EuroClio

Inspiring History
and Citizenship Educators

Watching Videos
Like a Historian
Toolkit

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Introduction

Welcome to the Watching Videos Like a Historian Toolkit!

This Toolkit is designed to enrich students' historical understanding and critical thinking through the use of audiovisual resources. It offers educators and learners innovative approaches to engage with history dynamically and interactively. Whether you are looking to introduce new teaching techniques or enhance your existing curriculum with multimedia elements, this Toolkit serves as a valuable source of support and inspiration.

By leveraging this Toolkit, you will enrich your teaching methods and provide students with a comprehensive and engaging learning experience. The blend of traditional and digital learning resources aims to cultivate an enriched educational environment where historical learning is both informative and transformative.

This Toolkit was developed by education professionals, collection holders, media professionals and expert organisations as part of the Watching Videos Like a Historian project, funded by the European Union's Erasmus+ programme.

We hope this Toolkit will inspire and assist you in creating compelling educational experiences that make historical learning vivid and impactful.

Sincerely,

The Watching Videos Like a Historian Team:

- EuroClio
- Europeana Foundation
- Netherlands Institute for Sound & Vision
- Fundacja Centrum Cyfrowe
- Corporació Catalana De Mitjans Audiovisuals
- Webtic

What's inside the Toolkit?

The Toolkit includes four distinct educational resources:

1. Teaching Strategies: methods and approaches for effectively integrating audiovisual materials into the teaching process.
2. E-Learning Activities: interactive tasks and assignments made available online, in digital formats.
3. Audiovisual Galleries: curated collections of historical footage providing visual insights into the past.

The Toolkit is based on the Media Literacy Competence Framework, which was also developed for this project and is included below. This framework outlines the essential knowledge, skills, attitudes and values that students need to effectively search for, evaluate and create historical information using various media, fostering critical thinking and ethical understanding in history education.

How can I use the Toolkit?

This Toolkit is designed to be a flexible and comprehensive resource for educators who want to incorporate audiovisual content into their history teaching. It provides detailed guidance, ready-to-use content and inspiration for innovative teaching methods tailored to the digital age.

Here are a few guidelines on how to make the most of this resource:

1. **Explore the contents**: you do not need to read this Toolkit like a traditional book. Instead, familiarise yourself with the structure, review the educational materials and general classroom guides, and then use them in the way that is most helpful for your own educational practice.
2. **Refer to the Media Literacy Framework** (page 7): use the framework to guide the development of media literacy skills and ensure that students not only consume content but also develop skills to analyse and interpret content critically.
3. **Integrate teaching strategies** (page 32): develop lesson plans that effectively incorporate audiovisual resources. The strategies are designed to engage students and enhance their historical understanding and critical thinking skills.
4. **Engage with e-learning activities** (page 47): encourage students to participate in interactive learning activities. These activities reinforce content learned through traditional methods and utilise technology in education.

5. **Use audiovisual galleries** (page 55): integrate these resources into your lessons. The galleries serve as a video supplement to traditional texts, providing a richer, more engaging historical narrative.

6. **Check out the additional resources** (page 56): these third-party resources will help you to get inspired and learn more about the topics we work with within the Toolkit.

The Media Literacy Competence Framework

The Media Literacy Competence Framework is a structured approach to developing key competencies in students when teaching media literacy from a historical perspective. The framework is organised into four main categories (the columns A, B, C and D): Knowledge & Understanding, Skills, Attitudes, and Values. Each category is further broken down into three skillsets that students are expected to develop (the rows 1, 2 and 3), ranging from the ability to search for and critically evaluate historical information to creating and presenting media content responsibly. At the intersection of the categories and skillsets are singular competencies (each of the twelve cells), which become more complex down- and rightwards. By understanding the interconnected nature of these competencies, you can better support students in navigating and contributing to the media landscape. Not all of your classes need to cover all of the competencies, certainly not at once. It is helpful to consider to what degree you wish to teach your students and try to gradually lead them towards more complex talents.

The activities in this Toolkit show which competencies from the Framework you can teach your students. You don't have to cover all the competencies listed for an activity; each one gives you options to choose from. For example, if an activity mentions that it covers competencies 1.A, 1.B, and 1.C, you can decide to teach just 1.A and stop there, or continue up to 1.C. Since 1.D isn't included, it would be harder to use this activity to teach competency 1.D.

History education contribution to Media Literacy	A: Knowledge & understanding	B: Skills	C: Attitudes	D: Values
1. Students search and find (historical) information	Students know where historical information can be found - both online and offline. They understand what the characteristics of trustworthy information are and understand that biassed sources can still be useful for answering (historical) questions.	Students can find relevant historical information. They are able to formulate relevant research questions and use the best keywords (online and offline).	Students are curious about the original sources of historical information. They are willing to do additional research to verify that information is correct and do not rely on one source of information.	Students find it important that statements and claims (related to history) are made based on reliable information and solid evidence. They approach historical subjects in a multi-perspective way.
2. Students evaluate and make judgements about (historical) information	Students know and understand that (historical) sources are always created within a context; and that (historical) information is always made for a certain purpose. They are aware of the views, beliefs and information available at the time. Students have clear benchmarks (principles of source criticism) against which they evaluate the usefulness of sources as evidence.	Using the principles of source criticism, students are able to assess the reliability, usefulness and relevance of (historical) information. They judge a source based on its origins, medium and author, context, target audience, and use this information to answer research questions.	Students do not take information at face value. They are critical towards the origins of the information. They always take into consideration on what grounds and for what purpose information is displayed. They are open to new ideas and willing to adjust their own opinions.	Students find it important that the judgements they make about history are fair, especially when these relate to moral and ethical issues (such as: dealing with guilt, assigning blame).

3. Students develop and present (historical) information	Students have an understanding of how media is created, used and consumed, both in historical and current contexts. Students have an understanding of the advantages and disadvantages, and the defining characteristics that different types of media have. By reusing and creating something new, the students are aware that they give new meaning to pre-existing material.	Students are able to use digital tools and (historical) resources and key-words to create new quality media content (e.g. self edited short videos). This content is suitable for its audience, effective in conveying information, and helps the audience to better understand or increase their interest in history.	Students strive towards presenting media in a well-rounded manner. At the same time they think creatively and outside of the box. They are open to receive constructive criticism and are willing to engage in informed discussion.	Students are committed to representing individuals, people and groups in a fair and balanced way, that is not contributing to the (further) stigmatising generalisations and spreading of stereotypes.

Classroom guides

This section offers a series of short guides on approaches that you can take when using audiovisual materials in a classroom. The guides range from tips and tricks on how to search for audiovisual materials to wider context on the background of media literacy, classroom dynamics approaches and fostering active citizenship in students.

The classroom guides are not necessarily meant to be read through at once. Just like the rest of the Toolkit, the information here is meant to serve you when you need it. These guides are not meant to be comprehensive, but rather inspire you and give you some directions to feel more confident and conduct further self-regulated learning.

Building a safe space and how to handle challenging topics

Safe space is often defined as a socially safe zone liberated from criticism, shaming, conflict, bias and threat. The more varied backgrounds of students that are present within it, usually the more attention creating a safe space requires. However, safe space is not something that is only created once, but an environment that needs to be maintained and which evolves.

Creating and maintaining a safe space involves fostering an atmosphere where all individuals feel respected, valued and free to express themselves without fear of discrimination, harassment, ridicule, or any form of harm. This also means that all individuals should feel untroubled when they don't want to share something, even if everyone else does.

This section outlines the key principles and processes necessary for establishing, running and maintaining such a space.

Establishing a safe space

To lay the groundwork of a safe space, it is essential to develop a foundation based on mutual respect and understanding. This involves setting clear expectations and guidelines or rules for behaviour, which should be communicated to all participants. An example for such guidelines is as follows:

1. **Respect for diversity**: let's encourage respect for all individuals, regardless of their background, identity, or beliefs. This involves recognising and valuing differences in wealth, race, gender, sexuality, religion and other

aspects of identity. It is okay to have trouble understanding this diversity, but we're here to talk about it and find a common ground.

2. **Zero tolerance for harassment**: let's have a strict policy against any form of harassment, shaming or discrimination. If something like that happens by accident, especially if someone is feeling hurt, let's address it together so that we can learn as a group how to be more sensitive.

3. **Confidentiality**: everything that happens here, everything that we share, things as personal information and shared experiences, are kept confidential. We keep it here, it remains with us as a secret. If there is something that anyone, including me, would like to share with someone outside of this group, we first need to ask and only share externally if explicit consent is given.

4. **Active listening**: we are here to be heard, but also to hear and learn. Let's practise active listening, where we are all encouraged to listen attentively and respond thoughtfully. It's okay to ask someone to repeat or clarify something, but it's not okay to interrupt. Consequently, be mindful of the time - leave space for others to participate as well. If anyone is reminded to keep it short, it's because we respect everyone.

5. **Openness to change**: be willing to have your assumptions and expectations challenged. This doesn't mean that you should feel uncomfortable all the time, but sometimes it is very helpful to admit that things are or were not okay and need to change. Some of the things we will see and topics that will appear in discussion might be difficult. While this discomfort is temporary, the honesty about it facilitates release, improvement and empowerment. Let's help each other out.

It is important to agree on these rules together and include anything that your students find important and would strengthen their experience. It is considered good practice to have these rules written down (perhaps together on the spot) for everyone to review at any time.

Safe space is best led by example. You, as the facilitator of this space, are not above or external to it. You are an equal participant, sharing in the experience with everyone else. However, since you are the authority in it, it is you who should be the first to adhere to the guidelines and provide anecdotes for discussion. When there is silence that is creating pressure instead of reflection, volunteer to share or do something thoughtful. It's wise to have some icebreakers and stories at the ready.

Explore the needs and wishes of your students through dedicated activities and tailor your classes or events to the synergies of the group. This is no easy task, and it's okay to make mistakes. By admitting the mistake, we can contribute to the safe space by demonstrating vulnerability and openness.

The role of trigger warnings

Trigger warnings are an essential tool in environments where sensitive topics might be discussed. They serve to inform students of potentially distressing content, allowing them to prepare themselves emotionally or opt-out if necessary. Content regarded as flippant by one person may trigger someone else.

A classic example is insects. Most people are fine with them, some even adore them, while there are quite a few people who feel physically ill when they need to look at or talk about them. In such cases the majority needs to understand that we process information differently, and that in a reversed situation we would also be thankful if we could change the topic or remove ourselves from the discourse altogether.

Recognising content that may be distressing, such as discussions of violence, abuse, discrimination, or any other sensitive topics can be a challenge. Consider the diverse backgrounds and experiences of the pupils and the nature of the subject matter at hand when identifying these triggers. Doing research on how certain topics might affect people, especially different age groups when such topics are used in education, is a good place to start.

Once you have a comprehensive list, provide clear and specific warnings before presenting triggering content. This can be done verbally or preferably in written form, in a timely manner. This allows your students to make informed decisions about their engagement. Some pupils may opt out. For such cases, be prepared to offer alternative activities or content.

In the end, not all types of content will trigger people, and it's not always necessary to list everything. Use good judgement for each type of lesson that you prepare. Issuing trigger warnings is also a good preparation for creating a safe space, as it foreshadows the thoughtfulness of your efforts. However, they should not be overused, as they could then serve as a point of dispute.

