 2 PICTURE 3 ● Ask: <i>If we changed all the colours in this image, how would the feeling change?</i> ● Participants answer quickly, without no additional explanation. This prepares them for understanding how visuals influence emotions.
Main Activities	
Activity 2	
Activity Title	Remix the Message
Short Description	Young people take an existing visual (a poster, meme, or simple image) and change its meaning by modifying colours, symbols, layout, or characters. They learn how visuals can influence emotions and messages.
Material and apps	● Sample posters, memes, or images (printed or digital) PICTURE 1 PICTURE 2 PICTURE 3 ● Canva or Photopea (free online tool) ● Paper, scissors, coloured markers if working offline
Duration	40 Minutes
Instructions	● Show one visual example and ask: What is the main message of this image? ● In pairs, young people choose an image to remix. ● They change at least three elements, such as: – the colour palette – symbols or icons – background – character or object – facial expression – layout or size of elements ● Their goal is to create the opposite or a completely new message. ● Each pair presents the original and the remixed version and explains what message they changed and how.
Assessment	● Checks understanding of how colours, symbols, and layout affect meaning. ● Evaluates if the new version clearly communicates a different message.

	● Observes creativity in changing elements while keeping the visual simple. ● Looks at cooperation and communication between partners during creation. ● Self-reflection question: Which visual changes had the biggest effect on the message?
--	--

We bring it to life	
Warm-up Activity	● Symbol Snap (5 minutes) ● Show 5 simple icons on the screen (heart, lightning bolt, star, tree, eye). PICTURE 1 PICTURE 2 PICTURE 3 ● Ask the youth to choose one icon that represents how they feel right now. ● They share the reason in one short sentence. ● This introduces the idea that symbols can communicate meaning quickly.
Main Activities	
Activity 3	
Activity Title	My Life in 5 Icons
Short Description	Young people express their identity using only five icons. They learn how visuals can represent values, emotions, and personal stories without using words.
Material and apps	● Icon library (The Noun Project, Flaticon) ICON 1 ICON 2 ICON 3 ICON 4 ICON 5 ● Paper, pencils, markers ● Optional: Canva or Google Slides for digital cards
Duration	40 Minutes
Instructions	● Ask each young person to think about five things that describe them (interests, goals, personality, values, hobbies). ● For each idea, they choose or draw one icon or simple symbol. ● They arrange their five icons on a small “identity card” (paper or digital). ● Youth share their card with a partner or small group and explain why they chose each symbol. ● Cards can be displayed on a classroom wall or digital board.

Assessment	● Checks the ability to communicate personal ideas through symbols instead of text. ● Evaluates clarity and relevance of each chosen icon. ● Observes creativity in arranging and presenting the five symbols. ● Looks at how confidently youth explain the meaning behind their icons. ● Quick reflection: Which icon best represents something important about me?
-------------------	--

MODULE 2 – AUDITORY LITERACY

GENERAL GOAL	The general aim of the module is to equip participants with advanced skills in Auditory Literacy learning methods
LEARNING OUTCOMES	By the end of the session, participants will be able to: ● know the characteristics of Auditory Literacy learning methods ● apply Auditory Literacy learning methods into their work with ● Adapt Auditory Literacy learning methods to different youth work settings
TARGET GROUP	Young people aged 16–30 from diverse backgrounds, including those with fewer opportunities. Secondary audience: youth workers and educators, youth organisations and NGOs, policymakers and key stakeholders.
DURATION	2 hours
KEY CONCEPTS	This module has a focus on: - Active listening skills - Analysing spoken content - Audio storytelling
EVALUATION	By quick control questions: 1. How engaging did you find this activity? ☐ Engaging ☐ Neutral ☐ Not Very Engaging 2. Did this activity improve your understanding of Auditory literacy? ☐ Yes, significantly ☐ Neutral ☐ No, not really 3. Did you feel encouraged to explore the Auditory literacy more? ☐ Agree ☐ Neutral ☐ Disagree
REFERENCES	● Barlow, Sarah. (2016) Improving aural skills within the curriculum: A literature review. https://files.eric.ed.gov/fulltext/EJ1146509.pdf ● Chappell, Elizabeth. (2020). Research-to-Resource: The Importance of Aural Learning in the Strings Classroom. Update: Applications of Research in Music Education. 38. 875512332090868. 10.1177/8755123320908687. ● Rosenfeld L, Rudd R, Emmons KM, Acevedo-García D, Martin L, Buka S. Beyond reading alone: the relationship between aural literacy and asthma management. Patient Educ Couns. 2011 Jan;82(1):110-6. doi: 10.1016/j.pec.2010.02.023. Epub 2010 Apr 15. PMID: 20399060;

	PMCID: PMC2944911. (https://pmc.ncbi.nlm.nih.gov/articles/PMC2944911/) ● Pictures are AI generated
--	--

We bring it to life	
Warm-up Activity	Explain the essence of auditory literacy and why it is so important in youth work. Ask everyone to close their eyes and stand quietly for two minutes and just listen to the sounds.
Main Activities	
Activity 1	
Activity Title	Sound Identity Interview
Short Description	The Sound Identity Interview is an activity that explores how sound connects to personal identity, memory, and emotional experience. Many sounds in our daily lives — music, voices, city noise, nature, or silence — carry meaning that shapes how we remember places, relationships, and moments in life. In this exercise, participants interview each other about meaningful sounds in their lives. The focus is on deep listening and interpreting spoken narratives, not only hearing the words but understanding the emotions, memories, and meanings behind them. The activity strengthens active listening, empathy, and auditory interpretation skills. It also helps youth workers learn how sound can be used as a storytelling tool when working with young people in creative learning environments. This method is especially useful in youth work because it encourages participants to listen without interrupting, reflect on what they heard, and accurately retell someone else's experience. Learning Objectives • Practice attentive listening during spoken interviews • Interpret emotional meaning in personal sound memories • Summarize and present information heard from another person
Materials	• Mobile phone voice recorder • Headphones (optional) • Notebook
Duration	30 min

Instructions	Step 1 – Introduction (5 minutes) Explain to participants that many of our strongest memories are connected to sound. Ask them questions such as: ● What sound reminds you of your childhood? ● What sound instantly changes your mood? ● What sound represents “home” to you? Explain that the goal is to practice listening deeply and respectfully, not just asking questions. Step 2 – Pair Interviews (10 minutes) Participants form pairs. Each participant interviews the other for about 5 minutes. Suggested questions: ● What sound reminds you of an important memory? ● Is there a sound that makes you feel calm or safe? ● What sound represents your culture or identity? ● What everyday sound do you notice that others might ignore? If possible, participants record the interview using their phone. Step 3 – Listening and Reflection (10 minutes) Participants listen again to the recording (or recall the conversation) and write down: ● The most meaningful sound described by their partner ● The emotions connected to that sound ● Why they think the sound is important to that person Step 4 – Group Sharing (5 minutes) Participants introduce their partner to the group by summarizing their story. Encourage them to focus on: - key sounds mentioned - emotional meaning - what they learned from listening. Step 5 – Group Reflection OPTIONAL (5 minutes)
---------------------	---

	Ask questions such as: ● Was it difficult to listen without interrupting? ● Did you discover something surprising about your partner? ● How can listening to personal stories help youth workers understand young people better? Trainer Tips: ● Encourage participants to avoid interrupting while listening. ● Remind participants that silence is part of listening. ● If working with multicultural groups, invite participants to explore cultural sounds such as music, languages, or traditional celebrations. ● For online sessions, participants can record short audio clips and share them in the group.
Assessment	Questionnaire: 1. How engaging did you find this activity? ☐ Engaging ☐ Neutral ☐ Not Very Engaging 2. Did this activity improve your understanding of Auditory Literacy? ☐ Yes, significantly ☐ Neutral ☐ No, not really 3. Did you feel encouraged to explore the Aural literacy more? ☐ Agree ☐ Neutral ☐ Disagree

Activity 2	
Activity Title	Blindfolded Sound Navigation
Short Description	Blindfolded Sound Navigation is an experiential listening activity where participants rely entirely on sound cues to move through space. By temporarily removing visual input, participants become more aware of direction, distance, rhythm, and subtle sound signals. The activity develops spatial listening, auditory attention, and trust between participants. It also demonstrates how humans naturally use sound to orient

	themselves in environments, something often overlooked in visually dominant learning settings. For youth workers, this exercise highlights the importance of clear auditory communication, especially when guiding or supporting young people in challenging situations. It also helps participants understand how individuals with visual impairments rely on sound cues to navigate environments. Learning Objectives • Focus on directional listening • Interpret sound distance and location • Develop trust and auditory attention
Materials	• Blindfolds or scarves • Bell, clapping, or small sound object
Duration	30 min
Instructions	Step 1 – Introduction and Safety (5 minutes) Explain the purpose of the activity: learning how sound helps us navigate. Discuss safety rules: ● participants must move slowly ● the guiding partner remains responsible for safety ● the activity should take place in a safe area without obstacles. Step 2 – Demonstration (5 minutes) Demonstrate how the guiding participant will create sound cues. Examples: - clapping hands - ringing a bell - tapping on an object - speaking simple directions. Explain that the blindfolded participant must follow the sound. Step 3 – Navigation Exercise (10 minutes) Participants form pairs. One participant is blindfolded while the other guides them using only sound cues. Examples of tasks: - walk toward the sound - stop when the sound stops - change direction when the sound moves. Step 4 – Switch Roles (10 minutes)

	Participants switch roles so both experience guiding and navigating. Step 5 – Reflection Discussion OPTIONAL (5 minutes) Discuss the experience. Questions: ● Which sounds were easiest to follow? ● Did you feel more alert when blindfolded? ● What challenges did you experience? ● How did trust affect the experience? Trainer Tips: ● Choose a safe environment with minimal hazards. ● Encourage guiding participants to use clear and consistent sound signals. ● Increase difficulty by adding background noise. ● For larger groups, create small navigation routes or stations.
Assessment	Questionnaire: 1. How engaging did you find this activity? ☐ Engaging ☐ Neutral ☐ Not Very Engaging 2. Did this activity improve your understanding of Auditory Literacy? ☐ Yes, significantly ☐ Neutral ☐ No, not really 3. Did you feel encouraged to explore the Aural literacy more? ☐ Agree ☐ Neutral ☐ Disagree

Activity 3	
Activity Title	Listening for Bias
Short Description	Listening for Bias develops critical auditory literacy by helping participants analyze how spoken messages can influence listeners through tone, emphasis, and language choice. In modern media environments, young people are exposed to audio messages through podcasts, speeches, news reports, and social media

	videos. These messages often contain implicit bias, persuasive language, or emotional framing that can influence how listeners interpret information. In this activity, participants listen to short audio clips and analyze not only what is being said, but how it is being said. They learn to identify tone, emotional cues, and persuasive techniques. This exercise helps youth workers support young people in becoming critical listeners who can evaluate audio information rather than accepting it passively. Learning Objectives: • Analyze spoken messages critically • Recognize persuasive language • Distinguish fact, tone, and opinion
Teaching Materials	• Short audio clips • Speakers or headphones
Duration	30 min
Instructions	9
Assessment	Questionnaire: 1. How engaging did you find this activity? ☐ Engaging ☐ Neutral ☐ Not Very Engaging 2. Did this activity improve your understanding of Auditory Literacy? ☐ Yes, significantly ☐ Neutral ☐ No, not really 3. Did you feel encouraged to explore podcasts more? ☐ Agree ☐ Neutral ☐ Disagree

Activity 4	
Activity Title	Audio Debate
Short Description	The Audio Debate activity focuses on listening as much as speaking. Participants engage in a short debate while others listen carefully to identify key arguments, tone shifts, emotional cues, and persuasive strategies. Unlike traditional debates that emphasize speaking skills, this exercise trains participants to listen actively and summarize spoken information accurately.

