

EDUCATIONAL PROPOSALS FOR YOUNG PEOPLE TO MANAGE THEIR IDENTITY: THE EXAMPLES OF INTERNET AND SELFIES

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English Abstract

The identity of teenagers today is partly constructed through digital platforms, which are combined individually with mobile devices. However, digital networks have specific characteristics that it is important that we understand in order to better manage our identities. In general, teenagers perceive these characteristics particular to social networks but do not always identify them clearly, or do not consider certain effects which they do not expect. To understand the specificity of digital platforms for the development of identity, the paper outlines characteristics of online identity by referring to the sociologist Jean-Paul Kaufmann. The mobile characteristic of an online identity is then questioned by looking at 'selfie-photos' produced by mobile devices as communication means within the process of identity construction. Because Média Animation is the central media literacy resource centre for schools in Belgium, the paper informs about the practical input of Média Animation for schools. The paper gives an overview of animation tools, which can support young people to manage their online identities, and their teachers or educators to grasp the educational challenges of these issues.

Keywords

Media literacy, online identity, animation tools, relational network

1. Introduction

Despite the need for an education on social networks, schools and teachers may have to face a variety of obstacles:

- an often excessive focus on the risks of social networks, rather than on the opportunities they can offer. A number of security discourses put the emphasis on monitoring, warning, protecting, rather than the active decoding, by the teenagers, of the Internet's contents;
- the transfer of certain educative responsibilities, from the family to teachers, who may feel such duties are beyond the scope of their role;
- disparities in teacher training, in terms of media literacy in general or regarding the use of technology. We can add the impression of a generation gap between some adults and the teenagers 'born with a mouse in their hands';
- an inequality of access to IT tools and websites, depending on the schools. For some teachers, the 'computer room' remains in geographical or symbolic periphery of the usual training sites, while the evolution of the Internet uses, notably mobile, and the kind of learning it generates, are useful for the flexibility of access to computer contents, in real-time;
- a regular confusion between 'education by the media', at the service of knowledge or disciplinary competences, and 'media literacy', with the observation and analysis of the media as a goal.

Our resource centre is therefore faced with barriers we seek to raise in different ways. For this, we seek to promote an evolution of representations of teachers regarding the Internet and social networks by defusing their fears and showing the limits of a risk-oriented approach. That is why we endeavour to communicate through training teachers, conferences, workshops and publications the results of the research about the uses of new technologies by young people. The objective is to provide analytical and comprehension grids of the uses of new technologies by teenagers. These analytical grids then encourage the development of critical approaches, such as the one we propose below about digital identities. They are not based on fears but on challenges specific to new technologies. Then, educational approaches and tools have to be proposed, which will allow us to meet these challenges. Some suggestions will be proposed at the end of this contribution.

Of course, our action cannot produce results quickly. The number of teachers involved in trainings and publications remains limited. Many teachers, as mentioned above, feel very powerless in relation to media, and in particular digital media, especially as they continue to evolve. However, the education officials are sensitive to the challenges related to media literacy and take into account the perspective it develops. They

therefore do not attribute excessive credit to supporters of a security approach, allowing this way the implementation of a real educational logic.

In the following lines, we thus present a critical analysis of the online identity concept as it is offered to teachers through training and publications. Then, we describe activities to be conducted with students in order to be able to implement media literacy on these issues.

2. Characteristics of the online identity

The digital identity is not a simple online transposition of civil and social identities of Internet users. Life through the screen is a 'story, a stage crafting of oneself' which has its specificities and which characteristics it is useful to know. In the physical world, each of us deploys different ways to exist and to define himself/herself. There is of course what makes each human being unique from a factual, personal and even legal point of view, what allows us to distinguish ourselves from all other individuals: name, gender, place of birth, fingerprints, size, ID card number, etc.

But this identity is much richer, more numerous and constantly changing. According to the sociologist Jean-Paul Kaufmann (2004), defining your own identity is to make use of three types of resources that fit together like Russian dolls:

- the economic resource: we forge our identity by consuming this particular coffee brand, by visiting such a place on vacation, by wearing such a piece of clothing;
- the social resource: everyone cultivates circles of friends or acquaintances with whom we share common individual features (gender, age, occupation, nationality, etc.). These are membership groups which are proclaimed with more or less intensity;
- the cultural resource: the language we speak, the degree obtained, the artistic and sportive tastes, the choice of a social network, etc. We make choices and we are heavily concerned about what other people think.