Maintaining a safe space

Maintaining a safe space requires ongoing effort and vigilance. The most vital processes to sustain a safe environment are:

1. **Regular check-ins**: conduct regular check-ins with participants to gauge their comfort levels and address any concerns. This can be done through anonymous surveys (not necessarily digital - simple folded papers in a hat work wonders), suggestion boxes, post-it posters, or open discussions.
2. **Be prepared for the topic and background of your students**: do research and equip yourself with the skills to manage group dynamics and mediate conflicts. Do you know something about the backgrounds of your students? Then you can prepare for some of the challenging discussions that might pop up. Likewise, if you prepare the subject matter well in advance, you can anticipate what topics it might trigger. Most importantly, you should also be aware of your own biases and learn how to manage them. Since we are often blind to these, be ready to be called out and react calmly and openly, as expected by the guidelines.
3. **Inclusive practices**: continuously evaluate and adapt activities to improve their participatory aspects. This might involve re-assessing physical spaces for accessibility, using inclusive language, providing materials in multiple formats and re-modeling concepts for a multiperspectivity approach.
4. **Adherence to mediation**: always address clashes, breakdowns and inconsistencies with the rules. With a safe space, it is inevitable that people will open up - sometimes for the first time. This can create difficult situations with no obvious solution. Your role is mostly to be there and listen, to ensure that they are in a good place and that demonstrate patience and gratitude for their openness. Often, the process that such events initiate within a group are the experiences that are the most remembered. If the group can offer solutions or solace, all the better, but solving problems is not the primary goal of a safe space, but rather to be free to discuss problems without negative repercussions.

Safe spaces foster a sense of community. It is important to be aware of this. The caring that develops in communities is a powerful educational tool. It can help students to understand diversity and nuance better, not just of each other but also of complex topics that we teach and learn about. To maintain a safe space, make sure to keep the values that your group develops safe, and facilitate any member changes that might happen over time (for example, if someone changes schools, they should at least have one last check-in with everyone to say goodbye, or when someone new joins, they will need time and patience to adapt to the established dynamics). Listen to the values of your group and nurture them, they are important to your community. Your students might want to utilise

the values that they acquire during your lessons, such as standing up for those in need. Make sure to also mentally prepare them for possible consequences from which they are shielded within your safe space.

Eventually, you might consider transitioning to "brave space" - through explaining the concept and getting your students' consent. Such spaces are evolved safe spaces, in which the established safety is used to learn more about ourselves and develop respectful debating skills. When a space is brave, members are encouraged to own their intentions, opinion and ultimately impact. Controversies are placed into focus to be discussed with civility. Certain norms established norms are there to be challenged and moved forward, if necessary. Respect and patience are still key aspects for brave spaces to function. While brave spaces are not usually needed, they might be useful for more mature and long-term groups. They enable participants to take more ownership of their community and find ways to take their community to new directions.

Media literacy and information disorder

Disseminating information to inform and influence people is not new. We can find an abundance of examples throughout history, such as the textual dissemination enabled by the printing press, or posters which rally people for social movements. However, in today's digital age, the dissemination of information has been both democratised and intensified by technology: more people than ever before have the means to share and consume information. This makes critical skills related to the process of information dissemination, and media literacy, an indispensable part of participatory society.

Media literacy involves the ability to access, analyse, evaluate and create media in various forms. Being media literate empowers students to be critical thinkers and discerning consumers of information, which is crucial in an era where information disorder is prevalent.

The term information disorder refers to an environment too abundant with information for individuals to process, which leads to the spread of false, misleading and even harmful information. This can take several forms:

1. **Misinformation**: false information shared without harmful intent, done through uncritical sharing.
2. **Disinformation**: deliberately false information spread with the intent to deceive.
3. **Malinformation**: true information deliberately used in a malicious way to cause harm.

These three facets of information disorder can distort individuals' worldviews, introduce errors into public discourse, propagate harmful stereotypes and generally influence public opinion and action in destructive ways.

Educators play an indispensable role in equipping students with the adequate skills to navigate this complex media landscape critically and responsibly. Incorporating media literacy in education can help students develop the following abilities:

1. **Recognise bias and perspective**: understand that all media messages are constructed by intelligent actors (even if they are large language models) and contain biases based on their creators' perspectives.
2. **Evaluate sources**: assess the credibility of information sources, considering factors such as the author's background, the publication's reputation, and the quality and validity of the evidence presented.
3. **Understand context**: place information within its proper context, recognising how historical, cultural, political and other social factors influence media content.
4. **Create responsible media**: guide students on how to produce their own media thoughtfully and ethically, being mindful of the accuracy and impact of their content.

The Watching Videos Like a Historian Toolkit is designed to foster media literacy skills through its various resources, which support media literacy as follows:

1. **Teaching Strategies**: the strategies provide you with approaches to incorporate critical analysis of audiovisual materials into your lessons, prompting your students to question and evaluate the media they consume.
2. **E-Learning Activities**: interactive tasks engage students in evaluating digital content, practising source verification and reimagining video sources, reinforcing their understanding of ethical media production.
3. **Audiovisual Galleries**: these curated video collections offer students thematically categorised sources to compare and contrast different media representations and develop a more nuanced understanding of historical events.

By integrating these components into the classroom, you can help students become more critical assessors and creators of media. Such an approach is essential in preparing your students to navigate the intricacies of the information age. With this Toolkit, we aim to equip you with some means and plans to teach these vital skills, ensuring that students are well-prepared to engage with the

media. They can be empowered to not only resist the spread of information disorder, but actively contribute to a more responsible public discourse.

History as a scaffold towards multiperspective thinking

Teaching history, especially in primary and secondary education, is an important, if not critical, scaffolding tool for students to become engaged citizens. Education scaffolding refers to the structured support teachers provide to help students gradually build their understanding and skills, with the goal of empowering them to become independent and confident learners.

Scaffolding in history education gradually nudges students towards observing a historical event without judging it from their own national and historical perspective. A wise use of audiovisual material can enrich historical education with resources that aid multiperspectivity. Multiperspectivity in history education is the skill of studying a historical event based on verified facts, comparing those facts to the story being told, comparing different stories from different periods and regions, and envisioning oneself in the historical setting of a person living through that event. In the most practical terms, this is done by assisting your students in examining primary (audiovisual) sources in identifying the origin, nature, and intent behind these sources: who made them and whether they were new documentation, advertising, propaganda, etc.

Accurate historical education teaches students to adopt and use multiperspectivity. Through a better understanding of varying perspectives, evaluating historical narratives helps acquire a more nuanced and objective view of the past. Additionally, audiovisual material makes history more vivid and tangible, and feeds the ability of the student to envisage oneself in that period in time and understand it better, thus aiding the scaffolding of multiperspectivity in history arguably more effectively than written sources.

However, audiovisual materials must be used responsibly. In today's day and age, audiovisual material is always available. Students are constantly influenced by social and traditional media content, some of which is historically correct but much of which is not. Your challenge as an educator - teaching your students to use and judge media content on its merits and validity - is, therefore, more crucial than ever.

Here are a few educational activity ideas on how to use scaffolding. In these examples, audiovisual material can be used as to enrich these lessons:

1. **Review historical figures or events by asking questions such as**: how have Caesar or Napoleon been presented in various video content

throughout the years? Why did some Roman citizens think of Caesar as a hero and some as a villain? The same approach can be used when studying the French Revolution and Napoleon Bonaparte. Watch curated clips and guide a discussion with your students. The answer to the proposed questions is very dependent on the creator's view of the given content. Usually, there are (primary) sources available that reflect the opposing opinion, be it sourced from contemporary sources or an artistic representation. Starting with easily digestible entertainment material and scaffolding towards primary sources, then combining all these sources with various perspectives and interpretations broadens the frame of reference of your students to appreciate multiperspectivity in historical settings.

2. **Analyse the societal buildup that led to World War II:** begin with an overview of World War II, highlighting the complexity of the conflict and the various groups involved (soldiers, civilians, governments, etc.). Emphasise the importance of understanding the war from multiple perspectives and that it did not appear from a vacuum. Provide audiovisual sources such as documentary clips, newsreels, propaganda films, and survivor testimonies, especially those that reflect on the political situation before the war. Explain the historical importance of each and lead a discussion about factors such as the intended audience, what emotions are evoked, whether bias is involved, how certain groups are portrayed, and how a single source can be considered as a puzzle piece of the whole picture. Consider finding modern-day examples of certain elements from the period, emphasising that just because parallels exist, consequences won't necessarily be mirrored. Finally, you can assign an activity synthesising various perspectives, such as a collaborative collage poster. Since this period of history is a difficult subject and it is not unlikely to have students whose family members were affected, we recommend looking through the 'Building safe space and how to handle challenging topics' guide (page 10).

3. **Organise role-playing historical debates**: organise students into groups and assign them different figures or groups in a significant but complex event. For example, the event could be the drafting and final annulation of the Magna Carta, with assignments including King John in absentia, the authoring clergy, the rebel barons, and Pope Innocent III. Give them a simplified lecture on the importance of the document, then guide your students with their research into the event, people and groups by providing proper context and pre-selected primary written and secondary audiovisual sources. Share role descriptions with key arguments and concerns of the assigned historical figures or groups, and offer a template

for structuring arguments and counterarguments, with sentence starters to guide students who may struggle with articulating their points. After the debate, make sure to have a group discussion. Finally, ask the students to create a simple, few-minutes-long documentary about the Magna Carta, where the various groups can add their historical perspectives to underline the complexity of this historical milestone. By building the activities from exposure to information, through analysis and then argumentation, to finally delivering an informational video product, you can help students not only learn about multiperspectivity, but also practically apply it.

Introducing Historiana.eu and Europeana.eu

Many of the resources in this Toolkit make use of Historiana and Europeana.

Historiana is an online educational platform which provides free access to a wide array of historical source content, ready-to-use learning activities and innovative digital tools tailored for history educators across Europe. The platform supports teachers by offering pre-designed eLearning activities and a versatile eLearning activity builder that allows for the creation, customisation, storage and sharing of e-learning and blended classroom activities. Developed and coordinated by EuroClio – the European Association of History Educators – Historiana.eu is a valuable educational resource and tool designed to enrich history education by promoting historical multiperspectivity and critical analysis.

Europeana gives access to millions of items of digitised cultural heritage from institutions across Europe. On the website you can search, save and share art, books, films and music from thousands of cultural institutions, and discover Europe's shared cultural heritage. Europeana Classroom - a part of Europeana.eu - offers educators and learners a selection of educational resources which uses this cultural heritage. Explore Europeana.eu, Europeana Classroom, and guides on how to search the website.

How to look for video sources

The internet contains a vast array of (historical) audiovisual sources. When searching for audiovisual sources to enhance classroom instruction, teachers can explore a wide range of platforms offering historical materials, including primary sources like archival footage, speeches and interviews. These sources can be found, for example, through digital libraries, museum collections, and educational platforms such as EUscreen, or national archives. They provide authentic insights into historical events, making them invaluable for creating engaging lessons.

However, with the vast amount of content available online, finding and evaluating the right material can be challenging. It is essential for teachers to develop strong information literacy skills, so that you are able to not only efficiently search for, assess and integrate these resources into your teaching, but also teach these same skills. By mastering these competencies, you will be able to confidently use materials that present accurate and reliable information, and model critical thinking and media literacy for your students. This approach helps students become more discerning consumers of information and better equipped to critically navigate the complexities of the digital age. Remember, to understand a process well, one needs to go through it.

How to search for audiovisual sources as a teacher

Here are four practical steps you can take to find audiovisual sources for your lessons:

1. **Identify learning objectives and topics**: start by clearly defining the historical topics or themes you want to cover in your lesson. Knowing what you need will guide your search for relevant audiovisual sources, such as primary footage, documentaries, or interviews that align with your educational goals.

2. **Search reputable platforms and archives**: utilise reliable online resources to find high-quality audiovisual materials. Explore digital libraries, museum archives, and educational platforms like Europeana.eu, EUscreen, Historiana and national archives. Public broadcasters and educational websites often host documentaries and series that are well-researched and suitable for classroom use. Make sure to check the search guidelines for each of these platforms for additional help.

3. **Evaluate the source's credibility and relevance**: assess the credibility of the audiovisual materials by checking the source's reputation, the accuracy of the content and the context in which it was created. Other important factors might include the time and country of publication, the political disposition of the publisher, and type of the media platform (such as digital archive, social media platform, etc.). Double-check if the material is relevant to your lesson objectives, age-appropriate for your students and provides an accurate representation of historical events.