	Listening participants must identify: ● main arguments ● emotional tone ● persuasive techniques ● misunderstandings. The activity demonstrates that effective communication requires both clear speaking and attentive listening. For youth workers, the exercise is particularly valuable for improving group dialogue facilitation and conflict resolution skills. Learning Objectives: • Listen for meaning and argument structure • Identify emotional tone in discussions • Summarize spoken debates accurately
Materials	• Timer • Optional audio recorder
Duration	30 min
Instructions	Step 1 – Introduction (5 minutes) Explain that debates are not only about speaking, but also about listening and understanding arguments. Introduce a simple debate topic relevant to youth. Examples: - Social media improves communication. - Music influences identity. - Online learning is better than classroom learning. Step 2 – Prepare Arguments (5 minutes) Participants are divided into two groups representing opposing viewpoints. Each group prepares 2–3 arguments supporting their position. Step 3 – Debate Round (15 minutes) Groups present their arguments in a structured discussion. Participants who are not debating act as active listeners. Their task is to note: - the strongest argument

	- emotional tone - persuasive techniques. Step 4 – Listener Summary (5 minutes) Listeners summarize what each group said. Ask them: ● Which arguments were strongest? ● Did tone influence persuasion? ● Were any arguments misunderstood? Step 5 – Reflection OPTIONAL (10 minutes) Discuss how listening skills influence communication. Ask: - Was it difficult to listen objectively? - Did emotions influence the discussion? Trainer Tips - Keep debates short and structured to maintain focus. - Encourage respectful dialogue and active listening. - Remind listeners that their task is to understand arguments, not judge participants. - For variation, record the debate and analyze tone and language afterward.
Assessment	Questionnaire: 1. How engaging did you find this activity? ☐ Engaging ☐ Neutral ☐ Not Very Engaging 2. Did this activity improve your understanding of Auditory Literacy? ☐ Yes, significantly ☐ Neutral ☐ No, not really 3. Did you feel encouraged to explore the Aural literacy more? ☐ Agree ☐ Neutral ☐ Disagree

MODULE 3 – READING AND WRITING LITERACY

GENERAL GOAL	To foster reading and writing in non-formal settings, including critical skills and effective writing.
LEARNING OUTCOMES	By the end of this module, young people will be able to: ● Apply critical reading skills to identify bias or main arguments in different texts. ● Write clearly and effectively to communicate a specific message or opinion. ● Use storytelling to connect with an audience. ● Adapt their writing style for different digital platforms.
TARGET GROUP	Young people aged 16–30 from diverse backgrounds, including those with fewer opportunities. Secondary audience: youth workers and educators, youth organisations and NGOs, policymakers and key stakeholders.
DURATION	2 hours
KEY CONCEPTS	Critical reading, main argument, source analysis, effective writing, digital storytelling, personal voice, audience adaptation.
EVALUATION	Observation during drafting and group feedback activities. ● Peer review of written pieces, focusing on clarity and message. ● Short reflection on the difficulty of writing for a specific audience.
REFERENCES	● OECD, Reading Literacy: https://www.oecd.org/en/topics/sub-issues/reading-literacy.html ● Reading Rockets, Reading and Writing Basics: https://www.readingrockets.org/reading-101/reading-and-writing-basics ● UNESCO, What do you need to know about literacy?: https://www.unesco.org/en/literacy/need-know ● Keep Indiana Learning: Reading & Writing in Every Classroom: https://www.youtube.com/watch?v=U1uD9Rxh1Es ● Read for Real: https://euread.com ● Lancaster University, Literacies for learning in further education: https://www.lancaster.ac.uk/lflfe/findings/everydayliteracypractices.htm

We bring it to life	
Warm-up Activity	Show a set of short, attention-grabbing headlines (from news, social media, or ads). Instructions: Ask: <i>"Which headline makes you want to read more and why?"</i> Goal: To introduce the concept of effective hooks and writing for an audience.

	<i>Examples:</i> - "The 7-Minute Habit That Scientists Say Can Reset Your Brain" - "They laughed when I sat down at the piano—but then I started to play!" - "Stop making this common mistake with your morning coffee." - "Finally: A skincare routine for people who hate skincare routines." - "Why the World's Quietest Room is Actually Terrifying" - "NASA Just Found Something on Mars, and It's Not What They Expected"
Main Activities	
Activity 1	
Activity Title	The Source Detective
Short Description	Young people analyse two different texts (e.g., a formal news report and an emotional social media post) on the same topic to identify the author's main argument, target audience, and potential bias. This builds critical reading skills.
Material and apps	● Two contrasting text examples (printed or digital). ● Highlighters or markers. ● Optional: Google Docs or Padlet for digital annotation.
Duration	40 minutes
Instructions	Give each group a pair of texts on a youth-relevant theme (e.g., the need for a new community youth centre, climate change or mental health). <i>Text examples:</i> Text 1: Proposal for Youth Social Infrastructure (Section 4.1) "Recent data indicates a 17% increase in local anti-social behaviour reports among the 14-20 age demographic over the last fiscal year. Concurrently, the operational capacity of existing community leisure facilities is currently at 92%, rendering them incapable of absorbing additional demand. The proposed Multi-Purpose Youth Hub requires a capital investment of €450,000. Longitudinal studies from comparable regions show a 25% return on investment in social savings (e.g., lower policing costs, higher school retention rates) within a 5-year window. Failure to proceed with this infrastructure project is statistically predictable to result in a continued escalation of community friction and underutilization of youth potential." (Source: "Iași Municipal Audit of Youth Services: Socio-economic Impact and Proposed 2026 Capital Investment") Text 2: #OurTownNeedsUs "I walked past the abandoned building downtown again today, and it just hurts my heart. That space could be OUR space. Right now, there's literally

	nowhere for us to hang out and just be ourselves without someone telling us to move or be quiet. We're not <i>problems</i> waiting to happen; we're just bored, talented kids who need a safe place to connect. Every day we wait is another day a young person feels invisible in their own town. Help us show the Council we matter! Share this post if you feel this too. 🙏😭" (Source: @OurTownNeedsUs - Instagram/TikTok) Groups read both texts and discuss: - <i>What is the single main message of each text?</i> - <i>Who do you think the author is trying to reach?</i> - <i>What feelings or words are used to try and convince you? Highlight them.</i> You may use the following analysis question: <table><tr><th></th><th>Text 1</th><th>Text 2</th></tr><tr><td>Primary audience: Who is the author trying to reach</td><td></td><td></td></tr><tr><td>Main argument: What is the single most important message/goal of this text?</td><td></td><td></td></tr><tr><td>Tone/Style: Is it professional, casual, emotional, objective?</td><td></td><td></td></tr><tr><td>What 'proof' is used: Facts, statistics, personal feelings, examples?</td><td></td><td></td></tr><tr><td>Evidence of bias: Does the author seem to have a hidden agenda or a strong opinion? If so, what is it?</td><td></td><td></td></tr><tr><td>Why did they choose this format: Why did they write it as a report vs. a social media post?</td><td></td><td></td></tr></table> Each group presents the main message and the identified techniques from one of their texts.		Text 1	Text 2	Primary audience: Who is the author trying to reach			Main argument: What is the single most important message/goal of this text?			Tone/Style: Is it professional, casual, emotional, objective?			What 'proof' is used: Facts, statistics, personal feelings, examples?			Evidence of bias: Does the author seem to have a hidden agenda or a strong opinion? If so, what is it?			Why did they choose this format: Why did they write it as a report vs. a social media post?		
	Text 1	Text 2																				
Primary audience: Who is the author trying to reach																						
Main argument: What is the single most important message/goal of this text?																						
Tone/Style: Is it professional, casual, emotional, objective?																						
What 'proof' is used: Facts, statistics, personal feelings, examples?																						
Evidence of bias: Does the author seem to have a hidden agenda or a strong opinion? If so, what is it?																						
Why did they choose this format: Why did they write it as a report vs. a social media post?																						
Assessment	● Checks how well young people distinguish between factual information and emotional language. ● Evaluates their ability to identify the primary goal (argument) of the author. ● Looks at active participation and critical discussion. Questions for group discussion: - <i>Which text is more trustworthy? Why?</i> - <i>Which text is more likely to make a young person share it? Why?</i>																					

We bring it to life	
Warm-up Activity	Message Relay Materials needed: Paper, pens, or a digital board.

	Participants practice adapting a single core message for three different audiences/platforms, directly addressing the key concept of writing with purpose. Instructions: ● Provide a simple message, e.g., "The deadline for the youth project sign-up is Friday!" ● Divide the group into three teams (or groups of three). Each group must rewrite the message for a different target: ○ A Formal note to a teacher/elder: Needs to be polite, detailed, and respectful. ○ A text message to a best friend: Needs to be casual, short, and use a personal tone/emojis. ○ A headline/text overlay for a fast social media post: Needs to be punchy, attention-grabbing, and concise. ● Have each group read their three versions aloud. ● Ask: <i>Which one was easiest? Which version would you pay attention to? Why did the tone change?</i>
Main Activities	
Activity 2	
Activity Title	The 100-word challenge
Short Description	Participants practice effective and concise writing by summarizing a complex issue or an emotional experience into a short, impactful piece of writing (e.g., a short story, a tweet thread, or an open letter).
Material and apps	● Paper and pens, or laptops/smartphones. ● Optional: Timer, social media templates (e.g., a Twitter or Instagram caption box).
Duration	40 minutes
Instructions	● Trainer provides a theme (e.g., "The importance of one minute of silence," "My biggest hope for my community," or "An everyday moment I wish I could pause"). ● Young people have 15 minutes to write a piece of exactly 100 words on the theme, focusing on clarity and emotion. ● Pairs exchange their 100-word pieces and provide feedback using two questions: - <i>What is the clearest sentence?</i> - <i>What is the message you want me to remember?</i> ● Participants refine their writing based on feedback.
Assessment	● Checks for clarity and conciseness in writing. ● Evaluates the youth's ability to communicate an emotion or idea effectively within a constraint. ● Observes their use of specific language to create an impact.