2.1 Specificities of the digital identity

In the world of screens, the digital identity overlaps and completes the physical identity - and adds other facets. In online social networks, there are three places of identity construction that coexist:

- a category identity: this identity is close to the factual physical identity, which corresponds to the formal responses we give to questions run by social networks, often at the time of registration, which gives a unique and quick profile of the user.

- a social identity: this one is comparable to the social physical identity, where users expose their friends or relatives whom they have met, or not, physically. The list of Facebook friends or Twitter followers also contributes to characterizing a person.
- a polished identity: this third type of identity is close to the cultural physical identity, for which users are asked to present themselves informally, using their own resources through their speech, their choice of music, movie broadcasting or picture dissemination, etc.

These three levels of identity draw up a 'digital me', a puzzle that adds up to other puzzles created in different websites or social networks that are used.

The pieces of this puzzle leave traces that are:

- voluntary, through free and active publications (e.g., nickname, avatar, tickets, photos, redirections, online CV, etc.);
- involuntary, through the cyber-tracking of data that is kept on all users;
- inherited, through what others say about themselves.

The user has little control over the involuntary and inherited traces. The voluntary identity is made up of the traces we leave and which are difficult to be cleaned - the right to oblivion is hardly taken into account. The voluntary identity changes over time, as the identity of the physical world does, and depends on the capacity to make it private or public (the famous 'settings' of social networks). It also depends on the functioning of the search engines which displays, in a hierarchy determined by them, the different elements of the digital identity.

3. Identity leaves traces

At each connection, Internet users leave automatic traces, as for example geolocation on Facebook or the date of the last activity on a website. Some cookies make out profiles by identifying visited websites and map them for commercial purposes. Other information is also recorded when we deliberately fill out forms online. But, in a voluntary way, each time we write a comment on a blog, publish a text, picture, we provide information about our identity.

The digital identity has taken so much importance that it created a new market. Experts promulgate their advice so that we can better manage our identity. It also created the concept of 'extimacy' proposed by Serge

Tisseron (2001)¹, consisting in a voluntary and deliberate practice to produce and legitimize data concerning private lives. In this context, it is probably better to register on social network sites and create an identity consciously rather than let others do it.

4. Some effects of social networks on our identities

In many ways, the digital social networks are similar to public places. However, according to Danah Boyd, social networks show four characteristics that distinguish them from face-to-face communication places, such as the playground.

1. Persistence: the contents produced online have a potentially unlimited life expectancy. This is an invaluable advantage that allows users to communicate asynchronously, i.e.: without having to be simultaneously present, as what is put online will be available later. But this also means that the comments made at sixteen will eventually be accessible many years later, when the young person will be free of certain constituent aspects of his/her teenage years.

2. Searchability: many internet users use social networks, and more generally, technological means available to them to inquire about their acquaintances or interlocutors. Users of social networks can be traced on the Internet by their acquaintances, friends, colleagues and parents.

3. Replicability: digital information can be copied and is transmittable. The contents can easily be copied and pasted from a social network to any other medium. From then on, the context can change the meaning of a document. A harmless holiday picture can be interpreted differently if placed in a different context than the family album.

4. Invisible audiences: When producing content online, we think we communicate with selected individuals. But there is a potential public, often deemed undesirable, which can access this content. These silent observers are usually invisible and the three characteristics of persistence, searchability and replicability bring new observers who were not present at the time content was submitted.

Two other characteristics can be associated to the four mentioned above:

- A change of scale: some online content is more accentuated than others, and so in a faster way and with a wider audience than the content issued in a limited physical space. For all that, most of the content does not undergo this amplification phenomenon.

¹ For the author, the 'extimacy' is the desire to make visible some aspects of oneself considered hitherto as part of the intimacy. It is necessary for the psychic development and should be distinguished from exhibitionism, which is pathological and repetitive.

- A space without physical limits: the space of communication in social networks is transferred to varied places where a connection is possible. In this sense, there is a mechanical, de facto interference, between the private and public space(s).

Constrained and stimulated by these six elements, young people must find their way by understanding that these dynamics are, nowadays, part of the communication process and are involved in the development of their digital identity.