4. **Rely on primary sources**: these are documents such as historical documents, eyewitness accounts and archival footage. Secondary sources, like history books and scholarly articles, can provide additional context and analysis. Tertiary sources, such as encyclopaedias, should only be used to provide an insight into a meta analysis of social narratives. This aspect provides an opportunity to introduce students to a simple way of writing citations.

5. **Plan integration into the lesson**: once you've selected appropriate materials, plan how to integrate them into your lesson. Consider how the audiovisual sources will support your teaching objectives, whether through direct viewing, guided discussions, or supplementary activities. If the materials directly complement your lesson and enhance students' understanding of the historical topic, then you are on the right path.

Helpful tips

Here are some practical tips you can use when searching for sources. If you want your students to search for sources themselves, it can be helpful to share these tips with them as well.

1. Audiovisual collections are accessed through 'metadata,' which means data about data - it is information that describes and categorises other, more complex information. Without metadata, a film, program, web video, object, or photo is very difficult to trace and thus cannot be safely consulted or reused.

2. It's important (and fun!) to try different search terms to refine your results and find exactly what you're looking for. While different search engines might have slightly different search operators, here is an example trick that you can use: by searching with "double quotation marks" for an exact phrase, your search results will contain the precise phrase you're interested in. There are many more such tricks, such as AND and OR, so we recommend that you look up your preferred search engine's "search operators."

   Example: "Industrial Revolution in the Balkans" - try searching with and without the quotation marks!

3. You can also sort results in different ways by using filters. Depending on what you're looking for, you can often sort results by relevance, date, or alphabetical order, and so on. Several search engines allow applying multiple filters at once.

4. Quickly view a broadcast by scrolling through the segment. Some archives contain keyframes (for visual material), such as a news bulletin composed of different news segments, or other types of metadata on the content itself (instead of only providing metadata on the file).

5. When used carefully, video sharing platforms (such as YouTube or PeerTube) can provide numerous visual and audio recordings of historical events. Be sure to evaluate the authenticity and neutrality of the media you choose to use. On social media where anyone can upload content without strict editorial overview, sources can contain even subtle, but at first glance totally unrecognisable differences that can change the entire context of

the video. Looking at the social aspect of such uploads, like comments or discussion boards on other platforms about the same link, can help pinpoint any eventual issues.

Legal use of audiovisual sources

Among the exceptions and limitations to copyright widely recognised in the European Union is the allowance for the use of copyright-protected material, including an audiovisual source, in an educational activity. This particular exception grants educational institutions the right to use copyright-protected materials within the purpose of facilitating effective teaching and learning. It opens up the possibility to use digitised audiovisual collections in schools and universities with exceptional prospects to create valuable learning resources suitable for both classroom and home-based study programs. The applicability, scope and conditions of such exceptions should always be verified on a country-by-country and case-by-case basis.

While the display of copyright-protected material is generally permitted within the classroom setting, the reuse or production of new material based on copyrighted audiovisual content may require clearance, which can be a complex and labour-intensive process. To avoid these challenges, it is highly recommended to focus on materials labelled as 'In Copyright-Educational Use Permitted', and with a Creative Commons licence such as the Creative Commons Non-Commercial, Share Alike Licence (BY-NC-SA) or the Creative Commons Universal License CC0.

How to teach media creation and editing

Some of the key skills this Toolkit focuses on relate to developing and presenting historical and archival information. However, working with such materials might - depending on your educational intentions - require editing video footage or even creating entirely new videos. By engaging students in working with archival material or creating their own, they can gain insight into the production process. Additionally, learners can give new meaning to pre-existing materials through discussion and activities. Without delving too deeply into technical details, below are some general tips to consider during activities that involve the preparation, filming and editing of videos.

Before starting a project, especially in a history class, make sure to conduct thorough research and preparation with your students. This can be a guided in-class or home assignment.

Preparing for video creation

Before filming, draft detailed scenarios or scripts with your students to outline the key points, dialogues, scenes and messages. It is useful to determine the type of recording device, such as mobile phones or video cameras, and any type of software that might be used for editing. Spending a couple of lessons on the proper conceptualisation of the videos and use of technical equipment helps the students organise their thoughts and focus on creation instead of trying to figure out how to record.

Alongside the script, let the students write a shot list or draw a storyboard specifying the types of shots (e.g. close-ups, wide shots, cutaways) needed for each scene. Planning both the script and shots in advance streamlines the filming process and teaches meaningful content planning. By teaching them the technical skills, they will capture all necessary footage efficiently and be better equipped to create quality videos.

Filming

Today's social media dominated communication means that even amateur creations are expected to meet high standards. Consider the tips below to improve the quality of your videos!

1. **Background noise**: be mindful of background noises at your filming location. Try to choose a quiet environment to have clear audio, and consider using cheaply available windscreen muffs to reduce the noise of eventual wind on outside locations. Test the sound before filming to identify any unexpected noises, such as traffic, wind, machinery or loud background talk that could interfere with the clarity of the recording's sound.
2. **Lighting**: good lighting is crucial for high-quality video. Use natural light where possible, positioning the interviewee facing the light source, or if you are filming an object, try to catch it from an angle that is between the object and the light source. Avoid having light shining from behind the subjects. If using artificial lights (even those from additional mobile phones can do), make sure that they are diffused and stable enough to evenly illuminate the subject and limit harsh contrasts in shadowing.
3. **The rule of thirds**: when filming someone speaking in front of the camera, it's important to consider their positioning. Place the interviewee one-third to the left or right of the frame, with their eyes approximately one-third from the top. Leave about a hand's width of space on the side of their face. Ideally, position the interviewee on the right side of the frame. It is a good tip to tell them to look at the interviewer, who can stay off-frame on the other side, just slightly behind the camera. The image below portrays this

well! For most filming purposes, no person should look directly at the camera. When portraying two speakers, place one of them on the left and the other on the right to create variation and balance.

The beaver is looking to the opposite side of the frame and slightly behind the camera.
Photo source by Susanne Jutzeler, suju-foto via Pexels.

4. **Stabilisation**: use a tripod or other stabilisation equipment to avoid shaky footage. If the camera is hand-held, use resting techniques to minimise movement, such as tucking your elbows close to your body, or enable software powered stabilisation (this option is available on many phone camera apps).
5. **B-roll footage**: capture additional footage that can be used to enhance the storytelling, such as cutaway shots, close-ups of objects and environmental shots. B-roll footage is valuable for covering edits and aiding the visual narrative. B-roll footage is supplementary to that of the A-roll (the primary footage, like an interview). It is used to provide context, illustrate points, or visually enhance the storytelling.

Editing

When editing footage, the activities won't only revolve around the technical skills of using software (arguably the most straightforward part of editing) but also representation, storytelling and references. There are several free tools out there for editing audiovisual material (see some suggestions under 'Additional resources' (page 65). Read five aspects to consider when teaching video editing below.

1. **Transitions and effects**: use transitions and effects sparingly to avoid distracting from the content. Simple cuts with transitional fades are usually sufficient to maintain a smooth flow. Ensure that any effects used are complementing the work rather than disturbing the viewer's focus.

2. **Source referencing and credits**: clearly reference all sources used in the audiovisual product, and appropriately credit all people participating in the production. This adds credibility and allows viewers to explore the topic further. Also remember that sometimes interviewees might rather choose to remain anonymous - a good middle way is to simply call them by their first name only. Use lower thirds (a ribbon with information on the lower quarter or third of the screen), captions (either subtitles or a hovering text box) or end credits to reference sources and contributors.

3. **Storytelling**: teach students how to structure their material to tell a coherent, consistent and engaging story. Emphasise the importance of a strong narrative, which helps maintain interest and aids in the retention of historical facts. While we can find different types of narrative structures across cultures and historical periods, a commonly used global structure for video storytelling, in simplified terms, is as follows:
   a. Start with a clear introduction that sets the context and/or provides the hook that draws the viewer's curiosity.
   b. Tell a story with a logical sequence of events or arguments that develop throughout the duration of the film.
   c. Consciously use visuals and audio to effectively underline and enhance the narrative.
   d. Conclude with a clear ending that summarises the key points and leaves a lasting impression through a strong conclusion that is as objective as possible.

4. **Legal considerations**: be mindful of legal requirements and copyright restrictions on any material included in a video. Copyright issues can lead to authorship and ownership challenges. Look for the 'Legal use of audiovisual sources' classroom guide in this Toolkit (page 21) and show students how to find legally usable materials.

5. **Ethics**: When reusing audiovisual material, be attentive to ethical aspects, such as avoiding offensive, judgemental or persuasive language, respecting the privacy of individuals/children shown in the footage and being conscious of the nature of the images - sometimes certain imagery might require trigger warnings. Ensure that the content is respectful and sensitive towards marginalised groups and different cultures. Helping students to understand how to represent people in a fair and balanced way that helps promote nuance (rather than contributing to generalisations) is crucial, and a key skill to teach as part of media creation. Misrepresentation or errors can offend, mislead students and undermine the educational value of both the material and activity.

Using AI in history education

A significant part of this Toolkit is about using audiovisual resources in history education, to provide students with the tools they need in the current digital age. This also includes using AI responsibly, which is why it is important to address it. Artificial Intelligence (AI) holds huge potential for our society - and poses huge challenges. Its role in education is no different, and below we suggest some ways in which you could incorporate AI into history education, as well as challenges and potential solutions to be aware of. It's worth noting that the field of AI moves very quickly, and that in the future there may be new models and approaches to consider!

Key terms

Terms related to AI are often confused. **Large Language Models** (LLMs), **Artificial Intelligence** (AI) and **Generative Pre-trained Transformers** (GPTs) serve distinct yet complementary roles.

LLMs, a subset of AI, are advanced models trained on vast amounts of text data to understand and generate human-like language. AI encompasses a broader range of technologies, including machine learning, that can analyse historical data, identify patterns, and support research (but not necessarily produce human-like language). GPTs, a type of LLM, are specifically designed to generate coherent text based on prompts, making them particularly useful for creating detailed historical narratives, summaries, and simulations.

Another important type of AIs are **Diffusion Models**, known also as Text-to-Image Models. With these, you can already generate images to spice up your activities and materials. In the future, **Video Generation Models** and **Generative Audio Models**, better known as Text-to-Video Models and Text-to-Music or -Audio, will also gain traction. While their application in history education will be slightly different, most considerations from this guide will likely remain relevant.

Using GPTs in education

GPTs are currently highly accessible, so they will be the main focus of this Guide. The advantage of GPTs is that they can easily be personalised and trained on additional data and tasks to serve as specific aids in educational activities. However, in the future, it is highly likely that training more specific educational AI will be more accessible to everyone, which will unlock the further educational potential of this technology.

When administered correctly, incorporating GPTs into history education can provide personalised learning experiences, facilitate access to diverse resources and support critical thinking skills. They can be effectively and ethically integrated into history education alongside traditional teaching methods. These tools are here to stay, and students' minds are being shaped by AI's integration into our daily lives. They *will* use this technology, and education can serve as an ally in learning how to use these tools critically and responsibly and enrich their knowledge in various domains, like history.

Of course, there is danger in not providing appropriate instructions to our students, in which case they could outsource their work to GPTs, skip effective and goal-oriented learning, and even expose themselves to misinformation. GPTs can generate completely fabricated responses, reflect biases from their training data, and be manipulated by students through misleading prompts.

While GPTs offer significant educational potential, it is imperative to use them responsibly to ensure that they enhance rather than detract from the learning experience. Although we are still at the frontiers of these possibilities, we can offer a few considerations:

1. **Ethical considerations:** it's important to discuss the ethical implications of using AI in education, particularly in history, with your students. Plan enough time for this (at least one or two classes). This doesn't mean you have to dedicate your entire lessons to AI, but rather integrate AI into the existing curriculum. Choose a historical topic that you teach to facilitate the considerations of the potential for AI to spread existing biases, present oversimplified versions of history, or create false and misleading information, and how it can be used to avoid such pitfalls. You should emphasise the importance of critical engagement with AI tools and offer your students a way to explore such interaction together.

