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SOCIO-CULTURAL ANIMATION AND MEDIA EDUCATION IN THE FACE OF DIGITAL INFORMATION MISUSE*

Introduction: One of the greatest threats in the data-driven technological world is information misuse. In the present, dynamic situation, researchers should seek to establish the scope of misuse, while educators must find new, effective ways of educating people of all ages about the issue. Due to its specific methodology, socio-cultural animation can be a useful approach to supporting media literacy among individuals and different types of social groups.

Research Aim: This paper aims to demonstrate that the educational dimension of the animator's work should also include media education with a focus on digital information misuse. For this purpose, it presents the origins and main features of socio-cultural animation, the types of information misuse in the digital world and the assumptions of modern media education, and discusses why socio-cultural animation should, in conjunction with media education, prevent information misuse and mitigate its consequences.

Evidence-based Facts: The literature review demonstrates that socio-cultural animation and media education have convergent underlying goals and values in the area of strengthening democratic processes in contemporary societies.

Summary: Socio-cultural animation and media education share common goals and values. Due to its specific methodology, animation is an effective way of educating very different social groups. Knowledge of media education must be included in the animators' training process. Animation methodology can be used to create innovative methods of media education in the local community and cultural institutions.

Keywords: socio-cultural animation, media education, digital information misuse, digital data misuse, misinformation, algorithmization.

INTRODUCTION

Digital data is now shared by millions of users. The dynamic development of the digital media market causes increasing consumption of information. The obvious threat to the public interest is that public opinion may be manipulated through information that is false or inexact. Misinformation and fake news generate skepticism and mistrust, weakening the democratic processes of political participation. When using technological tools, people reveal information about themselves either actively or passively by leaving digital traces. As a result, there is growing concern about people's privacy in the digital environment. Further concerns are related to collection of data by corporations and institutions. Information about one's activity can be used in various analytics in profit-making business approaches by those corporations and institutions. Users can be exposed to misuse or mishandling of sensitive data, or to behavioral targeting. In these circumstances, researchers and educators are obligated to search for new, effective methods of media education. Due to its specific methodology, socio-cultural animation can be a useful approach to supporting media literacy among individuals and different types of social groups.

RESEARCH AIM AND QUESTION

This paper aims to demonstrate that the educational dimension of the animator's work should also include media education with a focus on digital information misuse. For this purpose, it presents the origins and main features of socio-cultural animation, the types of information misuse in the digital world and the assumptions of modern media education, and discusses why socio-cultural animation should, in conjunction with media education, prevent information misuse and mitigate its consequences.

EVIDENCE-BASED REVIEW. ORIGINS AND ESSENTIAL FEATURES OF SOCIO-CULTURAL ANIMATION

Socio-cultural animation appeared in France in the 1940s as a concept for community development. It was a response to the problem of the "culture gap which, apart from its offense to our ideals of social justice, vitiates the work of economic, political and educational policies designed to bring to our societies a greater measure of true democracy, compassion and equality of opportunity" (*Socio-Cultural Animation*, 1978, p. 15). Currently, animation activities can be defined as "a set of actions delivered by individuals, groups or institutions in a community, and in a specific territory with the aim of promoting, among its members, an attitude of active par-

ticipation in the process of their own social and cultural development" (Ćwikła et al., 2020, p. 2). Socio-cultural animation spread in Europe in the 1970s (Foth, 2006). Various approaches to animation have emerged in Belgium, Canada, England, the United States of America, Germany, Austria, Poland, and Italy (Nycz, 2018).

The Polish concept of socio-cultural animation began to crystallize at the turn of the 1980s and 1990s under the influence of two pedagogical monographs by Żebrowski (1987) and Kopczyńska (1993) describing the French idea of animation (Kubinowski, 2016). Interest in this subject coincided with the breakthrough of Poland's post-1989 transformation, resulting in the spontaneous and systemic dissemination of the idea of animation in formal and informal cultural institutions and in universities (Kubinowski, 2015). In Polish literature, at least three theoretical approaches to socio-cultural animation can be distinguished: cultural studies-based, anthropological and pedagogical (Kubinowski and Lewartowicz, 2018). In Poland, animation is broadly defined as "a process of a diverse nature, the essence of which is to revive and stimulate the activity of individuals and communities to a spontaneous and creative participation in the process of acquisition and creation of culture, depending on the values accepted and professed by the individual or the community" (Gajda, 2001, p. 12).