5. The selfie, between communication and identity construction

The selfie is an iconic and particularly prevalent element of the online identity. Elected word of the year 2013 by the Oxford Dictionary, the term 'selfie' means a kind of self-portrait «taken by the person concerned with a mobile phone or a low resolution camera. The shot's angle is usually a high angle at arms' height with the look staring at the camera», states Titiou Lecocq in the French *Encyclopedia of webculture* (2011). The technological developments, notably the establishment of a lens at the front of the iPhone 4, and the connectivity with social networks such as Facebook, Twitter or Instagram, have fully helped the expansion of the phenomenon. Today, most users of digital social networks engage in this exercise, teenagers in first line. Selfies differ from the classic portrait, which is usually meant to be off-circumstances capturing, like an ID card photograph whose function is to represent the individual and the individual alone, in an artificial-objective way. On the contrary, the selfie aims at the authenticity of the 'taken on the spot'. According to André Gunthert (2014), the selfie is a portrait meant to be close to a very classic head-and-shoulder representation, but with the difference that it contains a high degree of assumed subjectivity:

«The selfie always comprises the manifestation of the presence of the author of the picture. It can be used as an avatar, but is generally rarely used as an identity support. It must be said that it often produces an unflattering self-presentation. When carried out under the rules, smartphone held at arms' length, the wide angle distorts the face. In the absence of effective control of the framing, the composition usually comprises a random dimension. In a real-life situation, this representation can have a comic effect that gives interest to the picture, but that cannot necessarily be shared with many people or assumed as public representation» (Gunthert, 2013, n.p.).

For Gunthert, the selfie is therefore bound to a specific occasion in which the author wants to participate:

«what characterizes the selfie is joining a context or situation, as well as the relative unpreparedness, manifested by the formal defects, uncertain framing or distortion of perspectives. The tradition to which it is related most directly is that of the tourist autophotography, which is about including the presence of the actors of the trip in the context of a known site» (ibid., n.p.).

The real subject of the selfie is therefore not the face, even if it appears in the foreground. The most important elements are often found in the background. In this sense, the selfie is a self-portrait in interaction with the world. It uses the visual marking as a certificate of attendance («I was there»)... which explains its profusion in important popular music concerts, or other significant gatherings. In the case of the selfie as in many other new cultural practices, the teenagers are the ones who set the tone, inventing or reinventing the communication codes. Indeed, the selfie inserted into a stream of pictures that look alike can easily be renewed, erased, deleted, shot again until the shot suits its author. For the teenagers, selfies are elements of the work on their appearance,

«just as the clothes they wear in front of the mirror, and that they give up on, through a series of fitting sessions of which the friends will only see the result. As for the clothes, the selfies must allow to be yourself while resembling those we admire. This is where lies all the complexity of the self-creation process of what the teenager is; where the identity is experienced through successive identifications, thanks to a constant anxious communication between the other and yourself» (Menrath and Lellouche, 2013, n.p.).

For young people, selfies are part of the important maneuvers of the identity test, easier to implement than the written discourse. Constantly being reconstructed, the selfie is well suited to this period of evolutionary disharmony, attachment to certain self-ritual activities, considered in a non-pathological sense, where «the child is in possession of an adult organism he does not really know what to do with» (Kerstemberg, 1962, p. 12). The profile updates and the successive publications of the selfies makes this identification work specific to teenagers public lives, supported by the comments of the group they belong to. This work of self-understanding, with the support of others, is not only related to the picture's content; it is also evaluated in an heteroregulation of the rhythm of the publications. Selfies should not be published too often, to not appear too much 'in love' with oneself, but often enough in order for the image to stick to the evolution of the real appearance. Joëlle Menrath and Raphaël Lellouche (2013, n.p.), through their observation of the selfies published on the social networks of teenagers, have spotted normative trends amongst them:

Twinship in shooting

«If teenagers can perceive it to be annoying to have friends take the role of photographer, they involve them willingly at their side facing the camera. As one rule acts as law for the teens we have met, who all seek to practice the well tempered 'selfie', otherwise considered as ridiculous. The contours of the concept of 'selfie' appear indeed poorly fitted to the teens' practices observed. For more often than not, the 'selfies' turn out to be what might be called 'twinnies', where young girls especially take shots cheek against cheek and hair mingled, in hands-in-hands required and allowed for the photographic pose» (ibd., n.p.).

In this case, one element cannot fail to be a statement of fact, for the neutral observer: teenager girls (above all) in selfie mode show great similarities among them in the dress and pose elements, which indicates a symbiotic will, at least at the time of the shooting.

