

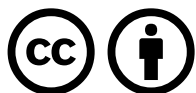
# WATCHING VIDEOS LIKE A HISTORIAN

## STATE OF THE FIELD REPORT ON MEDIA LITERACY SUPPORTED BY AV COLLECTIONS

Version 1.0  
October 2022

The [“Watching videos like a historian”](#) project delivers ways of teaching history and citizenship with trustworthy audiovisual heritage resources from broadcasters and archives that engage students across the EU to critically reflect on the past. The project is conducted by an international consortium of experienced organisations: EuroClio (The Netherlands), Europeana Foundation (The Netherlands), Netherlands Institute for Sound and Vision (The Netherlands), Fundacja Centrum Cyfrowe (Poland), Corporació Catalana De Mitjans Audiovisuals (TV3) (Spain), Webtic (The Netherlands)

This publication is available under the [Creative Commons Attribution 4.0 International license](#).



Funded by  
the European Union

Authors:

Maria Mirecka, Centrum Cyfrowe

Katarzyna Werner-Mozolewska, Centrum Cyfrowe

## DISCLAIMER

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor the granting authority can be held responsible for them.

### Document History

Version	Date	Author	Reviewer(s)	Changes
0.1	12.10.2022	Katarzyna Werner-Mozolewska, Maria Mirecka		first draft
0.2	13.10.2022		Maria Drabczyk	content streamlining and additions
0.3	19.10.2022		Alice Modena, Nique Sanders	review
1.0	31.10.2022	Katarzyna Werner-Mozolewska, Maria Mirecka		integration of reviewers' comments

# TABLE OF CONTENTS

<b>Executive Summary</b>	<b>4</b>
<b>Executive Summary – PL</b>	<b>5</b>
<b>Executive Summary – NL</b>	<b>6</b>
<b>Executive Summary – ESP</b>	<b>7</b>
<b>Executive Summary – CAT</b>	<b>8</b>
<b>Introduction</b>	<b>10</b>
<b>Methodology</b>	<b>11</b>
<b>Media literacy and AV materials in education</b>	<b>13</b>
Role of media literacy in education	13
Media literacy supported by archival AV materials	14
Obstacles to using AV materials in media literacy education	16
Stimuli to using AV materials in media literacy education	17
<b>Good practices – case studies</b>	<b>20</b>
Media literacy framework	20
Media literacy educational materials analysis in accordance to the framework	22
Case study 1: Media Education	22
Case Study 2: (Re)Viewing European Stories	28
<b>Good practices – the model resource</b>	<b>34</b>
<b>Appendices</b>	<b>35</b>
Appendix 1: Questionnaires	35
Appendix 2: Focus group interviews scenarios	36
Appendix 3: Information about the respondents	37
<b>Bibliography</b>	<b>39</b>

## **EXECUTIVE SUMMARY**

The “State of the Field Report on Media Literacy Supported by AV Collections” offers an overview of the use of heritage audiovisual (AV) materials in education through the lens of media literacy. The COVID-19 pandemic and the current socio-political events in Europe and beyond have shown that fighting the spread of disinformation has nowadays become more important than ever. Media literacy is a core factor that can help address this challenge, especially if it is supported by trustworthy sources, like the ones coming from archival collections. As young people receive news and information mostly from digital sources, AV formats are considered to be the most popular and powerful ones in this age group. That is the reason why conscious use of AV materials in education and the ability to critically analyse are crucial to support the development of media literacy competences. The report shows barriers, opportunities and good practices in using archival AV materials to support development of media literacy skills. Its ambition is to present the perspective of all the interested parties – teachers and educators, students, and AV collection holders.

The report is based on data gathered through various research methods: desk research, online surveys, focus group interviews, and case study analysis. The desk research was based on a corpus of publications containing information on: media literacy, digital skills, critical thinking, and education supported by AV materials, etc. Two surveys with open-ended questions were conducted: one addressing teachers and educators who teach media literacy or include elements of media literacy education during their classes with the support of archival AV materials, and one addressing employees of cultural institutions defined as archival audiovisual collection holders. Two focus group interviews (FGIs) were organised. The first one included teachers and educators, the second one – secondary school students. Additionally, two educational materials on AV and media literacy practices were chosen to be deeper analysed as already applied practices. As a base for evaluation, the competence framework, developed by EuroClio, was used.