In Italy, socio-cultural animation developed mainly in the 1960s and 1970s within a relationship between school and theater. Teachers and artists tried to find new ways of communicating with students, a kind of new language, an alternative to elite culture that would stimulate creative activity (Jedlewska, 2001). In official Italian school terminology, the term "animation" appeared in 1975. Animation was defined as a group of "additional activities" supplementing traditional subjects that should be animated (directed) by an animator with a special psychological, pedagogical and methodological background (Jedlewska, 2001). There are currently five main theoretical approaches in Italian animation. They relate to theater, local volunteering, animation as an educational theory, leisure time animation (recreation), and social assistance (De Marco, 2009–2010).

Socio-cultural animation draws on the theoretical assumptions of personalism, humanistic psychology, pedagogy of culture, social pedagogy, active and non-directive pedagogy (Schindler, 2004), small group sociology (Jedlewska, 2001) and postmodernism (Kubinowski and Lewartowicz, 2018). It assumes a broad sociological and anthropological definition of culture (Jedlewska, 2001). The main goals of socio-cultural animation are: to change the attitudes of individuals, revive their sensitivity and curiosity, and help them to rediscover the meaning of life. Therefore, animation activities aim to form an active, conscious, free, educated, empathetic human who is responsible for his/her own well-being and that of society (Nycz, 2013); a human living in a democratic and pluralist society based on the rule of law (Schindler, 2004). Animation activities are rooted in several constitutive values. Schindler (2004) mentions freedom as the most important value: this

includes individual freedom and social freedom. Furthermore, the ethics of animation include authenticity (understood as loyalty to oneself), autonomy, creativity, pluralism of cultures, social dialogue, participation, responsibility, solidarity, and self-governance (Schindler, 2004). According to its ethics, animation fulfills several functions: adaptive, communicative, participatory, integrative, and educational (Nycz, 2013). These individual functions cannot be considered separately from each other. Humanistic and democratic values allow animators to interpret socio-cultural animation not only as a method of cultural education and activation of local communities, but also as a method of preventing social inequalities and counteracting exclusion and marginalization (Lewartowicz, 2018). The beginnings of the inclusive approach to socio-cultural animation date back to the 1970s. The postulate of inclusiveness was most clearly outlined in the Italian animation model. The work of Guliano Scabia, an actor and director at the Teatro Stabile in Turin, is noteworthy for this. Scabia was the founder of theater laboratories in one of the poorest neighborhoods of Turin. Animation activities in the suburbs were intended to prevent cultural exclusion of the district's inhabitants. The theatrical forms used gave inhabitants an opportunity to illustrate and present their everyday problems. The Italian experiences, thus, initiated a trend of thinking about animation as a method of counteracting marginalization and exclusion from culture (Lewartowicz, 2018).

Animation activities are initiated by animators. The Polish approach assumes that "socio-cultural animator" is more of a social role than a profession (Olbrycht, 2001). Animators can have very different professions and functions. The animator's role is far from managing, directing, instructing, teaching, instrumentally influencing or indoctrinating (Kubinowski and Lewartowicz, 2018). Dyczewski (1993) proposed the following definition of an animator:

> a culture animator is someone who supplements the knowledge and life experiences of people with whom he/she interacts, stimulates their interests, shows new ideas and models of life, and conducts a dialogue on the possibilities of rational satisfaction of revealed and still hidden cultural needs […]. He clearly sees a new and better life, loves these visions, but loves people even more. He accepts them as they are in the hope that they can be better […]. The value of his actions is manifested not so much in what he himself devises and does, but in what he can bring out of the people he works with. (p. 209)

The animator's work is to consciously participate in the functioning of the local socio-cultural context in order to introduce constructive changes in the sphere of attitudes, values, and lifestyles of individuals, groups, and communities. Jedlewska (2009) points out that an animator should be the "good spirit" of local culture, the "engine" of social and cultural life, and the "soul" of socio-cultural and educational institutions and organizations. It may be assumed that a culture animator

works in three dimensions: the educational (supporting personal development), the social (supporting the group and the community in increasing their activity), and the cultural (fostering creativity through diverse expression) (Kalcheva, 2016). According to Kubinowski (2016), all animation projects have a "humanistic methodology" (making use of non-directive, subjective, individualized techniques only). All actions have to be adapted to the social or individual context. Schematic, mechanistic, standardized, and normalized solutions are not allowed. Methods in animations should be flexible, empathetic, creative, and adequate.