	Questions for self-reflection: - What was the single most powerful word or phrase you chose, and why did it feel necessary for the piece to work? - What is the one line you would use as the main headline or "hook" to make someone stop scrolling and read the rest? - Did you notice any common emotions or themes emerging in the group's writing, even though everyone wrote a different story? What does that tell you about the group's collective experience? Questions for group discussion: - <i>What was the most challenging part of the 100-word limit? Did you have to cut out important details, or did you struggle to stretch your idea to meet the count?</i> - <i>Where in your first draft did you feel tempted to add more explanation, and how did you decide to make that information implied rather than stated in the final version?</i> - <i>How is writing with a strict word limit different from just writing for a time limit?</i> - <i>What have you learned about making your writing clear, even when you have very little space to do it?</i>
--	---

We bring it to life	
Warm-up Activity	Word-to-Image Swap Materials needed: Paper/whiteboard and pens, or an online drawing tool (like Google Jamboard). Participants practice instantly translating abstract words into concrete visuals, preparing them for the visual-text pairing required in digital storytelling. Instructions: ● Provide three to five abstract, powerful words related to youth experience (e.g., "Hope," "Frustration," "Change," "Community"). ● In silence, each participant quickly sketches or writes down the first image, symbol, or emoji that comes to mind for each word. The goal is speed and instinct, not art. ● Ask a few volunteers to share their image for a given word. Example: For "Frustration," one might draw a screaming face, another a broken phone screen, and a third a closed door.

	● Highlight that digital writing requires them to use words that immediately prompt a visual for the audience, which is the core of effective digital storytelling.
Main Activities	
Activity 3	
Activity Title	Storytelling for the screen
Short Description	Young people create a short, written story or a personal reflection designed specifically for a digital platform (like a blog post, a video script, or a presentation slide text). They learn to adapt their writing to the multimodal and visual nature of digital communication
Material and apps	● Optional: Canva or Google Slides for visual presentation, sample blog posts or video scripts, laptops/smartphones for editing. ● Recommended free digital tools: - Canva: Excellent for creating social media graphics, simple videos (Reels, TikToks), or presentation slide decks with text overlays. It's user-friendly and works on mobile/web. - CapCut: A free, easy-to-use mobile and desktop video editor that is popular with youth for creating short, dynamic videos. - Storybird: Great for connecting written stories with professional art, ideal for those who want to focus more on creative writing paired with visuals. - iMovie (for Apple users): Free, simple video editing with themes and music.
Duration	40 minutes
Instructions	● Participants choose a platform (e.g., a TikTok script, a 5-slide visual story, or a short, captioned photo series). ● Trainer reminds them that digital writing is often scanned, not deeply read. They must write to capture attention and direct the viewer. ● Participants write their chosen piece. For example, for a video script, they write 5 short lines of voice-over text. For a visual story, they write a compelling caption for each of the 5 images. Message: I felt isolated when I moved, but I learned that community starts when you take the first step. Example: A 5-slide visual story Image 1

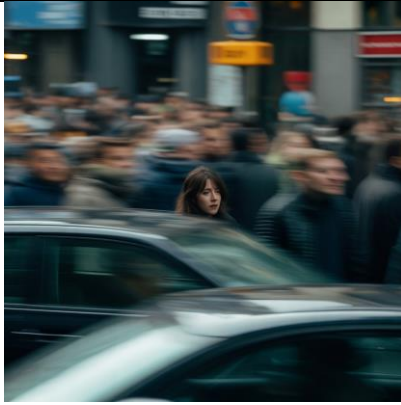


Image 2

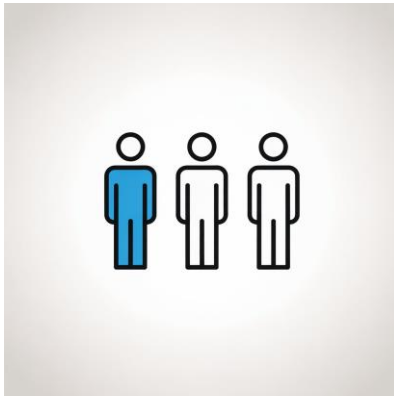


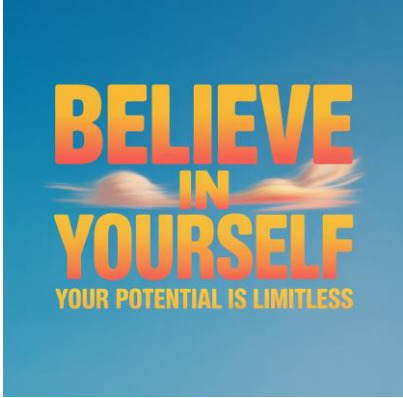
Image 3



Image 4



Image 5

	 Example of video with voice-over: - "They said it was a fresh start. It felt more like a full stop." - "You're surrounded by thousands, but the silence is only for you." - "I was waiting for a lifeline. Then I realized..." - "...the only person who could throw it... was me." - "Stop waiting. Start doing. Your community is waiting for your move." Example of video with on-screen text: - <i>New town, same me?</i> - <i>Isolated.</i> - <i>Waiting for a lifeline.</i> - <i>I threw it myself.</i> - <i>I found my people.</i> A few volunteers share their pieces, explaining how the platform influenced their writing style.
Assessment	● Check the ability to adapt writing style for a digital environment. ● Evaluate the confidence and clarity in communicating a personal story or idea. ● Look at creativity in pairing text with an imagined visual context. Questions for self-reflection: - <i>How did the specific platform you chose (e.g., TikTok, Facebook, Instagram, etc) force you to change your writing style?</i> - <i>If the viewer only spends 3 seconds looking at your creation, what is the single most important word or phrase you want them to read? Where did you place it in your script/caption to ensure it was seen?</i> - <i>After viewing your digital story, what is the one thing you wanted your audience to do (e.g., comment, share, feel less alone, sign up)? How did your final sentence or image direct them to that action?</i> Questions for group discussion:

	- <i>Looking at the pieces shared in our group, which one instantly grabbed your attention? Was it the words or the imagined visual that did the job?</i> - <i>What was the biggest surprise or unexpected difficulty when adapting your written ideas into the chosen digital format?</i> - <i>Now that you've been the creator, how does thinking about the visuals and timing of your message change how you read or consume other people's TikToks, Reels, or social media posts?</i> - <i>What is the single biggest lesson you learned about writing for a digital screen from this activity?</i>
--	--

MODULE 4 – KINAESTHETIC LITERACY

GENERAL GOAL	To support participants in delivering kinaesthetic literacy skills in a non-formal learning environment, provide the necessary resources and materials to make the learning experience engaging and effective.
LEARNING OUTCOMES	By the end of the session, participants will be able to use and apply kinaesthetic learning in non-formal learning environments.
TARGET GROUP	Young people aged 16–30 from diverse backgrounds, including those with fewer opportunities. Secondary audience: youth workers and educators, youth organisations and NGOs, policymakers and key stakeholders.
DURATION	2 hours
KEY CONCEPTS	Kinaesthetic literacy, movement
EVALUATION	● Structured observation during activity development (e.g., use of movement, method adaptation, group interaction). ● Final discussion and guided reflection using prompt questions.
REFERENCES	● https://www.merriam-webster.com/dictionary/pantomime ● https://www.canva.com/comic-strips/templates/ ● https://bookcreator.com/ ● https://genially.com/ ● https://www.vaikams.lt/deliones-puzzle/

We bring it to life	
Warm-up Activity	Living mechanism Everyone stands on one side, and on the other side a living machine will be built. The game starts with one person setting the tone, in what rhythm the living machine will work. The first volunteer must go to the place of the “machine” and begin to rhythmically perform any movement of their choice. As soon as he feels it (the movement must be continued without stopping), another person must come and connect with another movement to the same rhythm (or before the beat). It does not matter which person joins after whom. The moderator should motivate that joining the “machine” can be done without haste, at any time. As soon as a participant feels a moment he wants to join, he must slowly approach and “connect” his movement to the “machine”. It is important to maintain the same pace, otherwise the “machine” may go on strike.

	Everyone must continue their movement and repeat it until all participants join the “machine” with their movement. When everyone is moving together in time – let the participants move together for at least 1 more minute. In order to feel the community and understand how important it is to feel each other and work together. When everyone is moving together, invite them to add sound to their movement, let the live machine (already with sounds) affect them for at least 1 – 2 more minutes. Trainer comments after the game The trainer asks participants to sit in a circle and asks: how they were doing working together in the community. What was easy/difficult? How did they feel before they joined and after they joined the machine? Everything in life has its function, rhythm, action and importance. To maintain smooth processes constantly, we need to act as one community. Any positive change will require teamwork from the whole world - from the daily choices of each person to the way our world works. This is the collaboration of organizations, people, businesses, science and governments from all over the world.
Main Activities	
Activity 1	
Activity Title	Pantomime
Short Description	Pantomime is a wordless performance in which the feelings and actions of the characters are revealed through body movements, gestures, and facial expressions (<i>mimicry</i>). Pantomime workshop for youth is an amazing way to build creativity, confidence, body awareness, and teamwork. Aim: to introduce youth to the art of pantomime through play, movement, and storytelling without words.
Material and apps	Venue: • Open space (stage, classroom with movable chairs) • Good lighting and ventilation Materials: • Comfortable clothing for movement • Music and speaker (for rhythm or transitions) • Props (optional — scarves, hats, boxes, sticks) • Notebook/pen for reflection
Duration	1 hour
Instructions	• Trainer introduce, what is pantomime and explain that it's <i>acting without words, using only body, face, and imagination</i>. • Divide participants into groups of 3–5. • Give each group a theme card (examples below):

	- The Morning Scroll - Breaking News - The Selfies competition - The Filter Face - Offline Day – The Wi-Fi goes out - Reality or Fake? – what’s posted online vs. what’s really happening - The Rumour Spread - Switch Off devices, Tune In human-to-human - Victim of Advertising ● Groups create a 1–2 minute pantomime story (no words, minimal props). ● Rehearsal: ~15 minutes. The trainer gives feedback and helps shape clear gestures and transitions. ● Performance time: Each group presents their story. Audience applauds silently (jazz hands or Deaf applause)
Assessment	Circle reflection: trainer asks: ● What was fun? ● What was challenging? ● What did you learn about expressing without words? ● End activity with a group gesture (everyone does one big synchronized bow or silly pantomime wave). ● Trainer thanks participants and remind them: <i>Pantomime starts when words end — and imagination begins!</i>

Activity 2	
Warm-up Activity	Making puzzle online: Ask participants to make a puzzle: https://www.vaikams.lt/deliones-puzzle/
Main Activities	
Activity 2	
Activity Title	Creating interactive comics
Short Description	The workshop on creating interactive comics with young people aims to use this unique art form as a powerful medium for discussing. By allowing participants to use provided graphics or draw their comics, the workshop fosters a dynamic environment where creativity and critical thinking can flourish. Comics, with their ability to tell complex stories through visuals and narratives, serve as an effective tool to engage young minds in conversations about youth problems, challenges and the myths that often surround it.

	This comic workshop equips educators with creative tools to foster open discussions on youth problems. Comics offer a unique way to address sensitive topics by combining visual storytelling with relatable narratives, making it easier for youth to engage with complex issues and gain understanding.
Material and apps	Materials: • Pencils, rubbers, markers; • Coloured pens & markers; • Drawing papers; • Illustrations; • Scissors; • Glue. • Comic book samples ready for inspiration. Digital applications: • Canva • Book Creator • Genially
Duration	1 hour
Instructions	• Gather materials in advance: have supplies like drawing paper, markers, templates, and sample comics ready for inspiration. • Create a safe space: remind trainers of the importance of a supportive environment where young people feel safe sharing and expressing themselves. • Encourage inclusivity: promote comics as a tool for diverse voices, helping young people from all backgrounds feel seen and heard. • Identify core themes: select age-appropriate themes on topics that align with the needs of your target group • Tell the group they will create a short comic (5-9 panels) about chose topic. • Creating characters: have participants think of characters representing a feeling or personality trait to better showcase the issues. Discuss how small details, like expressions or clothing, can convey personality and mood. • Organising panels: present examples of various panel layouts, such as phone conversations or dialogues between characters. This helps participants more easily select a format and understand how layout choices influence storytelling. • Writing dialogue: introduce word and thought bubbles, explaining their role in conveying dialogue and internal thoughts. Ask participants to create a brief dialogue between two characters, focusing on word choice and bubble placement to enhance the scene.