2. **Source verification:** educators and students must verify the information generated by GPTs against credible (audiovisual) sources. This provides an additional opportunity to learn critical research skills. GPTs, despite their advanced capabilities, may produce content that is inaccurate or biased, necessitating a critical evaluation of their output. As the learning process facilitator, you should always be the authority who guides this source referencing. Since GPTs are trained on vast amounts of data, it is not unlikely that it will sometimes know things better than us, so be prepared to be surprised and demonstrate to your students how teachers still learn too.

3. **Contextual understanding:** encourage students to use GPTs as a starting point or interim assistant rather than a definitive source or producer of the final result. Historical context is essential, and GPTs may lack the nuanced

understanding needed for complex historical analysis. Students should be guided to place GPT-generated content within the broader historical narrative, especially when generating fictionalised events (such as discussions with imaginary people or imaginative simulations of events).

4. **Be prepared:** always double-check the subject matter(s) that you will discuss with the aid of GPTs in advance as much as you can. If you plan to train your own GPT, make sure to provide it with clear instructions on how to mind the safety and wellbeing of your students (read more in the "Building safe space and how to handle challenging topics" guide). There are many excellent GPT examples around, so be bold in looking for inspiration and reach out to people, asking them how they trained them. Finally, always make sure to test your creations, especially with prompts that would come from students who would test your GPTs limits or make jokes!

5. **Continuous reflection:** if you enrich each of your activities with reflective practices where students evaluate the use of GPTs in their learning process, you can avoid most pitfalls that can come from exploring this technology. Through reflection, you are likely to inoculate your learners against blind belief in generated content and information in general. These reflective moments can include considering the accuracy of the information, the diversity of perspectives offered, the differences between textbook approaches and AI-enabled activities, and how GPTs have shaped their understanding of history.

To get you started on how you could include GPTs (and some other AIs) in your teaching, here are a few ideas on how to integrate them into your classroom without them becoming a liability in learning:

1. **Research assistance:** GPTs can help students and educators quickly access relevant information, summaries, interpretations, and cross-examinations of historical (and current) events.

2. **Stimulating critical thinking:** by interacting with GPTs, students can engage in critical discussions and explore various historical narratives and interpretations. GPTs can present differing viewpoints. For example, they can be used to generate personality styles that reflect different thinking or simulate frames of reference from past periods, prompting students to analyse and critique such information and reflect on their own privileges.

3. **Creative engagement:** GPTs can assist in generating historical dramas about everyday lives, role-playing, or hypothetical scenarios (such as talking to 'ghosts' of famous figures). This gives your students an opportunity to creatively engage with history, deepening their understanding through immersive exploration. Students can research

audiovisual sources to judge the accuracy of the generated historical drama - and find inspiration for generating it.

4. **Guided exploration:** provide students with specific tasks or questions to explore using GPTs. This focused approach can help students engage more deeply with the content. Prepare the correct answers in advance for cross-checking the results.

5. **Simulated debates:** feeding separate GPTs with primary sources of a historical figure's arguments, personality, and biography can provide your students with an exciting way of copy-pasting different outputs into these different GPTs and observing the ensuing 'discussion' between these 'historical minds.' This can help with a practical analysis of sources and exploring various philosophies and motivations. To integrate audiovisual methods you can give students the assignment to film their generated debate with contextualising commentary. See 'How to teach media creation and editing' (page 21) on how to do so.

6. **Collaborative learning:** use GPTs or Text-to-Image Models as a tool for other collaborative projects, where students can compare and discuss outputs that you generated in advance, or which they prompt for on the spot. For example, you can create historically neutral, yet accurate propaganda posters (such as posters from a made up nation modelled after Nazi Germany) to avoid direct politisation, or you can ask students to gather text-based physical descriptions of ancient prominent figures and see how an AI would imagine them. Similarly, you can use text summaries of various audiovisual or publication sources on a disputed historical topic and compare the intentions behind them. This can lead to richer discussions and a more nuanced understanding of historical events.

7. **Mock historical reels:** as Text-to-Video and Text-to-Audio Models become more relevant and accessible, you can work with your students to create video footage from bygone eras - even those that didn't have such technology yet! Such activities can bring various historical contexts and their subtleties to the front in a fun way. For instance, you can consider what would appear in a Roman Empire's newsreel, video advertisement, radio talk show or summer hit song, private celebration video, social media reel, etc.

Remember, embedding GPTs into history education should always serve the purpose of enhancing the learning experiences of your students. While using GPTs is also a way to nudge students towards using it for the benefit of their growth instead of getting away easily with assignments, the use of GPTs (and AI in general) should be seen as a complementary tool, one that supports traditional methods of historical inquiry while offering new opportunities for exploration and engagement. Through careful and responsible implementation, GPTs can contribute to a deeper and more critical understanding of history in the

classroom and provide you (and your institution) a way of building a bridge between traditional learning and the education of the future.

Considerations for inclusive strategies

Supporting lower-attaining students

In order to make students with lower scores feel more integrated throughout the diverse activities, consider using differentiated instructions by reducing the number or complexity of the tasks. This will allow them to complete assignments at their own pace while still achieving outcomes similar to those of their higher-attaining peers. Use guided questions to keep them focused and help them complete tasks step by step.

To increase attention in students with lower motivation, you can survey their interests around the topics you wish to use in each activity. Then, you can find references in media popular among students, like age-appropriate topics and activities, feature films or series, social media influencers, video games, etc. Use these connections to spark interest in the activities.

Challenging higher-attaining students

If you need to make activities more demanding, additional criteria could be added to the assignments. For example, they could write a reflective essay or research the historical resources discussed in class. Offering students more opportunities to deepen their knowledge fosters motivation, higher-order thinking skills, and independent learning.

Additionally, you can assign them a leading role in group activities, where they can guide their peers. This reinforces their understanding of the content while fostering collaboration.

Encouraging underrepresented students to participate

Some of your students' known and willingly disclosed identity backgrounds might highlight that they usually don't have equal opportunities to participate in educational and social life. Such aspects of their identity could be those of culture, financial opportunities, gender, sexual orientation, etc. In most places, girls are not equally represented in educational participation and social opportunities, and some tasks can be (inadequately) perceived to fit certain gender roles more than others.

The most direct way to approach this is to make a list and check if the distribution among varying tasks is fair. This might sometimes interfere with students' personal preferences, so proceed transparently and with mutual consent.

Some of the topics of the historical sources you use can be helpful. Namely, they could revolve around or at least contain subtopics relating to underrepresented groups. Opening the door to inclusivity through historical examples is an effective way of raising awareness. You can also often rely on the creativity of students who are affected or passionate about certain societal issues to find ways to include their backgrounds in your classes.

Using aids for students with special educational needs

Depending on whether you have students who might need special aids to support their learning, you might consider adapting this Toolkit's activities to increase their impact. While in such cases you are probably well equipped for these tasks, some of the technical nature of the different activities might warrant some tips.

- When working with audiovisual sources: always activate subtitles and ensure they are visible to all the students. When necessary, enlarge the captions or have a script printed out in high-contrasted, large font. Make sure that the audio is loud enough, or find ways to connect hearing aids to audio output if necessary.
- During video editing, make sure that the Operating System running on the computers is equipped with assistive software and that it integrates well with the video editing software, browsers, video players, etc.
- Physical access: when looking for locations outside of your classroom (such as shooting locations), check if they are accessible by ramps, elevators and adapted spaces. If not, and the locations still prove to be crucial, recruit other students or outside help to manage mobility.

Provide clear, simple instructions and share them in advance so that students can prepare at home. Make assignments more flexible, offering options like written stories, slide presentations, audio or video recordings, or mini-apps, and allow extra time for those needing additional support. Lastly, inform all colleagues and external participants about expectations and needs, if necessary.

Overcoming potential obstacles when implementing this Toolkit

Copyright

In most countries, there are exceptions to copyright for educational use. In the 'Legal use of audiovisual sources' section (page 21) you can find more information about this. In the case of sources that are part of the 'Audiovisual galleries' (page 55), their publishers have cleared the copyright for all educational usages.

Time

Utilising a comprehensive Toolkit, particularly working with primary sources and multimedia or interactive components, could require more time than traditional teaching methods. This could impact lesson preparation and the time students need to complete their work. Here are a few ways to speed up your preparation and running times:

1. We have provided several sets of ready-made audiovisual galleries (page 55) to save you time. If you are a teacher and none of these sets meet your needs, please reach out to EuroClio via our website. We have worked in the past with trainees in order to produce new sets based on demand.
2. To save students time and better fit within time constraints, various assignments can be simplified by reducing the number of tasks or the complexity of the finished products. Breaking tasks into smaller steps and assigning some as homework can also save class time. Some activities we prepared already offer such modularities.
3. Having a clear overview of all the sources, materials and a plan of action can accelerate workflow for both you and your students.
4. If some students grasp the tasks quickly and feel confident working independently, you might consider dividing your class into groups, allowing these students to take the lead. They can guide and support their teammates throughout the activity. Be sure to step in if they encounter challenges they cannot resolve on their own

Technology

Not all students and teachers are confident users of digital technology. It is possible that you do not have readily available access to technology (hardware, software and internet). However, when working with the activities in this Toolkit, it's important to remember that the primary aim is to enhance students' critical thinking and deepen their historical understanding. This can still be achieved using low-tech solutions, such as photographs representing scenes from historical films, creating storyboards, or even using books and other non-digital resources to explore historical content. Furthermore, some libraries or local sponsors might offer screening facilities for your activities.

Teaching strategies

Stepping into the shoes of a documentary maker to learn about professional ethics

Context and overview

Students get a lot of information through videos but not all of this information is accurate and not all people are happy with the way they are presented. This teaching strategy focuses on the process of media creation by making students think about the responsibilities that video producers have while developing audiovisual media. Your learners are put in the role of 'video producers' and have to make a series of editorial decisions, reflecting on their 'professional conduct.' They have to consider the implications of their choices and also justify them.

Goals

1. Students will gain an increased awareness of the fact that, generally speaking, all the videos that they see are the result of choices made by the person or people who created them.
2. They will become aware of the responsibilities that video producers have when it comes to presenting information - ideally in a fair way.
3. If they produce videos, they will learn how to edit, and perhaps even shoot videos (depending on the exact content of the activity you choose).
4. They will better understand what this means to produce videos in practice and gain the insight into deconstructing aspects of audiovisual media messaging.

Indicative age of students

Depending on your preparations and content, this teaching strategy can be suited to all ages **14 and up**. For more mature students, you can also work with more serious topics. For learners younger than 14, all activities are still doable, but you might need to simplify them by, for example, skipping complex video editing and just making short video interviews.

Duration

The duration of this strategy will span between **4 to 6 classes**, each with a duration of 45 minutes. First, students need to recognise the target audience and develop the aim of each video content. You can influence the length by doing

more preparatory work, such as pre-selecting audiovisual sources. It is important to consider the level of detail you want to give to each lesson.

Media Literacy Competence Framework competencies developed

	A	B	C	D
1.				
2.	✔	✔	✔	
3.	✔	✔	✔	✔

Checklist
- ☐ A screen or projector
- ☐ At least one PC or laptop (preferably one per group)
- ☐ Video editing software
- ☐ A video camera or smartphone capable of capturing video
    - ☐ If needed, stabilising equipment such as tripods or gimbal stabilisers
    - ☐ If needed, microphones and windscreen muffs
- ☐ Video sources
- ☐ Permission from the school and parents
- ☐ If this is done without video editing: papers and pens

Instructions

Step 1: Prepare the audiovisual sources

In order to carry out this teaching strategy, you will need appropriate audiovisual sources (see below). With the help of these sources, this strategy shows that video producers are responsible for the way they present people and information, and that they (in an ideal case) take this responsibility very seriously. Note that taking this responsibility seriously does not necessarily mean that they will also (wish to) deliver a truthful or fair representation of history.