The report identifies a number of obstacles hampering a more profound use of AV materials in media literacy education:

- shortage of technical equipment in the classrooms,
- deficit of technical and pedagogical skills among teachers and educators,
- difficulty in finding adequate AV materials (mainly because they are highly dispersed, unavailable in the needed language, with unclear license status or lacking permission for use for educational purposes),
- scarcity of supporting educational materials.

On the other hand, the report recognises a number of stimuli facilitating a better integration of AV materials with education:

- proper training for teachers and educators (on the importance of the topic itself, media literacy and searching for appropriate materials, copyright),
- technical and pedagogical support on how to use audiovisual materials,
- providing access to online collections of archival AV materials that feature high-quality metadata, can be freely used and reused for any educational purpose, are supported with high-quality educational materials, websites on which the collections are presented (and the whole collections as well) and should meet Web Content Accessibility Guidelines.

Based on the findings above and the analysis of the selected case studies, a checklist was prepared with features that a “model” educational resource based on AV materials should include. It contains elements concerning more general issues, such as connection with the curricula, proper description for teachers, multilinguality, as well as suggestions for certain elements that should be included in the learning materials (e.g. ready-to-use materials for students, glossary, bibliography and links for further

individual exploration of the topic). It also includes advice on publishing solutions (available formats and use of open licenses).

## **EXECUTIVE SUMMARY – PL**

Raport “State of the Field Report on Media Literacy Supported by AV Collections” prezentuje przegląd aktualnego stanu wiedzy na temat wykorzystania materiałów audiowizualnych (AV) w edukacji przez pryzmat umiejętności korzystania z mediów. Pandemia COVID-19 i obecne wydarzenia społeczno-polityczne w Europie i poza nią pokazały, że walka z rozprzestrzenianiem się dezinformacji jest ważniejsza niż kiedykolwiek. Umiejętność korzystania z mediów jest podstawowym czynnikiem, który może pomóc w zmierzeniu się z tym wyzwaniem współczesności, zwłaszcza jeśli jest realizowana przy użyciu wiarygodnych źródeł, takich jak zbiory archiwalne. Ponieważ wśród młodych ludzi głównym źródłem wiadomości i informacji są źródła cyfrowe, w tej grupie wiekowej najbardziej popularnymi i najważniejszymi nośnikami są formaty AV. Z tego powodu świadome wykorzystanie materiałów AV w edukacji i umiejętność krytycznej analizy stanowią kluczowe czynniki wspierania rozwoju kompetencji w zakresie umiejętności korzystania z mediów. Niniejszy raport opisuje bariery, możliwości i dobre praktyki w zakresie wykorzystania archiwalnych materiałów AV w celu wspierania rozwoju umiejętności korzystania z mediów. Ambitnym założeniem raportu jest przedstawienie perspektywy wszystkich zainteresowanych stron – nauczycieli, edukatorów, uczniów i właścicieli zbiorów AV.

Raport oparty jest na danych zebranych za pomocą różnych metod badawczych: badań źródeł wtórnych (*desk research*), ankiet internetowych, zogniskowanych wywiadów grupowych oraz studium przypadku. Badanie *desk research* zostało oparte na korpusie publikacji zawierających informacje na temat: umiejętności korzystania z mediów, umiejętności cyfrowych, krytycznego myślenia i edukacji wspieranej przez materiały AV, itp. Przeprowadzono dwie ankiety z pytaniami otwartymi: jedną – skierowaną do nauczycieli i edukatorów, którzy przekazują umiejętności korzystania z mediów lub włączają elementy edukacji medialnej podczas swoich zajęć przy wsparciu archiwalnych materiałów AV, oraz drugą – skierowaną do pracowników instytucji kultury określanych jako posiadaczy archiwalnych zbiorów audiowizualnych. Przeprowadzono również dwa zogniskowane wywiady grupowe (FGI). W pierwszym z nich wzięli udział nauczyciele i edukatorzy, w drugim – uczniowie szkół średnich. Ponadto jako bazę do głębszej analizy pod kątem już stosowanych praktyk wybrano dwa materiały edukacyjne dotyczące praktyk w zakresie AV i umiejętności korzystania z mediów. Jako podstawę do oceny wykorzystano ramy kompetencji opracowane przez EuroClio.