The dynamics of the action

«Friends are partners involved in a self-representation that has been lived which is an active dynamic, whose engine is the double satisfaction of 'to do' and 'to do the same'. This is a further explanation of the adolescent predilection for these digital self-portraits: the 'selfies', through outstretched arms that can be seen or their mobiles reflected in a mirror, stage the photographic gesture itself. They make of the self-representation a movement in unison, which likes to move vertical and horizontal lines and cultivates the reproduction of swayed and de-framed oblique lines: the photographic act becomes a mimetic gesture, like those choreographic fragments circulating on the web and reproduced at leisure between friends in face-to-face meetings» (ibd., n.p.).

The selfie is for teenagers the place and the time to perform a specific and active gesture, far from the frozen codes of the traditional portrait. Of course, it must be clear, the technique used when shooting determines or crystallizes this work on the perspectives and oblique lines, which are by no means suppressed by the autophotographers.

The proximity with the viewer

«Not content to multiply the signs of affection for the other in the duo selfies, the teenagers multiply the signs of a close and continuing relationship with the viewers of the pictures: "arms and lips stretched out, ready to kiss, seeming to touch the screen, tongues put out, the frontal looks-cameras, and the split screens mimicking the course of action thwart the classicism of the pose and overact the relational proximity» (ibd. n.p.).

The mirror variant

The adolescent self-portraits present a common variant. This is to take oneself in picture 'taking oneself in picture', a technique that remains close

to that of the 'selfie'. In this case, one takes a picture of oneself in a mirror, including making visible your mobile phone, even though it has the reverse function. Certainly, the mirror allows more body shot, allowing to work more on body attitudes:

«these pictures in the mirror, which comes in sets of recurrent pictures taken in the bathroom, lifts, gyms, offer the possibility of performances that do not lack humour: 'a glass of milk, a date and a hundred thousand euro for the dot', writes this young girl who offers herself to look like a bride, while boys exhibit happily the range of their phallic attributes – as it is also about the performance of the gender, female or male, you join» (ibid., n.p.).

The selfie reassures the teenager on a psychological level as it offers the possibility to define himself/herself in bringing closer the others and in differing from them:

«The standardization of these self-images does not prohibit the singular expression. It gives a frame, an apposite container in the tumultuous period of adolescence, when the body changes from day to day and raises as many psychic transformations. This containing function, which edges the limits of 'me' and guarantees the feeling of identity, is more important than the content of these pictures, as is proposed by Serge Tisseron² [...] The digital self-portraits offer the possibility of slipping into a second skin, temporary, controlled and shared – in the manner of a garment» (ibid., n.p.).

Teenagers are therefore not mere narcissists contemplating themselves in a mirror. Selfies are for them constituent tools of the process that link them with others, which play the transmission belt of a personal work of understanding themselves. Sometimes, this activity can take a violent character among teenagers. Indeed, comments that are too raw may harm those young producers who, while only spontaneously expressing through a selfie a careless look on themselves, are in fact not in control of its potential social effects.

6. The social networks condition the identities

When they communicate using social networks, users use platforms that have different purposes and, therefore, favour different types of identities. These platforms can highlight the following:

- Membership to a particular group: some social networks are designed to bring together members who are part of a network that is already formed on selective and closed criteria (e.g., philosophical membership, geographical membership, professional membership,

² Tisseron S. (2003), *Comment Hitchcok m'a guéri, Que cherchons-nous dans les images*, Paris, Abin Michel.

cultural affinities, membership to a particular age group), like most of Facebook uses.

- Event-mobilization: some social networks are used to gather their members around specific events, like certain uses of Twitter.
- Social development: some social networks, including Facebook, LinkedIn or Skyblog, Snapchat, are intended to develop the networking of its members based on social affinities by category (i.e., an occupation, a class of students, etc.).
- Grouping by common interests: Pinterest, Youtube, Wikipedia, for example, bring together members with common passions and interests.
- Grouping by common production: some social networks help producing a common literary, artistic, etc. content.
- Contact with strangers: a number of social networks are used prior to a physical encounter between people who do not know each other (e.g., Meetic), a professional collaboration between people who know each other a little (e.g., LinkedIn), a recreational collaboration between people who do not all know each other (e.g., most of network games).