INFORMATION AND DATA MISUSE IN THE DIGITAL WORLD

Digital data is now shared by millions of people. Social media users state their points of view online without hesitation; they also easily ignore points of view that do not fit in with those of their online network (Soussan and Trovati, 2022). Corporations like Alphabet (Google), Amazon, Apple, Meta (Facebook), and Microsoft collect data and use digital media platforms to spread information about the goods and services they offer. The collected data can be used in various analytics in profit-making business approaches. A new problem has emerged with respect to the use of social networks for propaganda and false campaigns (Soussan and Trovati, 2022). Bot accounts and remote users can introduce misinformation on social media, cause fads, and instantly propagate messages more quickly and less expensively than via any other channel in the past (Soussan and Trovati, 2021). During online activities, people reveal information about themselves either actively, or passively by leaving digital traces. As a result, there is growing concern about people's privacy in the digital environment, covering issues like online stranger danger, misuse or mishandling of sensitive data by firms and institutions, and monetizing of personal data for profiling or behavioral targeting (Sun et al., 2021). This clearly shows that in a digital society technology is not neutral (Pira, 2018).

> Media convergence and deep mediatization have transformed the existing media ecosystem into one in which mass media has ceased to play a hegemonic role, allowing digital media to become the center of people's communicative lives. Technology is constantly transforming social and information systems. The emergence of the internet and social media have changed the way people consume and produce content, and communicate with one another. Furthermore, in our current age, due to user-generated digital metadata as well as machine learning algorithms, access to information is selectively filtered. Results obtained by searching a specific topic are not accidental but instead depend on intricately crafted categories of algorithms and actions taken by users, which is then recycled into "the Big Data »fuel« that platforms run on" […]. The experience of choice builds upon the actions of many other platform users, which backwardly structure the information architecture […]. (Ptaszek, 2020, pp. 235–236).

Data can be quantitatively analyzed to reveal models, trends, and relationships, especially regarding human behavior and interactions. Thus, Big Data – understood as an "Information asset characterized by such a High Volume, Velocity and Variety to require specific Technology and Analytical Methods for its transformation into Value" (De Mauro et al., 2016, p. 131) – is becoming an increasingly powerful tool that will permit companies and institutions to design people's future behavior (Ptaszek, 2019). The manipulation of public opinion through social platforms is now an obvious threat to the quality of public life. Bradshaw and Howard (2018) indicated that in 30 of the 48 countries surveyed, government agencies and political parties were exploiting social platforms to modify the information environment, spread misinformation and fake news, and promote skepticism and mistrust with the aim of polarizing vote formation processes, fueling populist tendencies and weakening democratic processes of political participation. The profound digital transformation of society, in which a progressive weakening of institutions, public opinion, and political parties occurs, and which is dominated by distrust, is a great threat to democracy and societies (Pira, 2019). This makes it evident that disintermediation without tools and skills of interpretation makes individuals believe that simplicity and freedom of use are transformed into axioms of truth, where the whole process of identity building and knowledge formation is centered on the I-user. The reality shows that large publishing groups take full advantage of the constantly evolving applications developed by the owners of the platforms to convey the news, building agenda-setting increasingly in line with the tastes of users, which has contributed at least in part to the massive proliferation of fake news and misinformation. As a consequence, we are all exposed to this type of communication, insiders, and public opinion because fake news displays some features that make them a very powerful tool. In particular, they show some characteristics (Figure 1).

The risk of data and information misuse emerges among others in connection with the following phenomena:

– *Post-truth*. The term "post-truth" may be understood as an "epistemic climate in which falsehoods and misinformation inundate the media, public trust in traditional sources of knowledge has declined, public disagreements about established empirical findings are rampant, and opinion often takes precedence over evidence" (Chinn et al., 2021, p. 51).

– *Information overload*. May be understood as a situation that arises when there is so much relevant and potentially useful information available that it becomes an obstacle rather than a help (Mohammed et al., 2022).

– *Algorithms*. Steps or calculations executed by a computer (given a set of rules) to solve a problem or complete a task. Online, for example on social media, algorithms are used to determine what content users see (Pennycook and Rand, 2021).

– *Disinformation*. Information that is false or inexact and that was created with a deliberate intention to mislead people (*ibid.*).

– *Fake news*. News content published on the Internet that resembles real news content, but that is faked or extremely deficient (*ibid.*).

– *Hyperpartisan news*. News content that is not entirely faked, but which covers the events that took place with strongly partisan prejudice. Hyperpartisan news is typically misleading, and may be counted as a form of misinformation (*ibid.*).