Raport wskazuje na szereg przeszkód utrudniających pełniejsze wykorzystanie materiałów AV w edukacji medialnej:

- niedobór sprzętu technicznego w klasach,
- deficyt umiejętności technicznych i pedagogicznych wśród nauczycieli i edukatorów,
- trudności w znalezieniu odpowiednich materiałów AV (głównie dlatego, że są one bardzo rozproszone, nie są dostępne w danym języku, mają niejasny status licencyjny lub brakuje im zgody na wykorzystanie do celów edukacyjnych),
- niedostatek dodatkowych materiałów edukacyjnych.

Z drugiej strony raport dostrzega szereg czynników ułatwiających lepszą integrację materiałów AV w edukacji:

- odpowiednie szkolenia dla nauczycieli i edukatorów (na temat istoty samego zagadnienia, umiejętności korzystania z mediów i wyszukiwania odpowiednich materiałów, praw autorskich),
- wsparcie techniczne i pedagogiczne w zakresie wykorzystania materiałów audiowizualnych,
- zapewnienie dostępu do internetowych zbiorów archiwalnych materiałów AV, które zawierają wysokiej jakości metadane, mogą być swobodnie używane i ponownie użyte w dowolnym celu edukacyjnym, zawierają wysokiej jakości materiały edukacyjne, strony internetowe, na których prezentowane są dane zbiory (jak również pełne zbiory) i powinny spełniać zasady określone w Web Content Accessibility Guidelines.

Na podstawie powyższych wniosków oraz analizy wybranych studiów przypadków przygotowano listę cech, jakie powinien posiadać “modelowy” zasób edukacyjny oparty na materiałach AV. Zawiera ona elementy dotyczące bardziej ogólnych kwestii, takich jak zgodność z programami nauczania, odpowiedni opis dla nauczycieli, wielojęzyczność, a także sugestie dotyczące pewnych elementów, które powinny znaleźć się w materiałach dydaktycznych (np. gotowe materiały dla uczniów, słowniczek, bibliografia i linki do dalszej indywidualnej pracy nad tematem). Lista zawiera również porady dotyczące rozwiązań wydawniczych (dostępne formaty i wykorzystanie otwartych licencji).

## **EXECUTIVE SUMMARY – NL**

Het “State of the Field Report on Media Literacy Supported by AV Collections” biedt een overzicht van het gebruik van audiovisueel erfgoedmateriaal (AV) in het onderwijs vanuit het oogpunt van mediawijsheid. De COVID-19 pandemie en de huidige sociaal-politieke gebeurtenissen in Europa en daarbuiten hebben aangetoond dat het bestrijden van de verspreiding van desinformatie tegenwoordig belangrijker is dan ooit. Mediawijsheid is een kernfactor die deze uitdaging kan helpen aan te kaarten, vooral wanneer het ondersteund wordt door betrouwbare bronnen, zoals bronnen uit archiefcollecties. Aangezien jongeren nieuws en informatie vooral uit digitale bronnen ontvangen, worden AV-formaten als de populairste en krachtigste bronnen beschouwd in deze leeftijdsgroep. Daarom zijn een bewust gebruik van AV-materiaal in het onderwijs en het vermogen tot kritische analyse van cruciaal belang om de ontwikkeling van mediawijsheid te ondersteunen. Het rapport toont barrières, mogelijkheden en goede werkwijzen bij het gebruik van AV-materiaal ter ondersteuning van de ontwikkeling van mediawijsheid. Het is de bedoeling om het perspectief van alle betrokken partijen te presenteren – leerkrachten en onderwijzers, studenten en AV-collectiehouders.

Het verslag is gebaseerd op gegevens die zijn verzameld via verschillende onderzoeksmethoden: bureauonderzoek, online enquêtes, interviews met focusgroepen en analyse van case studies. Het bureauonderzoek was gebaseerd op een corpus van publicaties met informatie over: mediawijsheid, digitale vaardigheden, kritisch denken, en onderwijs ondersteund door AV materialen, etc. Er werden twee enquêtes met open vragen uitgevoerd: één gericht op leerkrachten en onderwijzers die les geven in mediawijsheid of die elementen van mediawijsheid-educatie in hun lessen opnemen met behulp van audiovisueel materiaal uit archieven, en één gericht op werknemers van culturele instellingen die houder zijn van audiovisuele archiefcollecties. Twee focusgroep interviews (FGI’s) werden georganiseerd. De eerste had leerkrachten en onderwijzers als doelgroep, de tweede middelbare scholieren. Bovendien werden twee educatieve materialen over AV en mediawijsheid gekozen voor een diepere analyse van de werkwijzen die al waren toegepast. Als basis voor de evaluatie werd een competentiekader gebruikt dat door EuroClio ontwikkeld was.