Facebook allows combining the possibilities offered by various pre-existing platforms, which partly explains its success. With Facebook, you have the opportunity to present yourself through a profile page (which was an element of popularity of Skyblog among teenagers), share files such as photos, videos, articles, music (such as YouTube, Wikipedia and MySpace). Facebook allows using many other socialization tools such as creating events, discussion groups, instant messaging (which was the specialty of MSN Messenger), online gaming, sending private messages, etc.

7. The social networks condition the identities

Members of social networks exert this sociability sometimes in a much different way than what the platform was preconceived for. Indeed, behind technology there are users. Individual differences are observed, sometimes bringing together great cultural discriminants, men, women, adults, teenagers, children, and many others. Some use a digital network in a functional manner, e.g. posting news, information, producing information content. Others, within this same network, communicate more, share emotions. And others even, at another level, feel the need for self-assertion, which is verified by the propensity of teenagers to invest on platforms enabling this activity (e.g. Ask, Snapchat, Facebook) where their friends and acquaintances want to reaffirm their membership to a group. Each time, these main trends are subtly combined with the functionalities

planned or imposed by the technological infrastructure. It should be noted that social networks do not weaken social links nor do they replace them. To the contrary, they can complement, enrich and strengthen these links, or even create new ones, far from the idea that there would be a 'false' virtual life and a 'true' real life. According to the sociologist Dominique Cardon (2008), the elements of identity that are fostered by social networks can be classified according to two axes (Fig. 1):

- a horizontal axis, which creates a continuum between what the person is (e.g., gender, age, marital status, etc.) and what he/she does (e.g., his/her works, projects, productions, etc.);
- a vertical axis, which creates a continuum between what the person is in his/her real life (e.g., daily, professional, friendly) and the imaginary representation he/she can offer and which allows to express a part or a potentiality of himself/herself.

These two axes enable distinguishing four types of identities: civil, acting, narrative and virtual identities.

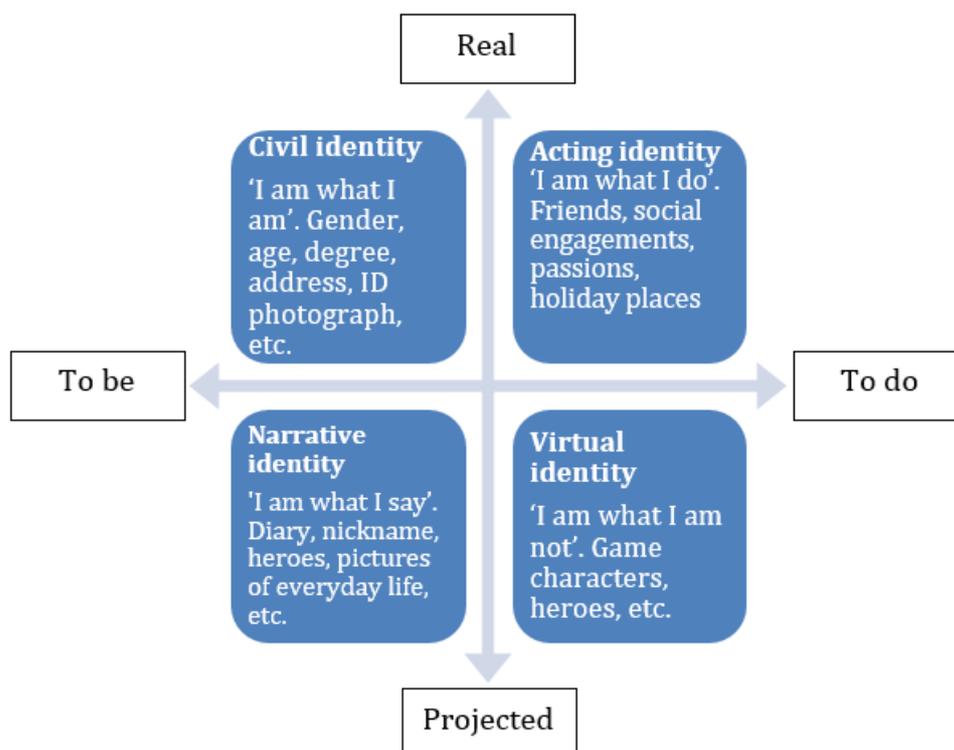


Fig. 1. Identity elements supported by social networks (Cardon, 2008)