– *Misinformation*. Information that is artificial, false, incorrect, or misleading. Unlike disinformation, misinformation does not necessarily need to be created with the intent to mislead. Misinformation can be accidental, but whatever intentions motivated the unknown author of a particular piece of information, it spreads on the Internet like a fake (*ibid.*).

– *Yellow journalism*. Content from newspapers, magazines or websites that is poorly researched and created to generate interest and make a sensation. The goal is to increase sales or clicks. Can be understood as the equivalent of tabloid journalism (*ibid.*).

– *Advertainment*. Form of advertising that is not apparent as such. Advertising messages are similar to entertainment genres. In this kind of situation, the so-called "framing conflict" phenomenon occurs because advertising does not include features characteristic of advertising (Ptaszek, 2015).

– *Phishing*. "The fraudulent practice of sending emails purporting to be from reputable companies, in order to induce individuals to reveal personal information, such as passwords and credit card numbers, online" (Jansson and von Solms, 2013, p. 585).

Figure 1.
The hexagon of fake news
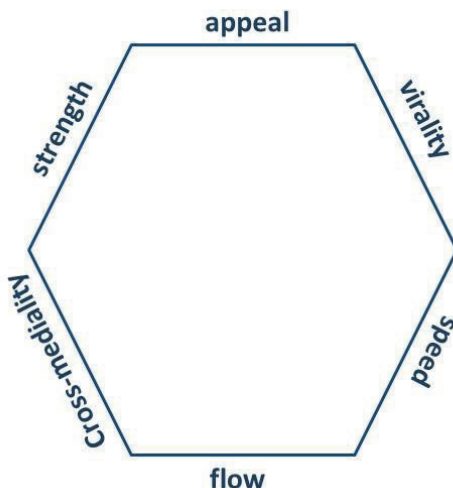
Source: (Pira and Altinier, 2018, p. 95).

Information and data sharing on the Internet can also be involved in relational and psychological issues (Tandoc Jr. et al., 2021). The following phenomena belong in this category: flaming (an Internet argument that involves sending messages with offensive content to others), cyberbullying, cyber-aggression, cyber-stalking, cyber addiction, cyber anxiety, sexting, and addiction to pornography (Włodarczyk, 2013).

MEDIA EDUCATION IN THE DIGITAL WORLD

As Ptaszek (2020) claims:

> Media education has always evolved in response to social demand through research, analysis, and practical activities (media literacy). It is often directly related to the widespread use of a particular form of media, especially types of media that are popular in a given period and that have a significant impact on recipients, culture, and society. (p. 231)

As we have seen, media education is a form of response to changes and phenomena occurring in technological and social reality. "Media education is a praxis that combines theoretical knowledge and educational practices [...]. It establishes a disciplinary convergence and uses a conceptual apparatus rooted in a variety of disciplines, drawing inspiration in particular from communication studies, sociology, psychology, cognitive science, political science and educational science" (Wuyckens et al., 2022, p. 175). Further, media literacy is "the ability of a citizen to access, analyze, and produce information for specific outcomes" (Jones-Jang et al., 2021, p. 4). The digital media market is the most dynamically developing market in the world (Ptaszek, 2019); therefore, according to Turow and Couldry (2018), the concept of media must today include not only traditional media but also the different tools of everyday life that transmit data about users to various entities. Media education has to expand "the area of its interest to a technological sphere that is largely invisible to the user. Digital data and hidden algorithms are intelligent mechanisms for managing user activity, behavior, attention, content, information, and knowledge when using media and new digital technologies" (Ptaszek, 2020, p. 236). Knowledge of these mechanisms makes it possible to defend oneself against "the monopoly power of new media corporations and the business model of these companies, whose goal is to expand profits by engaging consumers in the products they offer, controlling their activity based on the data and content they provide" (p. 236). According to Ptaszek (2020), currently media education:

> should focus, on the one hand, on the study of practices, activities, and motivations of digital media users referring to such phenomena as digital data, misinformation and

online propaganda, distribution of fake news, privacy on the Web, management of users' data, and profiling or communication with non-human subjects (bots); on the other hand, it should propose specific educational activities related to teaching media competence aimed at critical understanding of these phenomena, having an impact on the sphere of mediated communication – meaning the recognition, analysis, and evaluation of learners. (p. 237)