The selected audiovisual sources may be ready-made materials. That is, materials that are already produced by a person or organisation concerned about factual educational ethics, such as a government committed to human rights, rule of law and democracy, a research institute, a news agency or a person bound by professional and aligning intrinsic ethics, like a journalist or a documentary maker.

For this Toolkit, we have prepared three sets of materials that fit this criteria:

1. Climate crisis
2. Poverty in Europe
3. Transgender stories in the media

However, you can also prepare or even create your own source collection:

1. <u>Choose a suitable assignment, for which it is important to make clear:</u>
   a. The overarching context and the topic of the videos (for example, local history).
   b. The intended audience and aim of each video (such as raising awareness among the police force).
   c. Which parts of the videos you want to play, in case they are lengthier than time allows.

2. <u>Identify a number of (editorial) choices that need to be made during the selection or creation of your videos.</u>

   Here are some relevant choices for the pre-production:
   a. Should you use an interview or not? And if so, with whom? In what setting? With what questions? Should there be an interview script, or better to go for open questions?
   b. Should you use archival footage or not? And if so, what kind of footage and for what purpose?
   c. Should the tone be formal, conversational, or emotional?
   d. What is the necessary budget (for personnel, equipment, space renting, software, subcontracting, etc.) and how does it affect the content of the product?
   e. Which locations are going to be selected, considering lightning, sound quality and logistics? Why?
   f. What permissions are needed? What if they cannot be acquired? If they can, at what price (which is not always only monetary, but also ethical)?

   And here are some important choices concerning the post-production:
   g. What quotes will be highlighted? How can they be weaved into a narrative? What message(s) would the narrative convey, and how would it convey it?
   h. What sound effects and background music to use, and why?
   i. Should you include visual effects, (such as motion graphics, transitions, titles, captions, subtitles, animations, etc.)?
   j. Should you consult external experts or not?
   k. Should you censor some of the information or not? And if so, which information and why?

3. <u>Find suitable resources that students can use to make decisions on their own.</u>

When choosing archival footage, it's essential to select sources that can be effectively integrated into the educational context of this teaching strategy. Primary source evidence often lacks production design choices, so you may need to make editorial decisions to ensure it aligns with your learning objectives and narrative structure.

If you are selecting quotes, it will help if you have a transcription of an entire interview, or at least part of it. It's faster and easier than listening to all videos, looking for the most useful part for your needs.

In case you would like to create your own audiovisual sources with your classroom (often you might opt for using a mix of pre-existing and student-created content), a good option is to conduct interviews. This can be with another class of students, school staff, parents, or locals. You will need a list with all possible candidates and some biographical information about each of them. Think about the format of the interviews, like one-on-one conversations, street interviews and more formal settings, or discussions with several people. These decisions can be made by you in advance, or decided jointly with the class (in which case the most efficient way is through voting).

Consider some of the choices related to production listed in the previous step. Make sure to introduce varied styles and representations among your sources, so that your students can better examine these various aspects. For example: cultural backgrounds, age groups, factual representations, personal experiences and perspectives on the subject matter. You may also want to include individuals with differing opinions, educational levels and expertise, to provide a well-rounded view.

Step 2 - Introduction and understanding the dilemmas (class 1)

First, you will need to present the assignment in the classroom, which can be done in several ways. One option is to ask students about their own media consumption, with questions such as: *Have you ever watched a documentary that stayed with you? If so, which one? Why did it stay with you? Do you think you could make a similar one?* After this, you could announce that all of you together are going to create one.

Another option is to use the introductory video from Euroclio's 'In Europe Schools' project, which features students from all across Europe.

This is the moment to present the students with the different choices that they will have to make. Use the editorial choices list from Step 1. (adapt it to your needs) and walk your students through each of them, foreshadowing the production tasks ahead of them. For each choice, make sure that students understand:

1. What they have to do.
2. When they have to do it.
3. How they are supposed to report on their progress.
4. How they can ask for help and support.

If you want to vote on joint decisions on what direction to pursue during the whole production process, this is the time to do it.

While completing this activity, it is critical that students are aware of the implications of their choices. This is a key factor, especially in terms of how people are represented in their selection, what their selection implies, whether it is fair or whether it is accurate, among other things. This is where the first part of the key learning happens. The better they understand these considerations, the more their competencies will advance along the Media Literacy Competence Framework (From A towards C).

Step 3 - Production (classes 2 to 5)

The production phase is what the students are likely to enjoy the most, but also what you probably need to prepare the most for - depending on your previous technical experience.

First, you need to introduce students to some skills on how to shoot and edit videos. Please refer to the 'How to teach media creation and editing' classroom guide (page 21) for practical tips.

If you are shooting original material, dedicate at least one or two classes with your students in the field. They will need their recording equipment (which, in most cases, will be their mobile phones). Editing videos will also require a similar timeframe (not counting the time needed to learn to navigate the editing software).

Divide your students into several groups. Obviously, this will depend not only on how large the class is, but on the equipment and time you have available. Ideally,

you should not end up with more than four students per group. There are two ways of approaching decision into groups:

1. **Based on task division**: each group receives their own task: one is preparing the interviews, the other one is conducting them, another group can approach people for interviews or select shooting locations, while the camera crew can take care to carry and operate the equipment. Then, during editing, each group can work on different aspects of editing: writing a script, cutting pre-existing and new sources, working on A-roll and B-roll transitions, and looking up music and supporting information and sources. It is important here to make sure no one is bored. This division can be based on what each student is comfortable doing.
2. **Based purely on numbers**: you can also have each group do the same thing (i.e. select pre-existing sources, shoot new ones, edit one micro-video per group). In this case, you can assign them randomly and provide them with the same tasks.

During these classes, make sure to have an occasional check-in with each group, asking how their process is going and if they need any support - avoid disturbing them when they are clearly involved with an activity. Your task is to coordinate efforts and make sure everything runs smoothly to support their learning. Challenges to pay attention to are making sure that work that others depend on is being carried out, helping with technical skills (equipment and software usage know-how), and timekeeping.

Sometimes, you might simply run out of time to properly finish the final product(s). This can be for a variety of reasons, but it is not a real problem. Having some material at the end, even if a bit raw, is good enough for presentation, especially when it is backed up with supporting knowledge, which you discuss through the dilemmas of the producers. Even more, not being able to finish a product is a useful learning moment to discuss with questions like *What happens when a filming a project fails?* and *How can time (and budget) constraints limit the ambition of the creators after the work has already been planned and has begun?*

Activity 4 - Reflection (last class)

Set aside a class for this activity. It is useful to begin with presenting the creation(s) of your students. Give them the space to explain their vision and choices they made during both the conceptualisation, shooting (if it was done), and editing. If you are only working with pen and paper, then let them present their storyboards in a similar fashion.

It is essential to ask the students for their perceptions and feelings on the assignment. In order for them to reflect on what they have learned, it is also important to discuss what each of them has learned. This helps the students to compare and analyse their varying perceptions and to explore common conclusions. Here too is the time where the targeted learning occurs. Some of the following questions could be used to initiate debates:

1. What did you think about the assignment? Was it challenging?
2. How did creating or working with the media influence your understanding of the topic? Did it change your perspective compared to just watching a video, or reading about it?
3. What choices did you make in terms of how to represent the subject matter? How might those choices affect how others perceive the topic?
4. Now that you have gone through the whole process, what would you like to do differently next time?
5. Are there any differences between the way a textbook, a statue, the media (etc.) present a specific figure, object, place or event? (You can provide a concrete example, preferably from your activity..) Why might that be the case?
6. Are there more similarities or more differences between the ways that this figure/etc. is represented and even perceived?
7. Why do different people perceive the same historical figure/etc. in different ways?
8. Has the perception of this figure/etc. changed over time? In either case, why?
9. How could we overcome some of the differences we have in the way we perceive this figure/etc.?
10. What role does context (historical, cultural, political) play in shaping the way we perceive a figure/etc.?
11. Why might different perceptions of this figure/etc. be dangerous? Dangerous to whom?
12. In what ways could the editing or framing of media impact the way viewers understand a historical figure/etc.?
13. Do you think it's possible to create completely unbiased media representations? Why or why not?
14. How can we critically assess the sources of information we encounter in different media formats?
15. What has our adventure into video production shown about the nature of history and the way we remember the past?

How to judge films to determine their historical accuracy

Context and overview

Contemporary audiences love historical films and series, with films such as *Valkyrie*, *Apollo 13* and the series *Horrible Histories*. But are they accurate? To what degree? And, how do we determine that?

One of the challenges for history students is determining whether video material is manipulated or even artificially generated. It is fundamental for students to learn to distinguish between historical portrayals and manipulated footage. For this, they need the skills to compare the videos they consume with accurate historical sources.

In this teaching strategy, students critically examine video clips of historical films. This is especially effective with movies that have been labelled as sensationalist, containing historically inaccurate 'popcorn material'. Your students will learn to determine where the director actually used accurate historical facts.

Goals

1. Students will gain the understanding of how facts can meet dramatisation in a historical movie.
2. They will gain the essential knowledge and develop the critical thinking skills needed to effectively analyse and assess historical films.
3. They will learn to recognise which parts of a film are designed to entertain or engage the audience, and which parts are included to give a film some kind of historical 'weight' or significance.
4. Your students will also be exposed to ways of fact-checking the events from movies and compare them with documented historical events.

Indicative age of students

It is possible to use this teaching strategy with younger, **between 8 and 14 years**, **or** more mature students, **14 years and up**. There is one point in the text (during the optional homework) where we suggest different approaches for different age groups, otherwise the rest of the activities can be used for all ages.

Duration

This learning strategy will cover a total of three classes. Each class is designed for a duration of 45 minutes.

Media Literacy Competence Framework competencies developed

	A	B	C	D
1.	✔	✔	✔	✔
2.	✔	✔	✔	
3.				

Checklist

- ☐ Screen or projector
- ☐ Printouts of historical sources
- ☐ Printouts of the popcorn game
- ☐ Pens
- ☐ Homework instructions
- ☐ Group work hats, if you are providing them
- ☐ Flipcharts for the posters

Instructions

Step 1: Preparation before the activity

To carry out this activity, you will need to select clips from historical films that align with several source materials. A good practice is to search online for historical films that have been criticised for their accuracy, but praised for their entertainment value. You can also use more accurate portrayals of events - especially for comparing different aspects of storytelling in films. For additional context, please refer to the 'How to look for video sources' Classroom guide (page 18) on searching for source materials.

Sometimes, you won't find readily cut clips of the sequences you find the most useful. In that case, you can cut the clips yourself if you have the source file. Please see the 'How to teach media creation and editing' (page 21) Classroom Guideline, as well as the 'Additional resources' section (page 56) for free video editing software tips.

The most optimal total length of the clips is if it does not exceed seven minutes. Each clip should take up to two minutes.This means that you will have anything between three to six clips. When you implement this strategy for the first time, we recommend that you prepare three clips.

For each movie clip, you can assemble a few written texts or sources that can be used for comparing the historical accuracy of the clips. You can either write them yourself based on various sources, or - for more mature students - you can provide excerpts from books, journals, articles, newspapers, etc. These will be handed out during the activities.

Additionally, print the following table (referred to as "popcorn game") and instructions:

Movie Clip Title:				
Scene elements	Your observation	Historical accuracy ✔/✖/⚠	Evidence from historical sources?	Points earned
1. Setting (time & place)				
2. Key events depicted				
3. Characters (names & roles)				
4. Dialogue & language used				
5. Costumes & attire				
6. Technology & artefacts				
7. Cultural practices & customs				
8. Any anachronisms spotted?				
Bonus round points:				
			Total:	

How to use the table:

Scene elements: these are questions that focus on different aspects of the clip (e.g.: setting, events, characters).