8. What digital visibility?

According to Dominique Cardon (2008), the diagram above allows identifying the diversity of forms of visibility enabled by the various social networks:

«Some platforms invite to hide in order to better meet in real life (to hide, to meet), while others hide or transform identities with the aid of avatars to avoid or substitute for a real encounter (meeting while being hidden). But above all, unfolding oneself takes a different meaning in a space [...] where it is possible to partially 'blur' one's identity in order not to be recognized or found (as do teenagers on Skyblog) (showing yourself while being hidden), and in the hyper-visibility area of the developed platforms [...] designed to ensure the greatest possible visibility to the people and content they publish (showing it all, seeing it all)» (ibid., n.p.).

In short, each platform offers a specific visibility to users (Fig. 2).

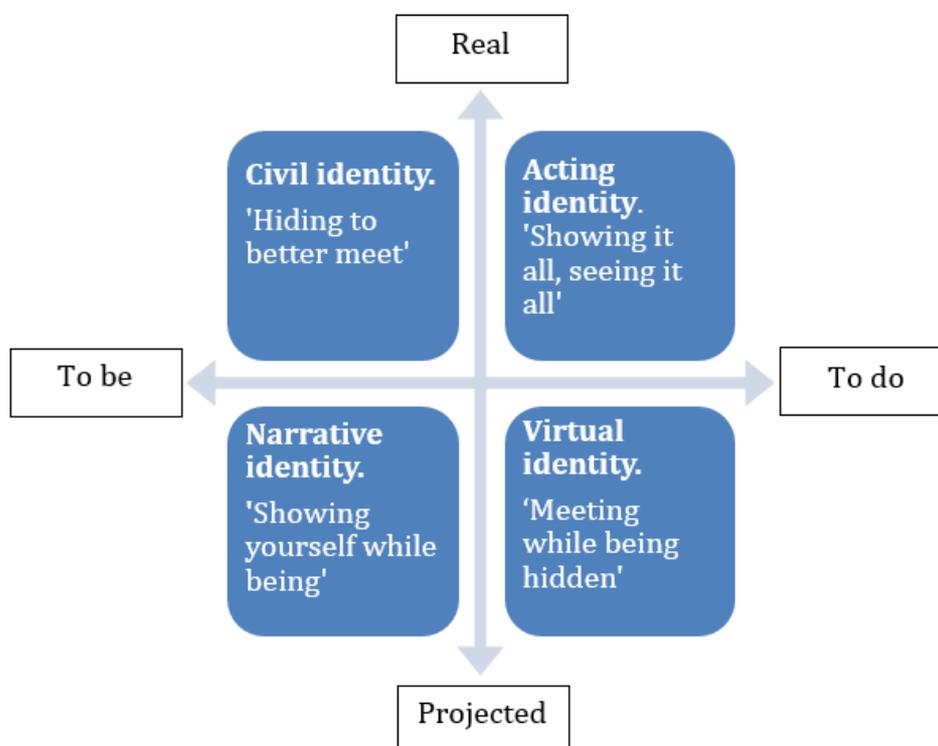


Fig. 2. Different forms of visibility supported by social networks (Cardon, 2008)

It is thus useful for the users to know the characteristics of the platforms they use in order to be aware of the effects that these will have on their digital identity and be able to control in the best way possible their self-representation online.

9. Activities

To enable the teenagers to appropriate themselves the concepts developed above, Média Animation has developed a series of activities that aim to allow them to better control the different elements involved in the development of their digital identity.

9.1 Classifying the social networks according to the different types of identities

This activity aims to enable young people to appropriate themselves Dominique Cardon's diagram. At first we can ask them about the different ways of presenting themselves they know:

- Tell your life story
- Show your ID card
- Use a picture
- Make a mime
- Other

After having presented and explained the diagram to the students, we can ask them to place their answers within the diagram below (Fig. 3):