It is noteworthy for this that social media are the place for the democratization of the private, self-representation, self-narration, mass self-communication, where the projection that each one wants to give of himself to others is realized and also the place *par excellence* where others through their satisfaction redefine us. A sort of mass display that can lead to dangerous deviations. An example for all the challenges. This emerges from the evidence collected during the online survey: "My life in the time of COVID", conducted on a sample of 1,858 Italian adolescents in the period from April to May 2020. The use of technology now occupies an important part of teenagers' daily life, over five hours for 49% of respondents, even at the expense of other activities, such as physical activity and sport. They show a tendency to isolate themselves from the family environment. Over 60% said they experienced moments of fear and missed their friends very much. False profiles proliferate even among adolescents, demonstrating how in the liquid-modern era deception has become central in the processes of understanding reality and the distinction between true and false is no longer perceived, out of 544 who agreed to answer the question, the 69% affirmed they had it. This reveals a strong connection with the processes of disinformation. The significant number of young people with a false profile has confirmed one of the growing issues that is going across the society: the proliferation of disinformation. These increasing fluxes have allowed the emergence of deviated forms of the exercise of individual freedom that move in the opacity of anonymity (Pira, 2021) and the urgency of a strategic approach to media education.

The United Nations Educational, Scientific, and Cultural Organization, commonly known as UNESCO, has been a pioneer in expanding and developing media literacy and media education as a key issue in modern societies since 1982 (Pérez-Escoda et al., 2021). In 2011, UNESCO published the *Media and Information Literacy Curriculum for Teachers*. The publication introduced the UNESCO MIL Curriculum and Competency Framework, which combines two distinct areas – media literacy and information literacy – under one umbrella term: "media and information literacy". According to UNESCO (Wilson et al., 2011), media and information literacy includes: media literacy, information literacy, freedom of expression and information literacy, library literacy, news literacy, computer literacy, internet literacy, digital literacy, cinema literacy, games literacy, television literacy, and advertising literacy. In UNESCO's Curriculum and Competency Framework (Wilson et al., 2011), the key outcomes of media literacy are framed thus:

 – to understand the role and functions of media in democratic societies,
 – to understand the conditions under which media can fulfill their functions,
 – to critically evaluate media content in the light of media functions,
 – to engage with media for self-expression and democratic participation,
 – to review skills (including ICTs) needed to produce user-generated content.
Meanwhile, information literacy outcomes comprise the following:
 – to define and articulate information needs,
 – to locate and access information,
 – to assess information,
 – to organize information,
 – to make ethical use of information,
 – to communicate information,
 – to use ICT skills for information processing.

From UNESCO's perspective, media and information literacy enhances people's capacity to enjoy their fundamental human rights. Article 19 of the Universal Declaration of Human Rights states that "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers" (Wilson et al, 2011, p. 20).

SUMMARY. SOCIO-CULTURAL ANIMATION AND MEDIA EDUCATION AGAINST MISUSE OF INFORMATION

The three main dimensions of socio-cultural animation are: the educational (support for one's personal development), the social (support for the group and the community in increasing their activity), and the cultural (fostering creativity through diverse expression) (Kalcheva, 2016). Media literacy holds an extremely important place in each of them. On the one hand, socio-cultural animators use digital technology in their work (Ribeiro et al., 2017), and so they have to be aware of the threats and advantages linked to digital technology. On the other hand, to support people and societies in their development, animators have to teach them how to consciously participate in modern reality. Today media literacy is one of the crucial elements of people's self-awareness as humans and citizens. Socio-cultural animation is based on democracy and freedom. It strives to strengthen these values. There is no democracy in societies which lack trust in the media, government, and other citizens. Neither does it exist in societies where people are lost in a flood of information that they cannot approach critically – examining and analyzing it to understand and assess their values and assumptions, rather than simply taking propositions at face value (Wilson et al., 2011). There is no active citizenship where people cannot understand the situational contexts of media texts.