Your Observation: gather a few thoughts with your group on what you see in the film clip relevant to the given scene element.

Historical accuracy:
Mark ✔️ if the element is historically accurate.
Mark ❌ if it's historically inaccurate.
Mark ⚠️ if it's partially accurate or debatable.

Evidence from historical sources?: mark the references from the textual sources that provide evidence for your assessment of the historical accuracy.

You will earn points for your work in the previous three columns:
- **+2 points** for correctly identifying and evidencing ✔️ accurate, ❌ inaccurate or ⚠️ contested elements.
- **-1 poin**t for incorrect assessments.
- **Bonus +1** point for each unique or insightful observation.

The teacher is the arbiter of what counts as an accurate answer. Sometimes it might be tempting to say "but everything is ⚠️!" - however often the answer is more clear than that.

Game rules:

1. Team collaboration: work together with your teammates to fill out the table as accurately as you can. Try not to let other teams hear you. You can try to confuse them, though!
2. Research time: use the provided text and reputable websites to verify facts. Your time is limited, so sometimes you will need to make a quick joint decision and hope for the best.
3. Presentation: be prepared to share your findings with the class. Select a willing teammate to represent the whole team.
4. Winning the game: the team with the highest points wins the prize. In case of a tie, a bonus round begins:
5. The roasting challenge! Each group gets one chance to challenge each other group by asking them 1 question about their findings. Any correct answer earns the team an extra +1 point. If, after this, there are still ties, the whole class wins. The goal was the journey after all.

Tips for success:

1. Attention to detail: small inaccuracies can be significant!
2. Critical thinking: don't take scenes at face value! Question their authenticity.

3. Divide and conquer: assign different elements to team members to research.

Example entry:

Scene elements	Your observation	Historical accuracy ✔/✖/⚠	Evidence from historical sources?	Points earned
5. Costumes & attire	*Ancient greeks wearing wristwatches*	✖	*Wristwatches were not used until the 16th century.*	+2

Let the historical sleuthing begin!

Each group will need one set of the question tables per movie clip (so, if you prepare three clips, each group will need three popcorn games,) and one set of instructions.

You can prepare a simplified, black and white version in your own language. To save time, you might wish to share it in advance with your students, with the homework assignment of familiarising themselves with it.

If you are not at the liberty to print easily, you can divide the groups in advance (see Step 2) and hand out a homework group assignment, in which your students prepare this table for their groups. Put clear instructions so that they end up with the same content on their tables. Otherwise, they can be creative with how they draw the table (it can be themed after their team name, for example).

Check the questions from the popcorn game in advance and mentally prepare some possible answers. If time allows, you can create a comprehensive list for yourself. This will help with the scoring.

For the bonus round, provide about two minutes of preparation time before the groups begin asking questions from each other.

For any homework (including Step 4), prepare written handouts or email drafts in advance. If you do not have such opportunities, prepare clear and concise spoken instructions.

Step 2: Screening and introduction (class 1)

Begin with screen clips in the classroom. You can either play all of them one after the other, or in batches - meaning two to three clips followed by a discussion, and then again two to three clips, and so on.

After the screening, you will be introducing the topic of "judging historical accuracy of films." Begin with more casual questions, such as: *Which clip did you find the most interesting and why?* and *Do you think what you say is how events actually played out in reality?*

Facilitate the class discussion with questions about what motivations could be behind the creation of a historical film. Some questions that you can ask are:
1. Why would an author of a script or a film director want to present these situations in specific ways?
2. How do contemporary societal issues influence the portrayal of historical events in films?
3. What ethical considerations should filmmakers keep in mind when creating historical narratives?

Step 3: Understanding the dilemmas (class 2)

During the next class, hold a short reflection on the screening to remind students of the topics you discussed. It's best to spend no more than five minutes on this. Then, divide students into groups to compare each of the film clips they watched during the previous class. We recommend three to four students per group.

Hand out the written historical comparison texts and the popcorn game to each group. Limit the time the students have. We recommend spending 20 minutes on this, as the bonus round might take another 20 minutes, if it occurs. If it doesn't, use the remaining time for the "Panel of Producers" activity (see below).

While the groups are at work, make sure to check in, especially if they seem stuck or you observe that some individual students are not fully participating. Approach them and ask if they need support to get things going.

After the time is up, it's time to jointly check the answers. If there are ties, continue with the bonus round.

If, however, there is one clearly winning team, recast this team as the "Panel of Producers." They will recede and prepare for the presentations of other groups. Instruct them to think of a strategy on how to assess the movie proposals they

will be presented with. They will need to decide whether to "fund a project or not" and explain why they made that decision.

Meanwhile, the other groups will prepare a poster with text, drawings, performances, printouts and whatever they have at their disposal with the goal of making comparisons between the viewed clips. Instruct them to illustrate the core artistic differences among the clips, addressing the central question: *If your group would travel back in time and become the movie development team - what would your vision have been, how would have you made the scene from the clip differently?*

Give the groups five minutes. They will each have one minute to present, however silly their presentation might end up being. They need to convince the "Panel of Producers" to fund their filming project.

During any time that you might have left, use it for a quick reflection. If you plan to give them homework (see Step 4), announce it.

Step 4: Optional homework

Here you can provide optional homework. We have designed one option for younger and one for more mature students. You can also skip this step.

Option for older students: invite them to watch a selected clip. It should be different from those handed out in class, and we recommend that it should be longer as a whole, about 10 minutes. Instruct your students to make a critical comparison with the acquired knowledge about the related historical event. So, if for example you are teaching the medieval period, and cut a clip from *Knight's Tale*, ask them to write a short comparison about medieval vagabond life. You can have a few different clips and either hand them out randomly or based on interest.

Option for younger students: invite students to read a comic book, watch a movie or play a video game based on a given time period. Ask them to come up with three recommendations and choose one among those for them. Instruct them to write a short text or create a storyboard with their own conclusions on how it could be made more accurate.

Step 5: Conclusions (class 3)

If you assigned the above homework, begin the class with homework presentations. Divide the class into three large groups. There will be five rounds, five minutes each. During a round, one of the groups stands around the

classroom with a hat on their head. The other students mingle and listen to the presentations of the students wearing hats. After five minutes, clap loudly or play a loud sound from your smartphone/computer and ask the students to take off their hats and the next group to put on their hats.

After the dust has settled, continue with a reflection. Limit this time to about 10 to 15 minutes. Ask your students to talk about their experiences with the presentations (if they had homework) and the popcorn game from last time.

Transition these reflections to an open debate through which you will teach them about the conflict between historical contextualisation and dramatic choices in movies. Use questions like:
1. In the clips we saw / media you checked in your homework, what if events and people were portrayed completely accurately? Could they still be fun?
2. What is more important to remain accurate, and what is fine to be changed?
3. What about gaps in events or other missing data tha history just simply doesn't know? How and should they be filled in?
4. How do the need to generate income and the need for historical accuracy influence each other?

Use this time to talk about how films can be used as a tool for propaganda. Through questions like:
1. Was the film created to promote a particular political ideology?
2. How might it shape perceptions of historical figures, events or ideologies?
3. Do you know of any such examples?
4. In the context of totalitarian or authoritarian regimes, how does propaganda influence the cultural sector of a country?

Importantly, conclude with connecting their activities with the practical skill of looking up accurate information after watching a movie (or experiencing any other kind of historically inspired media). When a film inspires us about some previous events, it often does that not only through the often amazing events that have occurred in the past, but also through clever - and often necessary - tricks. It is always useful to discern fact from fiction, as what you have shown them is an effective and fun way of informal learning.

e-Learning activities

Assessing advertisements

Direct link to the activity on Historiana.eu:

http://hi.st/BSx

Context and overview

This activity focuses on West German TV advertisements from the 1950s and 60s. Students analyse the techniques used by advertising companies to sell products, discuss how the ads respond to social norms and reflect on their impact on individuals and society. Additionally, students consider the rise of modern consumerist culture and changes that have transformed advertising over time.

Goals

1. Students will describe how a TV advertisement was and is created and used.
2. They will also identify the techniques used by advertising companies to sell products.
3. Students will evaluate the impact an advertisement may have on its audience.
4. They will be able to link the emergence of consumerist culture in the West with advertising.
5. They will recognise stigmatising generalisations and spreading of stereotypes through ads.

Indicative age of students

From **15 to 19** years.

Duration

About 35 to 40 minutes.

Media Literacy Competence Framework competencies developed

	A	B	C	D
1.				
2.	✔	✔	✔	✔
3.	✔		✔	✔

Description of the e-learning activity

1. **Task 1.** After watching German TV advertisements from the late 1960s (until 05:49), students answer the question: what tools and techniques did TV commercial makers use to appeal to the public?
2. **Task 2.** Students reflect individually or in pairs on how advertisements might influence viewers' behaviour and perception of reality in a positive and negative way (in the past and today). They share their opinions in class.
3. **Task 3.** Students watch the advertisement for Frauengold (Women's gold) - the over-the-counter drug that was sold in Germany from 1953 to 1981 as a cardiovascular tonic with a calming and mood-enhancing effect. Students discuss how spreading such commercials may reinforce gender stereotypes in society and they refer to specific scenes from the video to provide evidence.
4. **Task 4.** Students watch a German chocolate advertisement from the 1950s and explain why such advertisement would not be socially acceptable in many countries today.
5. **Task 5.** Students compare old and contemporary advertisements to observe what has changed and what has remained consistent in the way they are created.

Assessment and tips

1. **Task 1.** Students' answers may include: presenting the advertised product at the centre of the story; idealising the attractiveness, effectiveness and reliability of the product; displaying short messages; using slogans, sound such as jingles, lively, cheerful music, eye-catching visual effects such as zooming; repeating the product name several times; showing smiling people; appealing to human needs and expectations; providing endorsement by an expert such as a doctor or a commonly respected client; using storytelling with focus on the individual rather than masses; appealing to human emotions and curiosity; emphasising the company's tradition and longevity; using humour; selecting characters with whom the intended audience can identify.

If students have headphones, you can divide the class into groups and assign each group a pre-selected set of commercials to watch (for example group 1 watches until '05:49, group 2 from '05:50 to '10:40 and group 3 from '10:43 to '16:09).

2. **Task 2.** This task refers to what pupils are familiar with and there may be many different answers. Among the positive students may think of: optimism, prosperity and progress – ads spread information about new products, services, etc., that improve people's quality of life; utility, public good – by buying advertised products and services, some people may think they support businesses and job creation; inspiration and motivation – ads may make people think and do things they would never think and do, increasing their openness to the world; increased awareness – some campaigns inform people about issues important to their health, environment, and society in general. The negative ones: consumerism and materialism – people are concentrated on things, thinking they can be happy and successful if they possess them; dissatisfaction, low self-esteem – if people watch idealised pictures, they feel less good about themselves; overspending – people think they need things that in reality are not necessary for them; uncritical, naive purchases – people buy products that in reality are not as good as ads show (they may even be harmful to their health in the long term). If the issue of reinforcing stereotypes has not been addressed, you can bring it up at the end as a segue to the next task.

Do not forget to discuss with your students the emergence of modern consumerist culture in the West after WWII, which is reflected in and fueled by advertisements. Note that at the time the ads were shot, its scale was not the same in different European countries due to their socio-political and economic environment (democracy and capitalism in the Western part vs communism and planned economy in the Eastern part).

3. **Task 3.** The product was advertised to women, encouraging those who felt stressed to use it. In theory, there is nothing inherently wrong with this. However, the way the commercial shows women needing the product clearly uses gender stereotypes, making it seem like women are emotional and unable to handle their feelings (the ad shows simple everyday situations making them lose balance). This emotional "nature" of women is further highlighted by a scene where a stressed woman is contrasted with a calm, rational man. Because ads like this are powerful and seen by many people, they not only show existing social norms and stereotypes but also make them stronger. To show that such generalisation were commonly used by advertising companies, corroborate the Frauengold ad with other old commercials from Advertisements and their making gallery. For example in the collection used in the first task, there is the ad 'A woman in the big city' ('09:52) which promotes a patriarchal, binary vision of the world where women are concentrated on what is 'female' – in this case beauty - and men are responsible for science and industry; here entrepreneurship that allows women to be beautiful.