In het verslag worden een aantal belemmeringen genoemd die een diepgaander gebruik van AV-materiaal in het mediawijsheid educatie in de weg staan:

- tekort aan technische apparatuur in de klaslokalen

- tekort aan technische en pedagogische vaardigheden bij leerkrachten en onderwijzers
- moeilijkheden bij het vinden van geschikt AV-materiaal (vooral omdat het erg wijd verspreid is, niet beschikbaar in de gewenste taal, de licentiestatus onduidelijk is of de toestemming voor gebruik voor onderwijsdoeleinden ontbreekt),
- schaarste aan ondersteunend onderwijsmateriaal.

Anderzijds erkent het verslag een aantal stimuli die een betere integratie van AV-materiaal in het onderwijs vergemakkelijken:

- een goede opleiding voor leerkrachten en onderwijzers (over het belang van het onderwerp zelf, mediawijsheid en het zoeken naar geschikt materiaal, auteursrechten),
- technische en pedagogische ondersteuning bij het gebruik van audiovisuele materialen,
- verlenen toegang tot online-collecties van audiovisueel archiefmateriaal met hoogwaardige metadata, geven mogelijkheid tot vrij gebruik en hergebruik voor welk educatief doel dan ook, worden ondersteund met educatief materiaal van hoge kwaliteit, websites waarop de collecties worden gepresenteerd (ook de volledige collecties) en moeten voldoen aan de Web Content Accessibility richtlijnen.

Op basis van de bovenstaande bevindingen en de analyse van de geselecteerde casestudies werd een checklist opgesteld met kenmerken die een “model” leermiddel op basis van AV-materiaal zou moeten bevatten. Het bevat elementen omtrent meer algemene kwesties, zoals aansluiting bij het curriculum, een goede beschrijving voor de leerkrachten, meertaligheid, evenals suggesties voor bepaalde elementen die in het lesmateriaal moeten worden opgenomen (bijv. kant-en-klaar materiaal voor de leerlingen, woordenlijst, bibliografie en links voor verdere individuele verkenning van het onderwerp). Het bevat ook advies over publicatieoplossingen (beschikbare formaten en gebruik van open licenties).

## **EXECUTIVE SUMMARY – ESP**

Informe sobre el estado de la alfabetización mediática basada en colecciones audiovisuales

### **Resumen ejecutivo**

El “State of the Field Report on Media Literacy Supported by AV Collections” ofrece una visión general del uso de los materiales audiovisuales (AV) de colecciones patrimoniales en la educación poniendo el foco en la alfabetización mediática. La pandemia de la Covid-19 y los actuales eventos sociopolíticos en Europa y más allá, han demostrado que la lucha contra la difusión de la desinformación es hoy más importante que nunca. La alfabetización mediática es un factor fundamental que puede ayudar a hacer frente a este reto, sobre todo basado en fuentes fiables, como las procedentes de las colecciones de los archivos. Dado que los jóvenes reciben las noticias y la información principalmente de fuentes digitales, los formatos AV se consideran los más populares y poderosos para este grupo de edad. Por eso, el uso consciente de los materiales AV en la educación y la capacidad de análisis crítico son cruciales para apoyar el desarrollo de las competencias de alfabetización mediática. El informe muestra los obstáculos, oportunidades y buenas prácticas en el uso de materiales de archivos AV para favorecer el desarrollo de las competencias de alfabetización mediática. Su ambición es presentar la perspectiva de todas las partes interesadas o involucradas: profesores y educadores, estudiantes y gestores de colecciones audiovisuales.