	• Group brainstorming: allow participants to brainstorm storylines that resonate with young people, focusing on empathy, understanding, and breaking down stereotypes. • Script and sketching: guide participants through simple scriptwriting and sketching exercises.
Assessment	Discuss the Creative Process: invite youth to reflect on their choices of characters, settings, or themes. Questions like: - <i>What emotions or ideas they found easiest or hardest to express through their comic, why did you choose this storyline?</i> - <i>What message were you hoping to convey?</i> - <i>Did this story remind you of any real experiences or feelings?</i> - <i>What new skills or insights did you gained from creating your comic?</i> - <i>How you might use comics or creative expression in the future to explore other topics or emotions, focusing on empathy, understanding, and breaking down stereotypes?</i>

MODULE 5 – DIGITAL LITERACY

GENERAL GOAL	This program aims to significantly enhance participants' practical digital skills and efficiency by focusing on core technical and creative applications. The module will empower youth to master digital essentials and productivity tools, including advanced collaboration and efficiency techniques, while developing the practical ability to create impactful multimodal content for professional self-promotion and career development in the modern digital economy.
LEARNING OUTCOMES	Upon completion of this module, participants will be able to: • Enhance digital productivity: efficiently utilize advanced search operators and leverage cloud-based platforms for effective remote teamwork, including the proper use of commenting, version control, and delegation features. • Apply AI for efficiency: understand and apply the basic principles of using generative AI tools as personal assistants for tasks like summarization and drafting, thereby boosting personal productivity. • Produce impactful video content: quickly conceptualize, film, and edit engaging short-form vertical videos (Reels/TikToks) using mobile devices and simple editing software, demonstrating fluency in current digital content formats.

	● Master personal branding: create a compelling, visually impactful multimodal piece of content (e.g., a single-slide poster or graphic) that effectively promotes a personal skill or professional goal, aligning with entrepreneurial and career promotion principles.
TARGET GROUP	Young people aged 16–30 from diverse backgrounds, including those with fewer opportunities. Secondary audience: youth workers and educators, youth organisations and NGOs, policymakers and key stakeholders.
DURATION	2 hours
KEY CONCEPTS	Digital Productivity: techniques and tools used to maximize output and minimize time spent on digital tasks (e.g., advanced search, efficient cloud use). Cloud Collaboration: Working simultaneously on shared digital documents or projects using online platforms (e.g., version control, collaborative editing). Multimodal Content: the combination of different communication modes (text, image, video, sound) in a single message or document (e.g., a video Reel with text overlays and music). Personal Branding: the practice of marketing oneself and one's career as a brand, using digital platforms for professional promotion. Short-Form Video: highly condensed, vertical video content (typically 15-60 seconds) designed for maximum engagement on mobile devices.
EVALUATION	● Productivity: observation of successful completion of the Cloud Collaboration Drill (correct use of comments/suggestions) and the ability to solve the Advanced Search Power-Up challenge quickly. ● Video: completion and submission of the 15–30 second edited video clip demonstrating successful trimming, sequencing, and adding overlays/sound. ● Branding: completion and quality review of the Multimodal Resume single-slide graphic, assessed on clarity, visual impact, and effective promotion of the chosen skill. Feedback Mechanism Post-Module survey: a short survey (3-5 questions) to gauge participants' perceived confidence in the three main skill areas: Digital Productivity, Multimodal Content Creation, and Digital Self-Promotion.
REFERENCES	Frameworks and Policy Reports (Digital Skills Gap & Essentials) ● European Commission (2022). DigComp 2.2: The Digital Competence Framework for Citizens – With eight proficiency levels and examples of use. <i>Publications Office of the European Union</i>. ● World Economic Forum (2023). The Future of Jobs Report 2023. <i>Geneva: World Economic Forum</i>.

	● UNESCO (2013). Global Media and Information Literacy (MIL) Assessment Framework: Country Readiness and Competencies. <i>Paris: UNESCO.</i> Academic Literature (Digital Productivity & Teamwork) ● Bødker, S. (2015). Co-designing in the age of digital collaboration. <i>CoDesign</i>, 11(2-4), 72-85. <i>Relevant for the Cloud Collaboration focus and effective teamwork in digital spaces.</i> ● Daugherty, P., & Wilson, H. J. (2018). Human+ Machine: Reimagining Work in the Age of AI. <i>Harvard Business Review Press. Supports the justification for incorporating AI for efficiency and digital productivity skills.</i> ● Khan, N., Hasan, R., & Ahmed, M. (2022). Connecting digital literacy in higher education to the 21st century workforce. <i>Education and Information Technologies</i>, 27(5), 7175-7195. <i>Addresses the gap between academic digital skills and those required for professional productivity.</i> Academic Literature (Multimodal Content, Branding & Promotion) ● Multimodal Content Analysis & Short-Form Video: ○ Van Leeuwen, T. (2005). Introducing Social Semiotics: An Introductory Textbook. <i>Routledge. Provides foundational theory for the analysis of multimodal texts (visual, auditory, and textual elements) applicable to short-form video and branding.</i> ○ Pace, Z. (2021). TikTok's rise and implications for digital communication. <i>Journal of Communication Management</i>, 25(4), 488-508. <i>A more contemporary source discussing the structure and communication strategies of short-form video.</i> ● Personal Branding & Entrepreneurship: ○ Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of Social Media. <i>Business Horizons</i>, 53(1), 59–68. <i>Classic paper establishing the context for self-promotion and digital presence.</i> ○ Shepherd, J., & Suddaby, R. (2017). Personal Brand and Professional Identity. <i>Journal of Management Inquiry</i>, 26(4), 389–401. <i>Academic research linking digital personal branding to career development and professional identity.</i> ● Industry Reports (Impactful Content): ○ HubSpot (2024). State of Marketing Report 2024. <i>Provides current data on content performance, justifying the module's focus on impactful content formats like video.</i> ○ Pew Research Center (2024). Social Media Use in 2024. <i>Provides reliable demographic data on how the target age</i>
--	---

	<i>group (16-30) consumes and creates content, supporting the choice of short-form video.</i>
--	---

We bring it to life	
Warm-up Activity	"Pitch Yourself in 3 Words" (5 min): Participants quickly write down the three most powerful words that describe their personality or professional skill set. This focuses their thinking on self-promotion and brand identity.
Main Activities	
Activity 1	
Activity Title	Multimodal Resume: I am a Brand
Short Description	This activity trains participants in using visual design and digital tools to create a powerful, self-promotional piece of content. They will design a single-slide multimodal graphic that convincingly promotes one of their key personal or professional skills.
Material and apps	Computers/laptops, Internet Access, Projector. Online tools: Canva (or Google Slides/PowerPoint, if design software is limited).
Duration	40 minutes
Instructions	● Introduction to Digital Branding (10 min): Discuss the concept of a personal brand and how visual and textual elements (multimodal content) must work together to create trust and convey value in a resume or portfolio. ● Practical Design Task (25 min): Instruct participants to choose <i>one</i> key skill (e.g., leadership, foreign language proficiency, time management) and design a single-slide visual representation of that skill. They must use images, colour, and text purposefully. The deliverable is a high-impact, professional-looking single slide/poster. ● Wrap-up & Share (5 min): Focus on the use of visuals, colour, and font—how do these multimodal elements enhance or detract from the message?
Assessment	Informal Facilitator Review: Effectiveness of the visual-textual balance (multimodality). Clarity of the skill being promoted. Overall professional look and feel (readiness for inclusion in a digital portfolio)

We bring it to life	
Warm-up Activity	"The Impossible Search" (5 min): Present the participants with a highly specific, fictional research question (e.g., "Find the name of the third-largest city in Portugal that has a tram system AND was mentioned in a

	19th-century novel"). Ask them to write down the simple search terms they would use. This leads into the advanced search techniques.
Main Activities	
Activity 2	
Activity Title	Digital Productivity Power-Up & Teamwork
Short Description	This session focuses on mastering digital essentials for efficiency and collaboration. Participants will learn advanced search techniques, practice effective cloud-based teamwork, and briefly explore how generative AI tools can streamline daily tasks and research.
Material and apps	Computers/Laptops, Internet Access, Projector, Online tools: Google Search, Google Docs (or equivalent cloud platform like MS 365).
Duration	40 min
Instructions	● Advanced Search Mastery (10 min): Introduce key search operators ("phrase", site:domain.com, filetype:pdf). Give participants 2 minutes to quickly solve two "impossible search" questions using these new techniques. ● Cloud Collaboration Drill (20 min): Divide participants into pairs/small groups. Assign them a quick collaborative task in a shared cloud document (e.g., "Draft a 5-point plan for a new social media campaign"). They must use key collaboration features: adding comments, tagging a teammate, suggesting edits (suggestions mode), and checking version history. ● AI for Efficiency (10 min): Briefly demonstrate how generative AI can be used as a productivity assistant (e.g., summarizing a long article, outlining a presentation structure). Discuss the importance of prompt engineering and fact-checking AI output.
Assessment	Informal Observation. Observe groups during the collaboration drill to ensure they are correctly utilizing features like commenting and suggestion mode. Self-Assessment. <i>Did the advanced search techniques allow the participant to find the information faster than before?</i>

We bring it to life	
Warm-up Activity	"The 15-Second Challenge" (5 min): Ask participants to name a favourite short-form video (e.g., a TikTok or Reel). Discuss what made it instantly engaging: the hook, the music, the speed, or the editing. This sets the stage for creating <i>impactful</i> content.
Main Activities	
Activity 3	
Activity Title	Fast-Track Mobile Video Production

Short Description	Participants will gain hands-on experience in quickly filming, editing, and packaging short-form vertical video content suitable for platforms like Instagram Reels or TikTok. The focus is on using mobile devices and simple, free editing apps to create high-impact content rapidly.
Material and apps	Mobile Phones (Smartphones), Internet Access, Projector. Online tools: A free mobile video editing app (e.g., CapCut, InShot, or the built-in editor on their phone).
Duration	40 minutes
Instructions	● The Power of the Hook (10 min): briefly discuss the structure of a successful short video (strong hook, clear message, music/sound design). ● Practical Task (25 min): instruct participants to create a 15- to 30-second video on their mobile phone explaining a simple concept (e.g., "A productivity hack," "A quick tip for students"). The task requires them to: a) Film 2-3 short clips. b) Trim and sequence the clips in the editing app. c) Add simple text overlays and background music/sound. ● Quick Showcase (5 min): participants who feel comfortable can show their finished clip (or a work in progress). Discuss how the quick edits and music added impact.
Assessment	Informal Self-Assessment. Completion of the basic editing steps (trimming, sequencing, adding text/sound). The video must be clear and under the 30-second time limit, demonstrating efficiency in digital content creation.