Active citizenship "is the philosophy that citizens should work towards the betterment of their community through economic participation, public and volunteer work, and other such efforts to improve life for all citizens" (p. 181). Participation is at the heart of democracy. Like freedom of expression it is a fundamental human right. "It is used to indicate not only the freedom of verbal speech but any act of seeking, receiving and imparting information. The freedom of the press is a corollary to this right and essential to the building and supporting of communities and civil society" (p. 189). Freedom of expression must be built on truth. If it is not, questions are raised about the culture we live in and create; about the shared, learned and symbolic system of values, beliefs and attitudes that shapes and influences people's perception and behavior (Wilson et al., 2011). Research indicates that the more people are instructed on how media works, the less susceptible they are to delusions of enthusiasm and superstition (Jones-Jang et al., 2021). In this way "media literacy intervention can heighten criticism by increasing knowledge about the media and the effects of the media, as well as the ability to distinguish the realism of the media representation from reality" (p. 3). Socio-cultural animation and media education share their field of research and practice, which is activity of people and companies in the digital world, and they have a similar system of values and goals. Both these approaches should seek to understand all the discussed phenomena related to digital activities, and find the best educational solutions to limit their negative consequences.

CONCLUSIONS

In a data-driven digital world, we all still need to learn more about its functioning and where it is leading us as human beings and citizens. As individuals and societies, we have to acquire the ability to read, analyze, evaluate and produce communication in a variety of media forms (Wilson et al., 2011). The purpose of this article was to show that the combination of socio-cultural animation and media education can offer a useful educational approach because of their converging goals and values. It should be concluded that the state of knowledge from media education must be included in the process of training socio-cultural animators. Furthermore, socio-cultural animation, with its original work methodology, can create innovative methods of media education for the local community and cultural institutions. This would allow media education to spread beyond the school environment. Besides offering practical media literacy skills, the goal of media education and socio-cultural animation should be to increase people's awareness of the principles of digital ethics such as transparency, beneficence, explainability, autonomy, responsibility, security, controllability, equality, accountability, privacy, fairness, non-maleficence, sustainability, trustworthiness, and justice (Becker et

al., 2022). They should also provide a grasp of digital media ethics, which deal with the distinct ethical problems, practices, and norms of digital news media. "Digital news media includes online journalism, blogging, digital photojournalism, citizen journalism, and social media. It includes questions about how professional journalism should use this »new media« to research and publish stories, as well as how to use text or images provided by citizens" (Jharotia, 2021, p. 25). We need to be aware that truth and fairness are the digital media's gold standards. Following those gold standards is in the public interest, improving general welfare and benefitting the public as a whole.

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ANIMACJA SPOŁECZNO-KULTURALNA I EDUKACJA MEDIALNA W OBLICZU NADUŻYĆ INFORMACJI CYFROWYCH

Wprowadzenie: W świecie technologii opartych na danych jednym z największych zagrożeń staje się niewłaściwe wykorzystanie informacji. W obecnej, dynamicznej sytuacji zadaniem badaczy jest ustalanie zakresu nadużyć, edukatorów zaś poszukiwanie nowych, efektywnych sposobów uświadamiania ludzi – w różnym wieku, pochodzących z różnych środowisk – o skali zjawiska i sposobach radzenia sobie z nim. Ze względu na specyficzną metodykę animacja społeczno-kulturalna może okazać się użytecznym sposobem wspierania rozwoju umiejętności korzystania z mediów przez jednostki i grupy społeczne.

Cel badań: Celem niniejszego artykułu jest teoretyczne uzasadnienie tezy mówiącej, że edukacyjny wymiar pracy animatora powinien obejmować również edukację medialną ze szczególnym uwzględnieniem problemu nadużyć w wykorzystywaniu informacji cyfrowych. W artykule przedstawiono genezę i główne cechy animacji społeczno-kulturalnej, rodzaje nadużyć informacji w świecie cyfrowym oraz założenia współczesnej edukacji medialnej, a także wyjaśniono, dlaczego animacja społeczno-kulturalna powinna, w połączeniu z edukacją medialną, zapobiegać nadużyciom informacji i ich konsekwencjom.

Stan wiedzy: Przegląd literatury przedmiotu ukazuje zbieżność wartości i celów animacji społeczno-kulturalnej i edukacji medialnej w obszarze wzmacniania procesów demokratycznych we współczesnych społeczeństwach.

Podsumowanie: Połączenie animacji społeczno-kulturalnej i edukacji medialnej może stanowić skuteczne podejście edukacyjne. W związku z tym konieczne jest uwzględnienie w procesie kształcenia animatorów społeczno-kulturalnych najnowszej wiedzy z zakresu edukacji medialnej. Metodyka animacji może zainspirować powstanie innowacyjnych strategii edukacji medialnej w społecznościach lokalnych i instytucjach kultury.

Słowa kluczowe: animacja społeczno-kulturalna, edukacja medialna, nadużycia informacji cyfrowych, nadużycia danych cyfrowych, dezinformacja, algorytmizacja.