4. **Task 4.** There are two important aspects in this advertisement to discuss with your students. First, the creators of the ad depicted chocolate as a source of pleasure, which is not controversial today. However, they also portrayed it as a necessary energy source, which is unacceptable now since we know excessive sugar consumption leads to overweight and obesity. The most shocking element for a 21st-century viewer is the involvement of a doctor prescribing chocolate to patients, as modern science and public institutions actively promote the view of sugar as an addictive and harmful substance.

   The second aspect worth discussing is the discriminatory nature of the advertisement. In the ad, a 'black-faced dancing Sarotti advertising character' is depicted. The Sarotti brand replaced their logo of a bear and bees in the 1920s with three black-faced 'Mohrs', figures dressed in Arabian-style turbans and slippers. The reason behind this is that chocolate was associated with its 'exotic' origin in the colonies of European countries. Later, these figures were transformed into a magician, which remains the company's current logo. Discussing this aspect with your students presents an opportunity to talk about 20th-century colonialism.

   Discuss with the class what is considered socially acceptable and what is not acceptable (in advertising). Ask students to give examples of advertisements they know or have invented. The discussion should explore why we socially accept certain representations and behaviours and not others, who makes these decisions, and what the consequences are for society

5. **Task 5.** Almost all the techniques that were used in commercials are still in use, however new technology provides more space for and different means of their distribution. It also allows for more sophisticated esthetics, sound and visual effects. Advertising influences but also adapts to what is socially acceptable. Contemporary societies have different senses of humour and are more inclusive - in the old commercials, white adult men dominate. Also social norms, reinforced in many cases by public authorities, do not allow for diffusing ads promoting harmful to people's health products without warnings. Stigmatising generalisations and spreading of stereotypes is not socially acceptable nowadays, though still happens, often in an indirect way, not striking at first glance, as was the case with the old ads.

6. **Idea for a follow-up written assignment**
   Ask your students to choose a commercial from the Advertisements and their making gallery (or any other platform). Their task is to rewrite the ad's scenario, so that it is more appealing to today's public and meets the ethical standards. In the second phase, students copy-paste their scenario to an AI system (Chat GPT, Copilot, etc.) and ask for advice on how they can improve it. They introduce changes if they think the advice is helpful.

1989 in Czechoslovakia

Direct link to the activity on Historiana.eu:

http://hi.st/BSe

Context and overview

Students work with a documentary report about the Velvet Revolution in Czechoslovakia, broadcasted by TV3 Catalan in 1989. They identify basic information about the audiovisual source and examine how the authors' perspective and the circumstances in which the source was created influenced its content. This allows students to assess the reliability of the given source, formulate their own research questions, and find credible sources to answer them.

Goals

Shorter version of the activity (tasks 1–6)
1. Students will describe the course of the Velvet Revolution.
2. They will learn to identify basic information about the audiovisual source: its author and contracting authority, type, date of its creation, and target audience.
3. The wll explain the context in which the audiovisual source was created and how this influenced its content.
4. Students will also evaluate the reliability of the source.

Extended version of the activity (tasks 1–8)
1. In addition, students will formulate relevant research questions and find reliable information to answer them.

Indicative age of students

From **15 to 19** years.

Duration

The short version of this e-learning activity takes about 30 minutes, while the extended version is around 45 minutes.

Media Literacy Competence Framework competencies developed:

	A	B	C	D
1.	✔	✔	✔	✔
2.	✔	✔	✔	
3.				

Description of the e-learning activity

a. Shortened activity: 30 minutes

Task 1. Before watching the video about the Velvet Revolution, students answer the following questions:
- A. What kind of source is it?
- B. Who created it? For whom?
- C. When was it created?
- D. Who is its intended audience?

Task 2. Students watch the video until '1:40 and answer the questions:
- A. Where was the source created?
- B. What was the video about?
- C. What was(ere) the purpose(s) of its creation and diffusion?

Task 3. Students watch the video from '2:13 until '7:50 and answer the questions:
- A. How was the video created (What types of sources did the creators use? Where did they get information from)?
- B. What do we know or can infer about the beliefs and opinions of the authors?

Task 4. Students arrange the frames from the remaining part of the video chronologically from left to right, starting with the scene in the theatre. "Solidarity from theatre people…" is the fifth frame.

Task 5. Students individually or in pairs write an answer to the question: how might the authors' perspective and circumstances in which the video was created affect its content? They share their answers with others in pairs, groups or on a forum.

Task 6. Students assess the reliability of the source and justify their answers in a written form.

b. Extended activity: 15 minutes

Task 7. Students write down at least three questions that come to their mind after working with the material, look for answers to them and formulate their responses, indicating three different reliable sources of information.

Task 8. Students highlight the criteria (depth, objectivity, currency, authority, purpose) that they think meet their sources and justify their answers.

Assessment and tips

1. **Task 1.** Students should be able to identify basic information about the video: A. video documentary; B. Joan Salvat (director) and Carles Bosch for TV3 CATALAN TELEVISION; C. 1989; D. Catalan audience in Spain and in the countries where the video was broadcast (if ever).

   You may ask students about their habits while consuming audiovisual content, emphasising the importance of knowing the creator, context, and audience for critical reception of the material.

2. **Task. 2.** Students' responses should include information that the source was created in Czechoslovakia in the context of the changes that led to the collapse of communism in Central and Eastern Europe in 1989. The program referred to massive pro-democratic protests in Prague to inform the public in Spain about the social upheaval in Czechoslovakia as these events were part of the revolution that was supposed to change Czechoslovakia and more generally Europe in the following years.

3. **Task 3.** Possible answers: A. The creators used footage they made during their visit to Prague in 1989 and archival footage that referenced the 1968 protests. They obtained information and footage by attending protests and talking to protesters.

   Add that the reporters were lucky to find themselves in the centre of the revolution (they were filming another news affair), as the borders of Czechoslovakia were closed. Let your students know that the subtitles for the video were added after it was originally aired on TV3 Catalan. This meant the video had the potential to reach and engage a much wider audience.

   The authors came from a Western democratic country so we may assume that they supported pro-democratic upheaval in Czechoslovakia. The content of the video also seems to prove it: they often invoke freedom and highlight the importance of the year 1968 juxtaposing freedom postulated by the Czechs and the orthodoxy of the Soviets. They also refer to the occupation of the country by the Warsaw Pact that ended that freedom. They linked 1968 and 1989 and decided to show a participant who criticised the authorities for abusing power against citizens. The authors

stressed that the protesters risked prison by attending meetings, aiming to highlight their courage.

4. **Task 4.** Correct order: 1. Prague's leading theatre professionals are meeting in secret; 2. The employees of the National Theatre have gone on strike; 3. In two days the number of demonstrators has multiplied; 4. But so has the number of riot police and paratroopers; 5. Solidarity from theatre professionals has encouraged the students; 6. Some people even dare to open their homes to TV news teams; 7. A calm Sunday has passed, but the revolt is snowballing; 8. On Monday a declaration is made against the Communist government; 9. The "Civic Forum" asks for the resignation of the President; 10. 300,000 people acclaim the leaders of the revolt.

   Make sure that your students know who Václav Havel was and what the Civic Forum was.

5. **Task 5.** Exemplary answer: Supposedly being pro-democratic, the authors focused on the participants, wanting to emphasise their agency and the scale of the protests. As a result, they concentrated exclusively on their perspective. The video does not show the government's perspective and people who may have supported the government, or for whom change was not that important or for whom politics is necessarily bad, so it does not matter who is in power, or who were indifferent for other reasons.

   To guide students, you may ask them: What did the authors choose not to talk about?

6. **Task 6.** Students should notice that the source is biased, but this does not mean that it presents a false picture or that its authors intend to mislead the viewer. As long as we recognise that, like any other source, it presents a particular slice of reality from the perspective of its authors and under certain circumstances, it can serve as a reliable source of information, especially when we contrast it with other sources.

   After students submit their answers to the question, you may conduct a poll to verify for whom and to what extent the source was reliable and discuss the results together.

7. **Task 7**. Students should write three different questions, answers to them, and provide references to their sources of information.

   It may be necessary to give them an example of a simplified bibliographic record, consisting of the author, title of the work, place and year of publication/link. You may encourage students to use audiovisual sources from the 1989 Revolution gallery or other platforms.

8. **Task 8.** The e-activity uses the criteria published on the Stevenson University website, but you can use another method, such as The Five Ws or SMART. It is likely that your students will use multiple online sources: discuss with them the similarities and differences in how we verify the credibility of online and traditional sources.

Audiovisual galleries

This project has curated 10 galleries on the Europeana website which bring together audiovisual materials on a particular theme or topic. Clips range from advertisements to news reports and are available in multiple languages. Explore the galleries and materials below.

- **Advertisements and their making**
- **Ancient Greece as seen in the media**
- **Ancient Rome as seen in the media**
- **Celebrities interviews**
- **Climate crisis**
- **Loch Ness Monster, War of the Worlds and other historical disinformation and myths**
- **Poverty in Europe**
- **Transgender stories in the media**
- **Women in the media**
- **1989 Revolution**

Additional resources

Explanation of multiperspectivity in history teaching:

https://en.wikipedia.org/wiki/Multiperspectivity

Explanation of scaffolding support in teaching:

https://en.wikipedia.org/wiki/Instructional_scaffolding

More information on "information disorder:"

https://rm.coe.int/information-disorder-toward-an-interdisciplinary-framework-for-researc/168076277c

Creative Commons License Picker:

https://chooser-beta.creativecommons.org

Guidelines for copyright questions when using Generative AI tools in open educational resources:

https://affordablelearninggeorgia.org/resources/opengenai

The concept of "brave space" was inspired by work done by the work shared by colleagues who developed the "**Emotion networking**" work. You can find out more about this useful approach here:

https://www.reinwardt.ahk.nl/en/research-group-cultural-heritage/emotion-networking/

Video editing software suggestions

Here we will list software that you can use in your classroom, in alphabetical order. All of them are completely free to use, as they represent Free and Open Source Software (FOSS), and all are available for all major PC Operating Systems (Linux, MacOS and Windows).

These editors are, in general, simpler to use - at least when it comes to the basic needs in audio and video editing. This is enough for most classroom work and saves time when learning to navigate their user interface.

Make sure that you understand the key concepts of editing to better anticipate how long it might take to teach it to your students - there are readily available tutorials online to learn the basics.

We recommend committing to only one of these when working with the same group of students.

- Blender: https://www.blender.org/features/video-editing/
- Kdenlive: https://kdenlive.org/
- Olive Video Editor: https://www.olivevideoeditor.org
- OpenShot: https://www.openshot.org
- Shotcut: https://www.shotcut.org

Contributors

Andreas Haraldstad

I am a former trainee at EuroClio, where I did a traineeship as the final stage of my master's in history and history education. For Watching Videos Like a Historian, I worked with coordination and logistics, making sure that information flowed between those working on this project. I believe that working with audiovisual sources in education is crucial. Being able to adeptly use and critically process audiovisual information is one of, if not the most, important skill we can teach 21st century students and hopefully, this Toolkit can help teachers do just that.

Anna Maria Pérez-Moral

I am a former Ministry advisor now teaching Media Literacy and Art at a high school in Barcelona. With over 10 years of classroom experience and 8 years as a certified teacher trainer by the Generalitat of Catalonia, my contribution is the design of AI and gamification-based learning scenarios. I trained Catalan teachers to integrate the Toolkit or Watching Videos Like a Historian into the curriculum. I also write and coordinate Erasmus+ projects, three of which ranked in the top five in Spain and were recognized as EU best practices, including [EduRegio: Digital Regions for Education.](#) I prioritise media literacy as it is essential for students to critically evaluate and ethically navigate the vast media landscape.