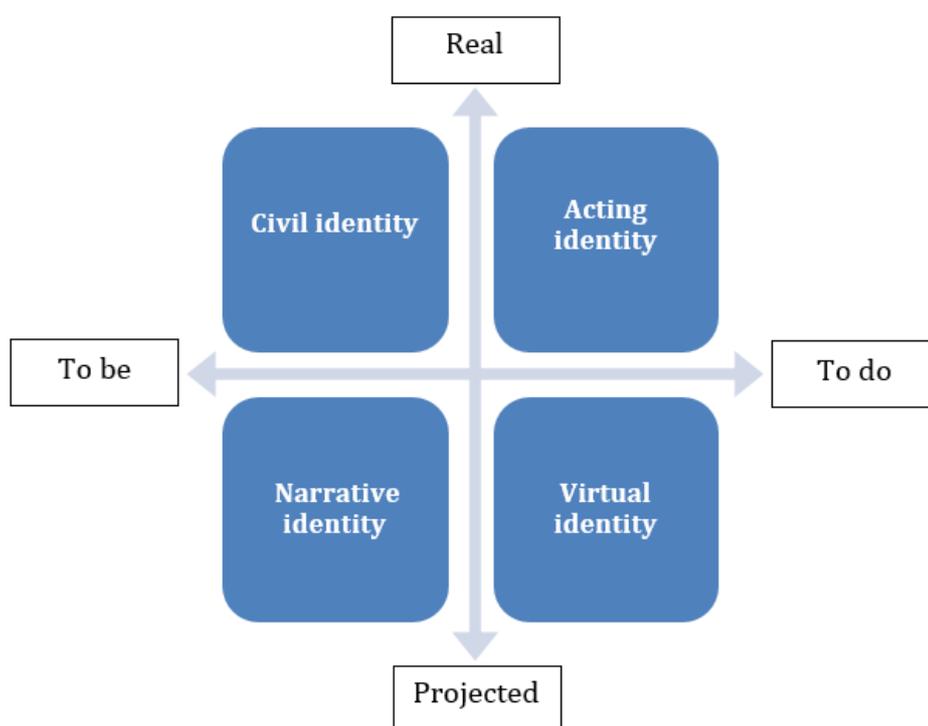


Fig. 3. The diagram sheet

Then ask the young people to place the logos of a series of social networks within the diagram. How do we present ourselves in each of these networks:

- by our civil identity, which characterizes the person objectively (e.g., name, gender, age, address, etc.);
- by our narrative identity, which characterizes the person through a narrated life (e.g., diary, nickname, pseudonym, etc.);
- by our active identity, which characterizes what the person does (e.g., commitments, passions, tastes, etc.);
- by our virtual identity, which characterizes the person through an imaginary life (e.g., role play, avatar, etc.).

Proposed logos: YouTube, Meetic, Flickr, Myspace, Google+, LinkedIn, Skyblog, World of Warcraft, Second Life, Facebook, Twitter, Wikipedia, etc. Here is an example of answer (Fig. 4):

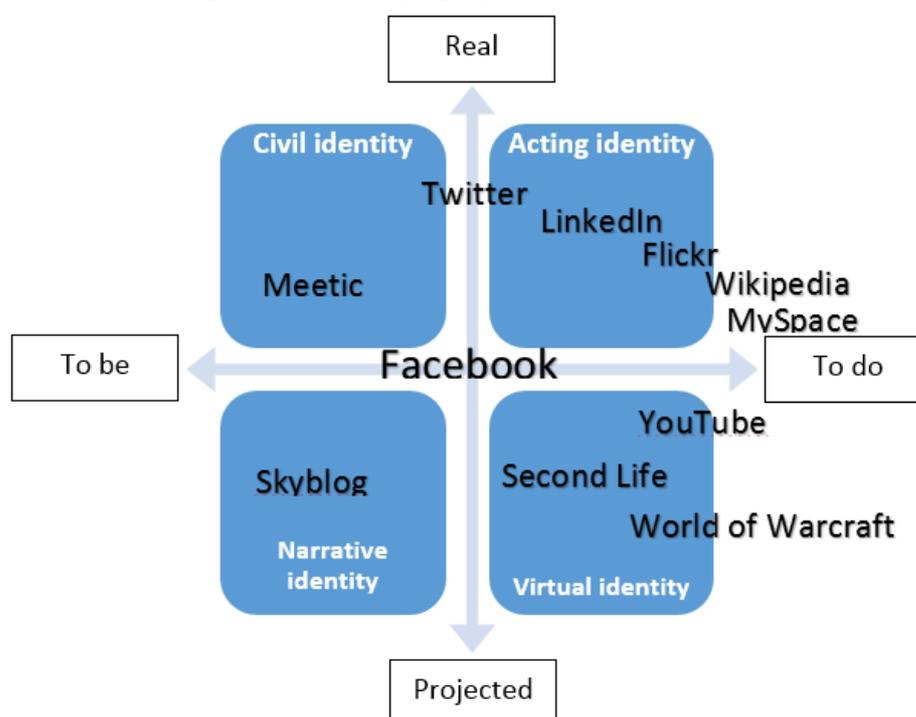


Fig. 4. Example of filled in diagram sheet

9.2 Pros and cons

Ask the students, possibly divided into subgroups, for concrete examples of advantages and disadvantages linked to the very characteristics of social networks. Place these examples possibly on a line rated from ++ to --.