El informe se basa en datos recogidos mediante diversos métodos de investigación: investigación documental, encuestas online, entrevistas a grupos focales y análisis de estudios de caso. La investigación documental se basó en un corpus de publicaciones que contenían información sobre: alfabetización mediática, competencias digitales, pensamiento crítico y educación con soporte de materiales AV, etc. Se realizaron dos encuestas de preguntas abiertas: una dirigida a los profesores

y educadores que imparten clases de alfabetización mediática o que incluían en clase aspectos de alfabetización mediática basada en contenido AV, y otra dirigida a los trabajadores de instituciones patrimoniales que gestionan archivos AV. Se organizaron entrevistas a dos grupos focales (en inglés focus group interviews – FGIs). En la primera participaron profesores y educadores, y en la segunda, estudiantes de secundaria. Además, se escogieron dos materiales educativos sobre prácticas de alfabetización AV y mediática para analizar su contenido en profundidad. Como base para la evaluación, se utilizó el marco de competencias desarrollado por EuroClio.

El informe identifica una serie de obstáculos que dificultan un uso más profundo de los materiales AV en la enseñanza de la alfabetización mediática:

escasez de equipamiento técnico en las aulas

- déficit de conocimientos técnicos y pedagógicos de profesores y educadores
- dificultad para encontrar materiales AV adecuados (principalmente porque están muy dispersos, no están disponibles en el idioma necesario, carecen de una licencia de uso suficientemente clara o no incluyen licencias de uso para fines educativos)
- escasez de material educativo de apoyo

Por otro lado, el informe identifica una serie de estímulos que facilitan una mejor integración de los materiales AV en la educación:

- Formación adecuada para profesores y educadores (sobre la importancia del tema en sí, sobre la alfabetización mediática, la búsqueda de materiales adecuados y los derechos de autor).
- Soporte técnico y pedagógico sobre cómo utilizar los contenidos AV.
- Proporcionar acceso a colecciones online de materiales de archivos AV que ofrezcan metadatos de buena calidad, puedan ser utilizados y reutilizados libremente para cualquier finalidad educativa, que vayan acompañados de materiales educativos de buena calidad; dar acceso a webs donde se puedan consultar las colecciones (como también las colecciones completas), y que cumplan las Web Content Accessibility Guidelines.

A partir de las conclusiones anteriores y del análisis de los estudios de casos seleccionados, se elaboró una ‘check-list’ o lista de verificación con las características que debería incluir un recurso educativo “tipo” basado en materiales AV. Contiene elementos relativos a cuestiones generales, como la conexión con los planes de estudio y currículos, la descripción adecuada para los profesores o el multilingüismo, así como sugerencias sobre determinados elementos que deberían incluirse en los materiales didácticos (por ejemplo, materiales elaborados para que los utilicen alumnos, glosario, bibliografía y enlaces para profundizar en el tema).

También incluye consejos sobre soluciones de publicación (formatos disponibles y uso de licencias abiertas).

## **EXECUTIVE SUMMARY – CAT**

Informe sobre l'estat de l'alfabetització mediàtica basada en col·leccions audiovisuals – Resum executiu

L'“State of the Field Report on Media Literacy Supported by AV Collections” ofereix una visió general de l'ús dels materials audiovisuals de col·leccions patrimonials en l'educació posant el focus en l'alfabetització mediàtica. La pandèmia de la covid-19 i els actuals esdeveniments sociopolítics a Europa i més enllà, han demostrat que la lluita contra la difusió de la desinformació és avui més important que mai. L'alfabetització mediàtica és un factor fonamental que pot ajudar a fer front a aquest repte, sobretot si es basa en fonts fiables, com les procedents de les col·leccions dels arxius. Com que els joves reben les



notícies i la informació principalment de fonts digitals, els formats audiovisuals es consideren els més populars i poderosos per a aquest grup d'edat. Per això, l'ús conscient dels materials audiovisuals en l'educació i la capacitat d'anàlisi crítica són crucials per donar suport al desenvolupament de les competències d'alfabetització mediàtica. L'informe mostra els obstacles, les oportunitats i les bones pràctiques en l'ús de materials d'arxius audiovisuals per afavorir el desenvolupament de les competències d'alfabetització mediàtica. La seva ambició és presentar la perspectiva de totes les parts interessades o involucrades: professors i educadors, estudiants i gestors de col·leccions AV.