MODULE 6 – CRITICAL MULTIMODAL LITERACY

GENERAL GOAL	To equip young people with the ability to critically interpret, question and evaluate multimodal media messages—visual, textual and influencer-driven—by identifying stereotypes, misinformation techniques and persuasive digital strategies. The module strengthens critical thinking, digital responsibility and informed participation in today’s media ecosystem.
LEARNING OUTCOMES	By the end of the module, participants will be able to: ● Detect and analyse visual, linguistic and emotional cues used to construct meaning in media. ● Identify stereotypes and biased representations in multimodal content. ● Recognise manipulation strategies in misinformation, fake news and viral posts. Evaluate the credibility of digital information using structured analytical criteria. ● Interpret influencer-driven content through a critical lens, understanding persuasive and commercial tactics. Produce alternative, ethical and responsible media messages. ● Reflect on their own digital behaviour and develop media resilience.
TARGET GROUP	Young people aged 16–30 from diverse backgrounds, including those with fewer opportunities. Secondary audience: youth workers and educators, youth organisations and NGOs, policymakers and key stakeholders.
DURATION	135 minutes
KEY CONCEPTS	Critical multimodal literacy Stereotypes & representation Bias and emotional framing Misinformation, fake news & credibility assessment Influencer persuasion & para-social relationships Audience manipulation Ethical communication Digital responsibility and informed citizenship
EVALUATION:	Evaluation combines self-assessment and performance-based criteria: ● Accuracy in identifying stereotypes, misinformation cues and persuasive strategies. ● Ability to use structured analytical tools (analysis sheets, credibility grids). ● Quality and clarity of critical reasoning and justification.

	• Creativity and responsibility in redesigning or correcting media content. • Reflection on personal vulnerabilities, digital habits and ethical choices. • Evidence of increased awareness and critical autonomy when engaging with media.
REFERENCES:	• European Commission – <i>DigComp 2.2: Digital Competence Framework for Citizens</i> • UNESCO – <i>Media and Information Literacy Guidelines</i> • Council of Europe – <i>MIL Competences for Democratic Culture</i> • EU DisinfoLab – Resources on misinformation and digital manipulation • Ofcom Reports – Youth and influencer transparency • Academic literature on stereotypes, media bias, persuasion and digital culture

We bring it to life	
Warm-up Activity	Choose one of the following everyday categories: • Teenager • Athlete • Gamer • Businessperson • Immigrant • Influencer Write down the first three words or images that pop into your mind when you think about that category. Look at your list and ask yourself: • <i>Are these characteristics always true for everyone in this category?</i> • <i>Where did I learn these ideas? Media? Social networks? School? Family?</i> • <i>Could any of these be stereotypes?</i>
Main Activities	
Activity 1	
Activity Title	Stereotype Scan: Analyse, Question and Redesign
Short Description	A self-guided individual activity where each participant selects one media piece, identifies embedded stereotypes, analyses how they are constructed, and proposes an alternative version free of bias. The task strengthens personal critical thinking and multimodal evaluation skills.
Material and apps	Smartphone or laptop One media piece (meme, ad, headline, short video, social media post)

	Analysis sheet (digital or printed) Paper or digital document to write the redesign
Duration	45 minutes
Instructions	Choose one of the following or pick one from your own social media feed: • An advertisement • A meme • A news headline • A short video (<i>TikTok, Instagram Reel, YouTube Short</i>) Tip: Choose something that <i>seems funny, exaggerated, or emotionally charged</i>. Answer briefly: A. Visual Elements • Who is represented? • Who is missing? • What colours, gestures, clothes, or symbols reinforce an idea? B. Language Elements • Which words or tone communicate judgement or generalisation? • Is humour used to normalise the stereotype? Respond: - What stereotype is present? - Which group is affected? - What emotion does the message try to provoke (fear, humour, superiority, pity)? - What belief or behaviour could this stereotype reinforce in the audience? - Why might this content spread easily online?
Assessment	Self-Assessment Checklist (Yes / Partially / No) A. Identification of the Stereotype: • <i>I clearly identified the stereotype in the media piece.</i> • <i>I explained which group is affected and how.</i> • <i>I supported my analysis with concrete visual and/or linguistic evidence.</i> B. Critical Analysis: • <i>I analysed how the stereotype is constructed (visual cues, language, emotion).</i> • <i>I considered the possible impact on society or specific groups.</i> • <i>I reflected on why the content might go viral.</i>

Warm-up Activity	Below are three short statements. Without checking online, decide whether each one sounds true, false, or uncertain — and write <i>why</i> you think so. Statements • “Honey never expires and can be eaten safely even after 1,000 years.” • “Charging your phone overnight permanently damages the battery.” • “Sharks kill around 100,000 people every year.” Answer briefly: - <i>What made some statements easier or harder to judge?</i> - <i>Did any emotional reaction influence your guess?</i> - <i>How confident are you without checking the facts?</i>
Main Activities	
Activity 2	
Activity Title	Investigate the Story Behind the Post
Short Description	An individual, self-guided activity where each participant analyses a fictional social media post that contains elements of misinformation. Participants examine how the message is constructed, assess its credibility using a scoring grid, and produce a clear judgement about its reliability. The activity develops digital discernment, analytical thinking and responsible online behaviour.
Material and apps	Short Piece of Content: BREAKING: “A new study claims that <i>drinking water from metal bottles</i> boosts the immune system by 300%. According to “experts”, plastic bottles release micro-toxins that make people more tired and more likely to get sick. The report was “leaked” yesterday but removed from several websites “for unknown reasons”. Share this NOW before it disappears again.” #HealthAlert #TheyDontWantYouToKnow #StaySafe
Duration	45 minutes
Instructions	Reflect on these questions: - What is the post trying to tell you? - What emotion does it evoke (urgency, fear, curiosity)? - Does anything feel exaggerated or suspicious? - What does the post want the reader to do? - Which emotional triggers can you identify (danger, secrecy, conspiracy, health threat)? - Does the post use capital letters, dramatic language, or claims of “leaked” information? - Are the claims supported by verifiable sources? - Does it refer to unnamed “experts” or missing studies?
Assessment	Rate each category from 0 (not credible) to 2 (credible): • Source reliability ○ Does the post mention a real institution, or is it anonymous?

	● Evidence & references ○ Are sources named clearly? Is there a link to a study? ● Cross-checking ○ Search online: Is any reputable outlet reporting the same? ○ Has this claim been debunked? ● Emotional load ○ Is this neutral information or fear-based persuasion? ● Logic & coherence ○ Does the claim follow scientific logic? ○ Are numbers exaggerated (e.g., “300% immune boost”)? Total score: /10 Interpretation: ● 0–3 → Very low credibility ● 4–6 → Doubtful / misleading ● 7–8 → Possibly credible but needs caution ● 9–10 → High credibility
--	---

We bring it to life	
Warm-up Activity	Look at the three provided illustrated scenarios about social media. For each one, decide whether the message is:  harmless (safe)  emotionally risky  manipulative Then, briefly explain your choice and reflect on: ● Which statements triggered pressure or comparison. ● Why these messages spread easily. ● How they relate to mental wellbeing.
Main Activities	
Activity 3	
Activity Title	Influence Arena: Spot the Trap Before It Catches You
Short Description	A movement-based group game where participants respond to social-media scenarios by physically choosing a reaction corner: Safe, Risky, or Manipulated . Each scenario reveals a hidden manipulation tactic (e.g., comparison pressure, algorithmic traps, para-social influence). Participants justify choices and propose healthier alternatives.
Material and apps	● Printed Scenario Cards (8–10) ● Room signs: A – Safe / Healthy, B – Risky, C – Manipulated ● Open space for movement ● Optional: music for transitions
Duration	45 minutes
Instructions	● Set up three corners with signs: A (Safe), B (Risky), C (Manipulated).

	● Read a scenario aloud (e.g., “You scroll TikTok for 40 minutes without noticing”). ● Participants move to the corner that reflects their interpretation ● In groups, they discuss emotional impact, manipulation tactic, and healthier alternatives. ● One group shares; facilitator reveals the hidden tactic. ● Repeat with 8 scenarios. ● Final reflection: <i>Which tactic affects you most? What can you do to protect your wellbeing?</i>
Assessment	Self-Assessment Checklist (Yes / Partially / No) ● Awareness & Identification - <i>I recognised manipulation tactics in different scenarios.</i> - <i>I identified emotional triggers (comparison, fear, guilt, belonging).</i> - <i>I connected scenarios to mental health risks.</i> ● Critical Reasoning - <i>I justified my choices with clear reasoning.</i> - <i>I reflected on how algorithms and influencers shape behaviour.</i> ● Digital Responsibility - <i>I proposed healthier alternatives or coping strategies.</i> - <i>I demonstrated awareness of my own digital habits.</i>

MODULE 7 – MULTIMODAL INTEGRATION IN YOUTH WORK

Equip for assessment and evaluation, addressing importance, tool creation and critical evaluation.

GENERAL GOAL	This module supports youth workers and young people in integrating multimodal literacies into meaningful learning processes by focusing on <i>how</i> multimodal work is assessed, evaluated and reflected upon in non-formal education settings. Rather than treating evaluation as a “final score”, the module reframes assessment as a learning, empowerment and reflection tool that values creativity, inclusion, emotional expression and critical thinking.
LEARNING OUTCOMES	By the end of this module, participants will be able to: ● Understand why assessment and evaluation are essential in multimodal youth work. ● Distinguish between traditional assessment and reflective, non-formal evaluation. ● Identify key criteria for evaluating multimodal outputs (visual, audio, movement, digital, textual). ● Co-create simple, youth-friendly evaluation tools (rubrics, reflection cards, peer-feedback tools). ● Apply critical evaluation to multimodal products, processes and messages. ● Reflect on learning, participation, inclusion and impact in youth activities.
TARGET GROUP	Young people aged 16–30 from diverse backgrounds, including those with fewer opportunities. Secondary audience: youth workers and educators, youth organisations and NGOs, policymakers and key stakeholders.
DURATION	2 hours
KEY CONCEPTS	Multimodal integration Non-formal assessment Process-oriented evaluation Peer and self-assessment Reflective practice Learning evidence Critical evaluation
EVALUATION	● Observation of participation and collaboration ● Quality and clarity of created evaluation tools ● Self-reflection responses ● Peer-feedback engagement

REFERENCES	The module draws on European and international frameworks on non-formal learning, digital competence, media literacy, creative thinking, and youth work quality, including resources from the Council of Europe, the European Commission, UNESCO, OECD, Erasmus+ Programme Guide, and SALTO-Youth. Council of Europe – Youth Work & Reflection Tools Youth Work Portfolio / Reflective Practice https://www.coe.int/en/web/youth/youth-work https://www.coe.int/en/web/youth-portfolio European Commission – DigComp 2.2 Digital Competence Framework for Citizens https://joint-research-centre.ec.europa.eu/digcomp_en https://publications.jrc.ec.europa.eu/repository/handle/JRC128415 UNESCO – Media and Information Literacy (MIL) https://www.unesco.org/en/media-information-literacy https://unesdoc.unesco.org/ark:/48223/pf0000370488 OECD – Creative Thinking in Education Assessing Creative and Multimodal Learning https://www.oecd.org/education/innovation/creative-thinking/ https://www.oecd.org/education/ceri/assessing-creative-thinking-2019.pdf Erasmus+ Programme Guide Non-Formal Learning & Youth Work Principles https://erasmus-plus.ec.europa.eu/programme-guide https://erasmus-plus.ec.europa.eu/programme-guide/part-b/key-action-2 SALTO-Youth – Non-Formal Learning & Evaluation https://www.salto-youth.net/tools/toolbox/ https://www.salto-youth.net/rc/training-and-cooperation/tc-nfe/
-------------------	---