Examples of answers:

1. Persistence

++: I can easily find long recorded archives in my Facebook account.

--: The photo of my 12 years, with my ridiculous hairstyle, can still circulate although I find this hairstyle ridiculous.

2. Searchability

++: I can find the traces of a part of my family who emigrated long ago to another country.

--: Strangers can know about one of my interventions in a forum, written in an emotional state.

3. Replicability

++: I can easily download on my mobile phone a music that I love.

--: My personal picture can circulate easily.

4. Invisible audiences

++: It is great to know that many strangers will discover my photography or drawing skills.

--: It is not great to know that some adults could see me messing with my friends at a party, if I forgot to apply the correct settings for my account.

Run the 'image' search of a famous person on the Internet. From the results obtained, select three of them. Ask the students to find the different sites where they have been published. Then, answer the following questions:

- Since when have they been circulating?
- Is the meaning they are given different depending on the website?
- Where have they been taken?
- Are they likely to cause a buzz?

9.3 Others activities around digital identities

A variety of activities can be offered to young people (or adults) in order to understand the specificities of digital identity and be better equipped to manage their self-presentation online.

1. Analyzing identities online

Identify the different identity constructions (i.e., category identity, polished identity and social identity) in different sites of social networking such as Facebook and LinkedIn, and compare them:

- What kind of avatar is chosen?
- What are the first identity elements that are displayed (e.g., cultural tastes, career, etc.)?
- What type of content do we put online?
- What kind of friendly and professional relationships are favored?

Compare the results obtained with the information you can find on an ID card. Then, consider the following questions:

- Can we consider that we only bear one identity?
- What are the elements for which we can improve our public 'image'?

2. I analyze my identity on a social network

Offer young people to search what a social network (for example Facebook) reveals on them, on 12 points:

1. The reputation (i.e., what people say about me, through the adjectives used to describe me)
2. The expression (i.e., what I want to display about me through the text and image)
3. The audience (i.e., who do I know, and among the people I know, who intervenes to comment items I have produced)
4. My publications (i.e., what I share, music, movies, etc., and which ones do my friends usually comment on)
5. My shopping (i.e., what I buy)
6. My opinions (i.e., what I like)
7. My knowledge (i.e., what I know)
8. My hobbies, my online games (i.e., my passions)
9. My contact details (i.e., how to contact me)
10. My appearance (i.e.: avatars, cover picture, nickname)
11. My activities (i.e., school activities)
12. Me, as an advertising target (i.e., the adverts I receive)
13. What overall image of me does my Facebook identity provide?

3. My avatar

1. Ask the young people what kind of avatar they have chosen to illustrate their Facebook profile:

- a 'neutral' picture (i.e., close to the ID card photo)
- a selfie shot or a picture in action (i.e., what kind of pose, with what background?)
- a metonymical photo (i.e., an object, a person in connection with the young person, for example a ball if the teenager is a football player)
- a metaphorical photo (i.e., an object, a person who 'represents' the young person, such as a bird, a singer)
- Has the young person chosen a 'cover photo'? What additional element does it bring?

2. Ask the students to imagine or produce avatars they had not initially selected (e.g., neutral, in action, metonymical, metaphorical, etc.).

3. Mix the productions of the students and then ask who relates to what avatar. Question yourself (as a class) on the meaning of each of the avatars.

4. Creating a digital identity

Offer the young people to create a digital portfolio with the elements appropriate to direct a digital profile towards objectives in the physical world, i.e.: If I aim for such an objective, what are the elements of myself I must highlight, while remaining authentic?

10. Summary

These proposed activities aim to enable young people to understand the importance of their digital identity and manage it. Further these proposals should enhance the teachers' and educators' understanding of the issues concerning digital identity. Our educational target is to support young people to become independent and responsible in their use of social networks.

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