L'informe es basa en dades recollides mitjançant diversos mètodes de recerca: investigació documental, enquestes en línia, entrevistes a grups focals i anàlisi d'estudis de cas. La investigació documental es va basar en un corpus de publicacions que contenien informació sobre: alfabetització mediàtica, competències digitals, pensament crític i educació amb suport de materials audiovisuals, etc. Es van fer dues enquestes de preguntes obertes: una d'adreçada als professors i educadors que imparteixen classes d'alfabetització mediàtica o que inclouen a classe aspectes d'alfabetització mediàtica basada en contingut audiovisual, i una altra d'adreçada als treballadors d'institucions patrimonials que gestionen arxius audiovisuals. Es van organitzar dues entrevistes a grups de discussió (FGI). A la primera hi van participar professors i educadors, i a la segona, estudiants de secundària. A més, es van organitzar dues pràctiques d'alfabetització audiovisual i mediàtica per analitzar el contingut en profunditat. Com a base per a l'avaluació, es va fer servir el marc de competències desenvolupat per EuroClio.

L'informe identifica una sèrie d'obstacles que dificulten un ús més profund dels materials audiovisuals en l'ensenyament de l'alfabetització mediàtica:

- escassetat d'equipament tècnic a les aules
- dèficit de coneixements tècnics i pedagògics de professors i educadors
- dificultat per trobar materials audiovisuals adequats (principalment perquè estan molt dispersos, no estan disponibles en l'idioma necessari, tenen una llicència d'ús prou clara o no inclouen llicències d'ús per a finalitats educatives)
- escassetat de material educatiu de suport

D'altra banda, l'informe identifica una sèrie d'estímul que faciliten una integració millor dels materials audiovisuals en l'educació:

- Formació adequada per a professors i educadors (sobre la importància del tema en si, sobre l'alfabetització mediàtica, la cerca de materials adequats i els drets d'autor).
- Suport tècnic i pedagògic sobre com cal utilitzar els continguts audiovisuals.
- Proporcionar accés a col·leccions en línia de materials d'arxius audiovisuals que ofereixin metadades de bona qualitat, puguin ser utilitzats i reutilitzats lliurement per a qualsevol finalitat educativa, que vagin acompanyats de materials educatius de bona qualitat; donar accés a webs on es puguin consultar les col·leccions (com també les col·leccions completes), i que compleixin les Web Content Accessibility Guidelines..

A partir de les conclusions anteriors i de l'anàlisi dels estudis de casos seleccionats, es va elaborar una check-list amb les característiques que hauria d'incloure un recurs educatiu "tipus" basat en materials audiovisuals. Conté elements relatius a qüestions generals, com la connexió amb els plans d'estudi i currículums, la descripció adequada per als professors o el multilingüisme, així com suggeriments sobre determinats elements que s'haurien d'incloure als materials didàctics (per exemple, materials elaborats perquè els utilitzin els alumnes, glossari, bibliografia i enllaços per aprofundir en el tema).

També inclou consells sobre solucions de publicació (formats disponibles i ús de llicències obertes).

## **INTRODUCTION**

Media literacy is broadly considered to be a crucial skill for citizens allowing them to critically navigate between diverse information sources. The COVID-19 pandemic showed that fighting the spread of misinformation has now become more important than ever. High-quality education is the best defence against this threat. Although all subjects taught in education can potentially contribute to promoting media literacy, history and citizenship education are especially suited to develop students' media literacy skills, especially when it relates to issues that require moral judgments and the trustworthiness of sources. In a history class, students learn critical thinking skills, how to evaluate sources and judge the trustworthiness of information.<sup>1</sup> Young people receive news and information mostly from digital sources. audiovisual (AV) formats are therefore the most popular and powerful in this generation. That is the reason why conscious use of AV materials in education is crucial in supporting development of media literacy competences.

Although many teachers and educators declare the use of audiovisual resources, most of them reach out to YouTube (and other similar video services)<sup>2</sup>, rather than directly heading to websites of heritage institutions. Those findings are consistent with the conclusions of a recent report from the [inDICES](#) project. inDICES's study emphasises the great untapped potential for building digital cultural heritage value chains in the educational sector, and the need for initiatives that support, in a complex manner, the reuse of Cultural Heritage collections (including audiovisual resources) by educators, educational systems and institutions.<sup>3</sup>

The aim of this report is to present an updated state of the field analysis on the use of heritage AV materials in education through the lens of media literacy. The report shows barriers, opportunities and good practices in using archival audiovisual materials to support development of media literacy skills. Its ambition is to present the perspective of all the interested parties – teachers and educators, students, and AV collection holders. To ensure the project's research work is up-to-date with the dynamically changing media ecosystem, the analysis will be updated before the end of the project.