Anne Bothmer

I am a Project Assistant at the Netherlands Institute for Sound & Vision, specialising in media literacy. In this project, my colleagues and I focus on capacity building, which includes organising training sessions and workshops for teachers and students across the Netherlands to enhance the Toolkit. Media literacy is crucial for empowering individuals to actively participate in an open society. By understanding our role in the media landscape and how audiovisual materials are produced, people can form opinions, engage in discussions, and make informed choices. The Toolkit enables teachers to integrate international audiovisual material directly into their lessons, thereby enhancing historical knowledge and improving understanding of contemporary issues and perceptions.

Carolina Santillano Tellez

I am a master's student in Educational Sciences and currently a trainee at EuroClio. I have contributed to the content editing and review of this Toolkit. I believe media literacy is essential in education because it gives students the ability to critically evaluate the different information they encounter daily, empowering them to become informed citizens. In this context, audiovisual resources can improve accessibility and student engagement in the classroom. I hope this Toolkit serves as a supportive guide to help teachers navigate challenges while also acting as a practical resource to motivate students in their learning journey.

Dorota Wiśniewska

I am Assistant Professor in the Department of History and Civics Didactics, Institute of History, University of Wrocław, Poland. I have been involved in several projects led by EuroClio, including [Online Teaching in the Visegrad Region](#), and more recently [School EducatioN for Sustainable and Equal Inclusion](#). In this project, I developed eLearning activities that I hope will help teachers put into practice the theoretical approaches outlined in the Toolkit. I believe using audiovisual sources in teaching can contribute to students' better understanding of the contemporary era and their smarter consumption of information.

Georgia Evans

I am Senior Editorial Officer at the Europeana Foundation, where I write and develop communications aimed at professionals working in and across the cultural heritage sector. I hope that educators will use this Toolkit to bring Europeana.eu - and audiovisual heritage - into their classrooms, to support their students to be conscious and critical consumers of media.

Helena Vicente Galán

I am a Psychology graduate and a trainee at EuroClio. I have collaborated in the drafting and editing of this Toolkit. I believe that history education is essential for our society and that students need to be educated in the world of technology and information in which we now live. I hope that this Toolkit can inspire teachers, bringing new techniques and methods into the classroom.

Isabel Beirigo

I am a research communication specialist at the Netherlands Institute for Sound & Vision. In this project, I coordinate capacity building activities with my colleagues, including training sessions, workshops, and webinars. I believe audiovisual material is crucial for sparking critical discussions about our world and our roles in society. I hope this Toolkit enriches history classrooms, making learning more fun and meaningful. Through media literacy, educators and students can better understand media's impact in society, and use this knowledge to build a better world for present and future generations.

Ivan Milovanov

I am a professional development project manager and educational journey designer at EuroClio. I co-managed this project and co-authored some of the texts in this Toolkit. Our work is important because we, as a society, increasingly deliver information through the media. This Toolkit can help educators get the spark of inspiration to use in their own teaching opus, which is essential if we want to raise critical, active and responsible adults who are the foundation of democracy.

Joan Davia

I am an education technician at a pedagogical resource centre in Barcelona, where we support teacher training. I am also a primary education teacher specialising in technology and audiovisual education. I have had the opportunity to collaborate on this international project focused on media education. I find the Toolkit supports teachers in engaging students and developing their critical thinking skills, making it a valuable asset for enriching educational practices and fostering a media-savvy student body. It helps teachers inspire and prepare students for the digital world we live in.

Maaike Jansen

As a trained historian and Project Assistant at the Netherlands Institute for Sound & Vision, in this project, I collaborate with my colleagues to organise and manage capacity building activities. I am passionate about using audiovisual materials because students today grow up surrounded by (visual) media. Teaching them to critically engage with historical sources helps them navigate this landscape. I hope the Toolkit inspires teachers to effectively integrate these resources into their lessons.

Montse Bailac

I am a researcher at the archive of TV3 (CCMA), the Catalan Audiovisual and Media Platform. In this project my colleagues and I are collaborating on capacity building and impact assessment and dissemination of the project. We offer our audiovisual content to be included in the Toolkit and help the use and development of educational tools based on audiovisual content in classrooms. We strongly believe in the potential of audiovisual in education and, therefore, in the need to facilitate access to this content for educators and so work on evaluation and analysis skills to increase media literacy at schools.

Steven Stegers

I am the Executive Director of EuroClio, the European Association of History Educators. I co-authored the proposal that funded the *Watching Videos like a Historian project*, worked on the original version of the media literacy competence framework, which is now part of this publication, and supported my colleagues who were running the project. Working with audiovisual sources in education is important because for many people, this type of source is the main source of information. A critical understanding of source, and the ability to find, search, analyse, use and present this type of source in a responsible way, for me is crucial for active citizenship today. I hope that people will use the Toolkit to use videos in more creative and meaningful ways that motivate, challenge and support students in their learning.

Emiel van der Hart

I am a Teacher Trainer and Educator at Leiden University (ICLON). In recent years I have been teaching history at high schools in the Netherlands in the area around The Hague and started coaching and training teacher-trainees some three years ago. I have become involved in *Watching Videos like a Historian* through the Dutch association of history teachers (VGN), which collaborates with Euroclio. In my work as teacher educator, specifically the history teachers-in-training, I have worked frequently with the question how to effectively use audio-visual material in classes. To collaborate on this subject with colleagues and partners from various European countries was a valuable and fulfilling endeavour.

Glossary

This glossary aims to provide some definitions used throughout the Toolkit. We do not aim to give a general definition, but one that applies to the context of the Toolkit.

AI

Artificial intelligence (AI) is used in a very broad sense to describe algorithmic computation that appears to act intelligently. These algorithms can be programmed by hand or are trained on vast amounts of human-generated data. Their underlying mechanisms are not always comparable to human intelligence and thus their use has certain risks and limitations. When they are trained for specific tasks, they can assist humans in achieving goals that require a lot of thinking and time investment.

Audiovisual Galleries

Audiovisual Galleries refer to curated collections of historical media centred around the topic of the collection's name. They may be used as learning resources or integrated into learning strategies, allowing students to engage with historical footage.

Blended learning

Blended learning is an educational approach that combines traditional face-to-face classroom activities with technology-enabled online or digital learning. This model integrates the strengths of both in-person and virtual learning environments and elevates them to a more flexible and personalised experience. Students typically have access to more ways of interacting with each other and some control over their learning time, place, pace, or path. Blended learning is not to be confused with hybrid learning.

Brave Space

A brave space is an environment that encourages individuals to engage in open, honest and sometimes challenging conversations about difficult and contested topics. A brave space emphasises the importance of vulnerability, authenticity and the willingness to confront discomfort and grow.

E-Learning Activity

An e-learning activity is a structured, interactive digital task aimed at promoting learning through analysis, reflection and discussion. E-learning activities provide multimedia resources, interactive tools, and technology platforms to enhance the

learning experience. E-learning activities are structured to help learners achieve specific objectives or outcomes and can be adopted in a blended learning model.

Hybrid learning

Hybrid learning is an educational in which some students attend classes face-to-face while others participate remotely, often simultaneously. This approach offers flexibility to accommodate diverse student needs and circumstances, such as geographical limitations or health concerns. Hybrid learning is not to be confused with blended learning.

Higher-attaining students

Higher-attaining students are learners who demonstrate advanced skills, knowledge and understanding in their academic work compared to their peers. These students often excel in assessments, show a strong command of complex concepts, and exhibit greater critical thinking abilities. Higher-attaining students may require differentiated instruction or advanced learning opportunities to challenge them further and sustain their engagement in the learning process.

Information Disorder

Information Disorder refers to the various ways in which false, misleading, or harmful information is created, shared, or spread, often resulting in confusion, misunderstanding, or manipulation of public opinion. It encompasses three main categories: disinformation, misinformation and malinformation.

Lower-attaining students

Lower-attaining students are learners who demonstrate less proficiency or achievement in their academic work compared to their peers. These students may struggle with foundational knowledge and skills, attention or motivation, often resulting in lower performance on assessments. Lower-attaining students may require additional support, differentiated instruction, or targeted interventions to help them improve their understanding and skills.

Prejudice

Prejudice is a preconceived, often negative, judgement or attitude toward an individual or group based on characteristics such as ethnicity, gender, religion, social class, etc. It is formed without sufficient knowledge, reasoning, or experience and typically involves unfair generalisations or assumptions.

Propaganda

Propaganda is a form of communication that is deliberately crafted to influence an audience's opinions, beliefs, or actions by promoting a particular viewpoint or agenda. It presents information in a biased or misleading way, selectively highlighting facts, omitting important details, or using emotional appeals to

manipulate public perception. Its goal is to convince people to embrace a specific ideology or back a particular cause, often undermining critical thinking and a balanced understanding of the issue. While propaganda often serves the interests of a few, there are cases where simplification and manipulation are used to advance objectives that can arguably be considered for the "common good" (anti-smoking campaigns, for example).

Safe Space

A safe space is an environment, physical or virtual, designed to be inclusive and supportive, where individuals can feel free to express themselves without fear of judgement, discrimination, harassment, shaming or ridicule. Safe spaces are often created to promote open dialogue, particularly around sensitive topics. They encourage participants to share their experiences, feelings, and perspectives while fostering attention, mutual respect and understanding.

Stereotype

A stereotype is a simplified and generalised belief or assumption about a particular group of people, based on characteristics such as ethnicity, gender, nationality, social class, etc. Stereotypes often reduce individuals to a set of perceived traits, ignoring their unique qualities and complexities, placing them into straightforward groups of "the same people." While they can sometimes be based on real observations, stereotypes are typically exaggerated or inaccurate and can lead to biased attitudes, discrimination, misunderstandings and even prejudice.

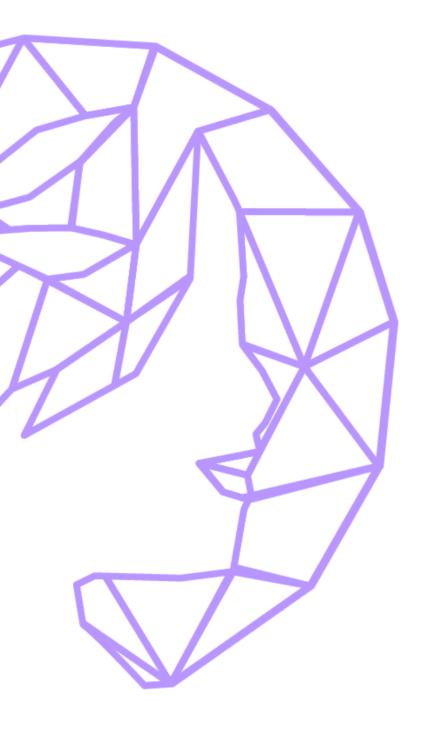**Students with special educational needs**

Students with special educational needs (SEN) are individuals who require additional support in their learning due to a range of physical, cognitive, emotional, or behavioural challenges. These needs may arise from disabilities, learning difficulties, or other conditions that affect their ability to readily access the standard curriculum.

Teaching Strategy

A teaching strategy is a method or framework employed by educators to facilitate learning and help students achieve educational goals. It involves planning and implementing techniques, activities, and resources to effectively deliver content and engage learners. These strategies are adaptable to fit different learning outcomes. Teaching strategies vary based on subject matter, age group, and the diverse needs of students, and may include approaches such as cooperative learning, direct instruction, inquiry-based learning, and differentiated instruction.

Underrepresented students

Underrepresented students are individuals from specific demographic groups - such as minorities, low-income backgrounds, or those with special educational needs - who have historically been less visible or have lower participation rates in educational settings, advanced programs, or specific fields of study.

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