We bring it to life	
Activity 1	
Activity Title	From Creation to Meaning: What Are We Really Assessing?
Short Description	Participants explore <i>what</i> should be assessed in multimodal youth work: the final product, the process, the skills developed, the emotions expressed, or the social impact. The activity builds a shared understanding of evaluation criteria beyond “good/bad” or “like/dislike”.
Material and apps	● Flipchart or digital board ● Sticky notes or digital comments

Duration	35 minutes
Instructions	1. Form small groups Divide participants into groups of 3–5 people. Each group works together throughout the activity. 2. Select a multimodal activity Ask each group to choose one multimodal activity, either: • from previous modules of the Multi Minds Literacy Toolbox (e.g. meme creation, short video, podcast, movement-based storytelling, comic), or • a familiar youth activity they already use in their practice. The facilitator may provide 2–3 example activities on a slide or board to support groups who struggle to choose. 3. Clarify the focus Explain clearly to participants: - “You are not evaluating whether the activity is ‘good’ or ‘bad’. You are identifying what kind of learning and development this activity makes visible.” 4. Guided group discussion Each group discusses the selected activity using the following exact questions (displayed or printed): A. Skills • What skills do young people practice during this activity? (e.g. communication, creativity, collaboration, digital skills) B. Process • What happens <i>during</i> the activity that shows learning? (e.g. discussion, experimentation, problem-solving, emotional expression) C. Meaning & Expression • What ideas, emotions, or messages are young people trying to express? D. Participation • How does this activity allow different young people to participate or feel included? 5. Categorise learning evidence Give each group four category headings (on flipchart paper or digitally): • Skills • Expression & Emotion • Critical Thinking • Participation & Collaboration

	Groups write at least one example under each category, based on their discussion. 6. Visualise the results Groups post their completed categories on the wall or shared digital board, so all participants can see them. 7. Plenary debrief The facilitator leads a short discussion using prompts such as: • Which categories were easiest to fill? Which were harder? • Did different groups focus on different aspects of learning? • What kinds of learning would be <i>missed</i> if we only assessed the final product? 8. Key takeaway (facilitator summary) Close the activity by reinforcing: - “In multimodal youth work, learning is not only what young people produce —it is what they experience, express, negotiate and reflect on during the process.”
Assessment	Assessment is conducted through structured observation and analysis of group outputs, focusing on the identification and articulation of learning evidence in multimodal youth work. The facilitator assesses whether participants: 1. Identify multiple learning dimensions ✓ The group lists at least one concrete example under each of the four categories: • Skills • Expression & Emotion • Critical Thinking • Participation & Collaboration Evidence: completed category sheets or digital boards. 2. Move beyond product-based evaluation ✓ Group descriptions refer to processes (e.g. discussion, decision-making, experimentation, emotional engagement) and not only to the final multimodal product. Evidence: use of verbs such as <i>discuss, negotiate, choose, reflect, experiment, collaborate</i> in group notes or oral explanations. 3. Use concrete, activity-linked examples ✓ Examples are clearly linked to the chosen multimodal activity (e.g. meme creation, video storytelling, movement-based expression) rather than abstract statements. Evidence: explicit references such as “<i>during the meme remix stage...</i>”, “<i>when recording the podcast...</i>”.

	4. Demonstrate understanding of inclusive participation ✓ The group identifies how different participants can engage in the activity (e.g. verbal, visual, physical, emotional contributions). Evidence: references to accessibility, choice of roles, different strengths, or reduced language barriers. 5. Apply evaluation language appropriately ✓ Learning is described using non-judgmental, formative language, avoiding terms such as <i>good/bad</i>, <i>weak/strong</i>, and instead using <i>development</i>, <i>expression</i>, <i>engagement</i>, <i>improvement</i>. Evidence: wording used in written notes and oral sharing. 6. Participate actively and collaboratively ✓ All group members contribute at least one idea during discussion or categorisation. Evidence: facilitator observation of balanced participation and turn-taking.
--	---

We bring it to life	
Activity 2	
Activity Title	Build Your Own Multimodal Evaluation Tool
Short Description	Participants co-create a simple, youth-friendly evaluation tool that can be realistically used in youth work settings. The emphasis is on clarity, accessibility and empowerment rather than complexity.
Material and apps	● Evaluation tool templates (paper or digital) ● Examples: reflection cards, emoji scales, peer-feedback sheets ● Optional: <i>Canva</i> / <i>Google Docs</i>
Duration	45 minutes
Instructions	1. Remain in the same groups Participants continue working in the same groups of 3–5 formed in Activity 1. 2. Select one concrete multimodal activity Each group chooses one specific activity to work with. This must be clearly defined, for example: ● creating a meme on social inclusion ● producing a 60-second video on mental health ● performing a movement-based story ● designing a short comic The facilitator checks that each group has selected one clearly described activity, not a general theme.

3. Clarify the purpose of the tool

The facilitator states explicitly:

"You are designing an evaluation tool that young people themselves could realistically use.

It should help them reflect on learning, not feel judged or graded."

4. Define the evaluation focus

Groups decide what exactly they want to evaluate, choosing 2–3 focus areas from the list below:

- expression of ideas or emotions
- creativity and originality
- collaboration and participation
- critical thinking or message clarity
- engagement in the process

Groups write their chosen focus areas at the top of their template.

4a: Review Sample Evaluation Tool (Facilitator presents example)

Sample Evaluation Tool: "60-Second Video on Mental Health"

Activity: Creating a short video sharing a personal mental health message

Evaluation Focus Areas: Expression of ideas • Collaboration • Message clarity

Part A – Self-Assessment

Circle one for each statement:

Statement

 Not
really

 A bit

 Yes

I was able to express my idea
clearly in the video

✓

Our group worked together and
listened to each other

Our message was easy to
understand

✓

Part B – Self-Reflection

One thing I learned during this activity was: *"I learned that showing vulnerability on camera is harder than I thought, but my group made me feel safe."*

One thing I would like to try differently next time is: *"Next time I want to plan the shots better before we start filming."*

Part C – Peer Feedback

One thing I appreciated in another group's video was: *"The group that used music in the background - it really added emotion to their message."*

Optional – How did this activity make you feel?

☐ Confident ☒ Curious ☐ Calm ☒ Motivated ☐ Confused ☐ Heard

Step 4b: Discuss the sample (3 minutes)

The facilitator asks:

- "What do you notice about the language used in this tool?"
- "How does this tool balance structure with personal reflection?"
- "Could a young person with limited writing skills use this? Why or why not?"

Now you're ready to create your own!

5. Create evaluation criteria

For each focus area, groups write one clear criterion, phrased in simple, youth-friendly language.

Example:

- *I was able to express my idea clearly.*
- *Our group worked together and listened to each other.*

Each tool must include 3–5 criteria in total.

6. Choose a response format

Groups decide how participants will respond to each criterion. Options include:

- emoji scale (😞 😐 😊 😍)
- Yes / A bit / Not yet
- 1–5 scale with simple labels
- colour coding

The same format should be used consistently throughout the tool.

7. Add a self-reflection question

Each group adds at least one open reflection prompt, such as:

- *One thing I learned during this activity was...*
- *Something I would like to try differently next time is...*

8. Add a peer-feedback element

Groups include one short peer-feedback prompt, for example:

- One thing I appreciated in my partner's work was...
- A strength I noticed in another group was...

9. Check for inclusivity and clarity

Before finalising, groups review their tool and ask:

- *Is the language simple and understandable?*
- *Could someone with limited language skills use this?*

	- Does it avoid judgement or comparison? Groups make final adjustments if needed. 10. Prepare for sharing Each group prepares a 1-minute explanation of: - the activity the tool is designed for - what the tool helps evaluate - why they chose this format
Assessment	Multimodal Activity Reflection Tool Activity title: Type of activity: ☐ Visual ☐ Audio ☐ Movement ☐ Digital ☐ Mixed / Multimodal Part A – Self-Assessment <i>(Circle or select one option for each statement)</i> Response scale: Not yet A bit Yes Very much - I was able to express my ideas or feelings during this activity. - I understood the message or purpose of the activity. - I felt involved and included in the activity. - I worked together with others and listened to their ideas. Part B – Self-Reflection <i>(Answer in one or two sentences)</i> - One thing I learned or realised during this activity was: - One thing I would like to try or improve next time is: Part C – Peer Feedback <i>(Optional – choose one)</i> - One thing I appreciated in someone else’s contribution was: OR - A strength I noticed in another group or participant was: Optional – How did this activity make you feel? <i>(Circle or mark all that apply)</i> Confident Curious Calm Motivated Confused Heard

We bring it to life	
Activity 3	
Activity Title	Critical Reflection Lab: Does This Work?
Short Description	Participants test the evaluation tools created in Activity 2 by applying them to a concrete multimodal example. They then critically reflect on both the multimodal output and the evaluation tool itself, identifying strengths, limitations and areas for improvement. The activity strengthens critical thinking, evaluation literacy and reflective practice in youth work.
Material and apps	● One multimodal example per group (real or fictional): meme, short video, comic, podcast clip, movement-based scenario, or social media post. ● The evaluation tool created in Activity 2. ● Pens or digital access (<i>Google Docs / Canva / Padlet</i>)
Duration	30 minutes
Instructions	1. Remain in the same groups Participants continue working in their Activity 2 groups. 2. Select a multimodal example Each group chooses one multimodal output to evaluate. This can be: ● a sample provided by the facilitator, or ● a fictional or remembered example from previous activities, or ● a real example commonly produced by young people (e.g. a meme or short video idea). The facilitator ensures the example is clearly described and understood by all group members. 3. Clarify the task The facilitator explains: - <i>You will now use your evaluation tool exactly as a group of young people would use it.</i> - <i>The goal is to test whether the tool supports reflection and understanding.</i> 4. Apply the evaluation tool Each group completes Part A (self-assessment) and Part B (reflection) of their tool as if they were participants in the activity. Group members discuss and agree on responses. 5. Record observations While completing the tool, groups note: ● which questions were easy to answer ● which questions caused confusion

	• whether any important learning aspect was missing Notes are written directly on the tool or on a separate sheet. 6. Evaluate the evaluation tool After completing the tool, groups discuss the following exact questions: - What did this tool help us notice about learning? - What aspects of the activity were <i>not</i> captured by the tool? - Did any question feel unclear, repetitive, or unnecessary? - Did the tool encourage reflection, or did it feel like judgement? 7. Propose one concrete improvement Each group agrees on one specific improvement, such as: • rewording a criterion • adding a reflection question • removing an item • changing the response scale The improvement is written clearly. 8. Group sharing (brief) Each group shares: • one strength of their evaluation tool • one proposed improvement Sharing is limited to 1 minute per group. 9. Facilitator synthesis The facilitator highlights common patterns and reinforces: - <i>A good evaluation tool is not perfect — it is flexible, reflective and open to revision.</i>
Assessment	Assessment is carried out using direct observation and review of group outputs during the activity. The facilitator checks whether each group has completed the following: A. Application of the Evaluation Tool ☐ The group selected one clearly defined multimodal example to evaluate ☐ All sections of the evaluation tool were completed (self-assessment + reflection) ☐ Responses were written using first-person language (“I...”, “we...”) Evidence: completed evaluation tool B. Identification of Tool Strengths ☐ The group identified at least one specific element of the tool that worked well ☐ The strength was linked to a concrete feature (e.g. wording, scale, reflection question)

	Evidence: written note or oral statement (e.g. “The emoji scale made it easy to respond”) C. Identification of Tool Limitations ☐ The group identified at least one clear limitation or gap ☐ The limitation referred to a specific question, criterion, or format, not a general opinion Evidence: written note or oral statement (e.g. “This question was unclear”) D. Proposal of an Improvement ☐ The group proposed one concrete change to the tool ☐ The change was clearly described (reword, add, remove, change scale) ☐ The group explained why this change improves reflection or usability Evidence: written revision or verbal explanation E. Use of Evaluation Language ☐ The group avoided judgemental terms (good/bad, weak/strong) ☐ The group used functional language (clear, confusing, helpful, missing) Evidence: facilitator observation F. Group Collaboration ☐ More than one group member contributed to the discussion ☐ Decisions were made collectively (no single-person dominance) Evidence: facilitator observation Assessment Completion Rule Activity 3 is considered successfully completed when: • all items in Sections A–D are checked, and • at least one item in Sections E and F is observed. <u>INCLUSION CONSIDERATIONS</u> This module is designed to be accessible to diverse participants. Consider these adaptations for mixed-ability groups: For participants with limited literacy: - Use visual evaluation tools (emoji scales, colour coding, icons) - Allow verbal responses instead of written reflections - Provide pre-written sentence starters for reflection questions For participants with limited prior educational experience: - Show completed sample tools before asking groups to create their own - Break Activity 2 into smaller steps with check-ins - Use familiar youth activities (TikTok, gaming, sports) as examples For neurodiverse participants:
--	---

	- Provide clear time markers for each activity phase - Use visual timers for group work - Offer alternative quiet spaces for individual reflection For multilingual groups: - Allow evaluation tools to be created in any language - Pair bilingual participants when possible - Use more visuals and fewer text-heavy criteria For participants with limited digital access: - All activities can be done with paper and pens only - Provide printed templates if groups cannot access digital tools - Use drawn/sketched visuals instead of digital design General principle: The goal is reflective practice, not perfect documentation. Prioritize thinking over writing.
--	---

Training materials / resources

Module 1.

- Visual Icons and Symbols. The Noun Project <https://thenounproject.com/>
- Flaticon <https://www.flaticon.com/>
- OpenMoji (free open-source emoji and icons) <https://openmoji.org/>
- Simple Visual Creation Tools. Canva <https://www.canva.com/>
- Photopea (free online Photoshop-style editor). <https://www.photopea.com/>
- Piktochart (infographics and posters). <https://piktochart.com/>
- Crello (design tool similar to Canva). <https://crello.com/>
- Image Analysis and Visual Thinking. Visual Thinking Strategies (VTS). <https://vtshome.org/what-is-vts/>
- Harvard Project Zero – Thinking Routines. <https://www.pz.harvard.edu/thinking-routines>
- Tate Museum – Visual Literacy Activities. <https://www.tate.org.uk/teach/teaching-resources>
- Getty Museum – Art and Image Analysis Guides. <https://www.getty.edu/education/teachers/>
- Youth-Friendly Creative Tools. Pixlr (easy online editor). <https://pixlr.com/>
- Autodraw (AI-assisted drawing tool). <https://www.autodraw.com/>
- Storyboard That (storytelling with icons). <https://www.storyboardthat.com/>

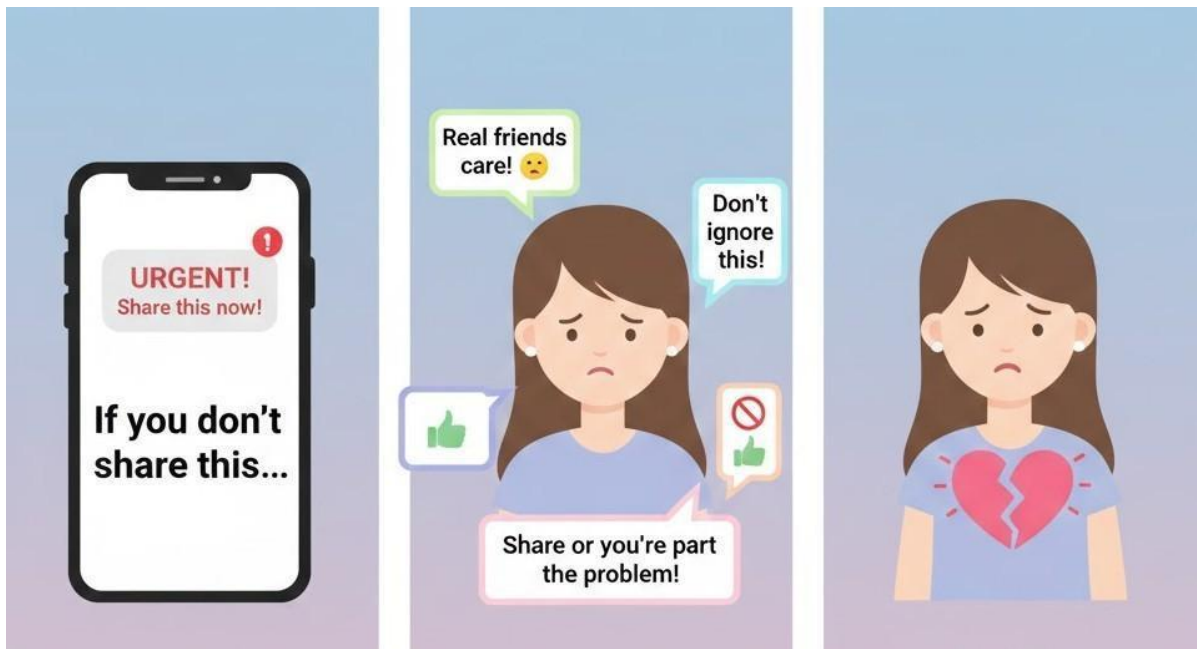
Module 3.

- Purdue Online Writing Lab (OWL). Credibility: https://owl.purdue.edu/owl/research_and_citation/conducting_research/evaluating_sources_of_information/index.html
- Center for News Literacy. Core Concepts: <https://newsliteracy.info/>
- The 5 W's Method - Explained. (Who, What, When, Where, Why): <https://www.youtube.com/watch?v=3mMiwPdgvI>
- Hemingway Editor: <https://hemingwayapp.com/>
- 50 Creative One-sentence Writing Prompts That Will Make You Want To Write: <https://storywritingacademy.com/one-sentence-writing-prompts/>

Module 6

Module 6. Extra materials. Activity 3. Warm-up activity.

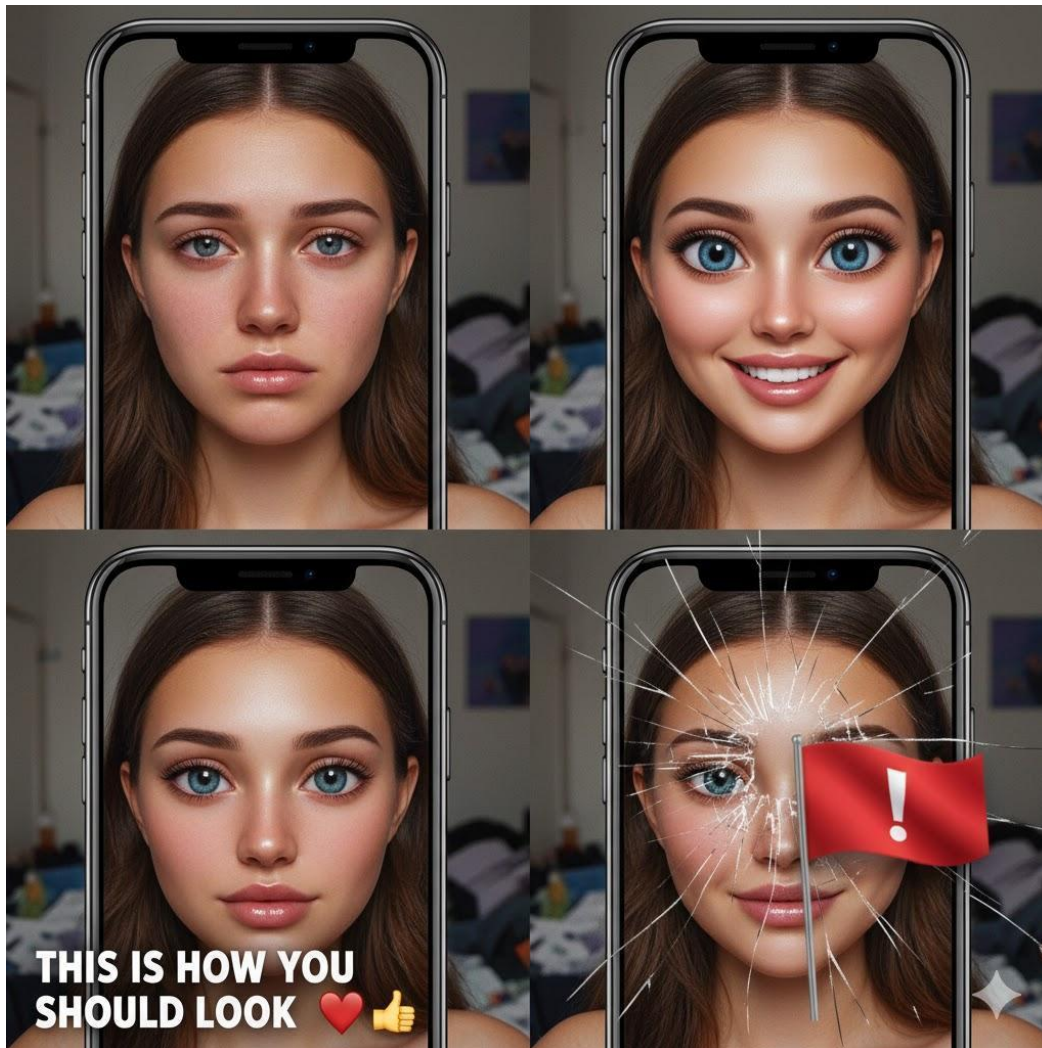
Scenario 1



Scenario 2



Scenario 3



Module 6. Extra materials. Activity 3. Scenario Cards to Print ([Canva link](#))



Card 1 — The Endless Scroll

Situation:

You open TikTok for "just 5 minutes" and suddenly 40 minutes have passed. The content becomes increasingly intense and personalised.

Hidden Tactic:  **Personalised Algorithm Loop**

 **Explanation for the Facilitator:**

Algorithms maximise screen time by showing emotionally engaging content. This loop generates dependence and reduces personal control.

Card 2 — The Perfect Life Trap

Situation:

You see a peer posting gym selfies, travel photos, and motivational quotes. You feel like you are falling behind.

Hidden Tactic: 🔍 Comparison Pressure + Curated Identity



📄 Explanation for the Facilitator:

Social media shows edited lives. This can lead to frustration, low self-esteem, and a distorted perception of reality.

Card 3 — The Urgent Challenge

Situation:

A viral challenge says: "Only mentally strong people can do this 7-day detox." Your friends are doing it.

Hidden Tactic: 🔍 Emotional Provocation + Social Pressure

📄 Explanation for the Facilitator:

Challenges use the fear of missing out (FOMO) or of not being "strong" enough to generate participation. It can affect health and well-being.



Card 4 — The Influencer Confession



Situation:

A favourite influencer posts a video crying, saying they feel "betrayed" by followers who don't buy their product.

Hidden Tactic: 🔍 Parasocial Manipulation + Guilt-Tripping

📄 Explanation for the Facilitator:

Influencers can use emotional bonds to pressure their audience. This creates dependence and unjustified guilt.



Card 5 — The Fear Loop

Situation:

Your feed shows videos about "hidden dangers" in everyday objects. You feel uneasy.

Hidden Tactic: 🔍 Fear Optimisation + Emotional Virality

📄 Explanation for the Facilitator:

Fear drives clicks. Exaggerated content can cause anxiety and misinformation.

Card 6 — The Filter Shock

Situation:

You try a beauty filter and barely recognise yourself. You wonder if you should look more like that.

Hidden Tactic: 🔍 Image Distortion + Aesthetic Norms



Explanation for the Facilitator:

Filters impose unreachable ideals. They can affect mental health and body perception.



Card 7 — The Secret Knowledge Hook

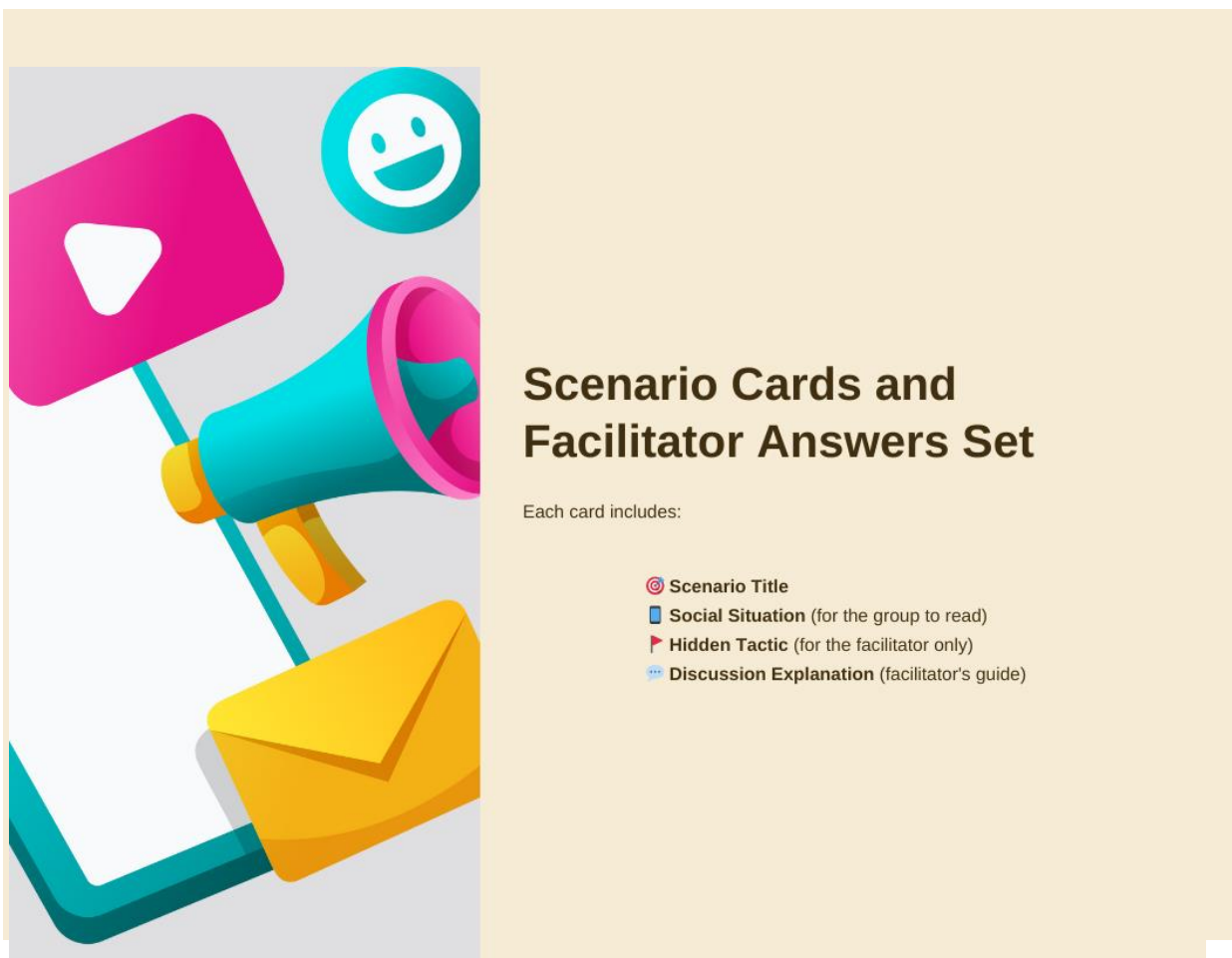
Situation:

A creator says: "Something big is coming soon. I can't say more here — follow me to find out."

Hidden Tactic: 🔍 Curiosity Trap + Exclusivity

Explanation for the Facilitator:

These strategies create dependence and FOMO (Fear of Missing Out). They are retention tactics.



Module /

REFERENCES & FURTHER READING

Essential reading:

- Council of Europe – Youth Work Portfolio

<https://www.coe.int/en/web/youth-portfolio>

→ Practical reflection tools for youth workers

- European Commission – DigComp 2.2

https://joint-research-centre.ec.europa.eu/digcomp_en

→ Digital competence framework (see evaluation dimensions)

For theoretical grounding:

- UNESCO – Media and Information Literacy (MIL)

<https://www.unesco.org/en/media-information-literacy>

→ Broader literacy framework context

- OECD – Creative Thinking in Education

<https://www.oecd.org/education/innovation/creative-thinking/>

→ Assessing creativity (relevant for multimodal outputs)

For practical tools:

- Erasmus+ Programme Guide – Non-Formal Learning

<https://erasmus-plus.ec.europa.eu/programme-guide>

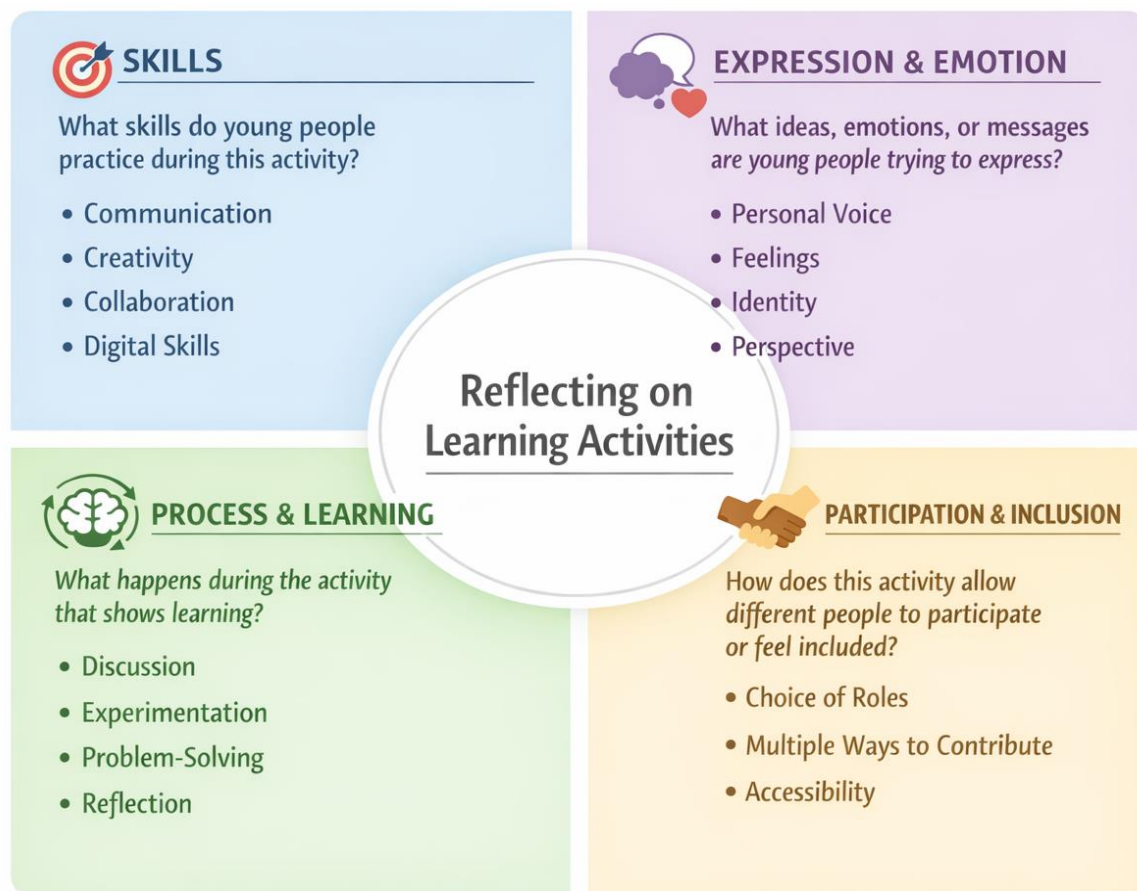
→ Official EU guidance on youth work quality

- SALTO-Youth – Evaluation Tools

<https://www.salto-youth.net/tools/toolbox/>

→ Downloadable evaluation resources for youth work

Activity 1



Activity 2

Multimodal Activity Reflection Tool

Activity title:

Type of activity:

☐ Visual ☐ Audio ☐ Movement ☐ Digital ☐ Mixed / Multimodal

Part A – Self-Assessment

(Circle or select one option for each statement)

Response scale:

😞 Not yet 😐 A bit 😊 Yes 😄 Very much

- I was able to express my ideas or feelings during this activity.

😞 😐 😊 😄

- I understood the message or purpose of the activity.

😞 😐 😊 😄

- I felt involved and included in the activity.

😞 😐 😊 😄

- I worked together with others and listened to their ideas.

😞 😐 😊 😄

Part B – Self-Reflection

(Answer in one or two sentences)

- One thing I learned or realised during this activity was:

.....

- One thing I would like to try or improve next time is:

.....

Part C – Peer Feedback

(Optional – choose one)

- One thing I appreciated in someone else's contribution was:

.....

OR

- A strength I noticed in another group or participant was:

.....

Optional – How did this activity make you feel?

(Circle or mark all that apply)

😊 Confident 😐 Curious 😊 Calm 🔥 Motivated 😞 Confused 💬

Heard