1 Jasik K., Lorenc J., Mrozowski K., Staniszewski J., Walczak A., [“Innovating History Education for All. Needs Assessment”](#), Warsaw: Educational Research Institute, 2016, p. 4.

2 For example, in Poland 84% of teachers working remotely used YouTube as the main source of materials and resources, see: [“Edukacja zdalna w czasie pandemii. Edycja II”](#) [Remote Education during the pandemic. Second Edition], Buchner A., Wierzbicka M., Centrum Cyfrowe, 2020, CC BY, p. 28.

3 Drabczyk M., Janus A., Strycharz J., Tarkowski A., [“Policy Analysis of Value Chains for CHIs in the Digital Single Market. Report summary”](#), 2021, CC BY 4.0.

## **METHODOLOGY**

The state of the field report is based on data gathered through a number of research methods: desk research, online surveys, focus group interviews and case study analysis.

### **Desk research**

With help from the project partners a corpus of publications has been collected, containing, among others, information on: media literacy, digital skills, critical thinking, education supported by AV materials, etc. The most important document used as reference for the inquiry was the [“Task Force: audiovisual material in Europeana Classroom. White Paper”](#) published by Europeana in 2021. In addition, various policy documents (on EU and national level), studies and reports have been examined. The documents have been analysed according to the following points:

- definition of media literacy,
- role of media literacy in education,
- role of AV content in education,
- sources of AV content for education,
- mentions about licenses (reusability),
- barriers to using AV sources in education,
- stimuli to using AV sources in education,
- mentions of accessibility of educational and AV materials,
- recommendations.

### **Online surveys**

Two surveys with open-ended questions (see [Appendix 1](#)) were conducted. The first questionnaire was addressed to teachers and educators who teach media literacy or include elements of media literacy education during their classes with the support of archival audiovisual materials. This group was recognised as one of the most insightful, because of their daily use of AV materials for educational purposes. It consisted of respondents working with 14-19-year old students who were aware of the importance of media literacy education. The questionnaire was detailed and it consisted mainly of open-ended questions. The respondents were asked about their practices, favourite sources of audiovisual materials, methods, barriers and recommendations on the use of AV materials in education. The questionnaire resulted in gathering 12 answers.

The second questionnaire was addressed to employees of cultural institutions defined as archival audiovisual collection holders. The aim was to identify whether and, if yes, then how, those institutions plan and execute educational programmes based on their collections. The survey was also specifically focused on activities addressing media literacy education. The questionnaire resulted in gathering 11 answers.

Both of the surveys were distributed purposely to professional networks of the project partners. It allowed achieving theoretical saturation with a relatively low number of responses. Information about the profiles of the respondents to both surveys can be found in [Appendix 3](#).

### **Focus group interviews**

Two focus group interviews (FGIs) were organised. The first one gathered teachers and educators who teach media literacy or include elements of media literacy education during their classes with the support of archival audiovisual materials (5 participants). The respondents were asked about best practices with regard to teaching methods of media literacy supported by AV materials used in history and citizenship teaching, and potential but also challenges of using AV collections. The group interview was held in English.

Secondary school students (8 participants) were invited for the second FGI. They were all pupils in the same secondary school class in south-eastern Poland. The interview took place during a digital

media class and was held in Polish. It is important to mention that the class teacher is very involved in projects concerning film education, creating open educational resources (OER) and promoting digital skills. Digital media is not a standard subject taught in Polish public schools, therefore insights from the interviewees refer to best practices in using AV materials in education by a skilful and devoted teacher. The interview outcomes show what practices are considered most engaging, helpful and valuable for students. The FGI participants were asked to share also their general school experience, beyond this particular subject.

Information on the profiles of the respondents to both focus groups can be found in [Appendix 3](#) and the interview scenarios in [Appendix 2](#). An additional group interview – with experts from cultural institutions that are archival audiovisual collection holders – will be organised at a later stage of the project. Information and conclusions gathered during that part of the research will be included in the updated version of the report, published before the end of the project, making sure the final research report is up to speed with ongoing developments in the field.

### **Case studies**

A corpus of educational materials on AV and media literacy practices was gathered with the help of project partners. Two resources were chosen to be analysed in more depth as already applied practices. As a base for evaluation, the competence framework, developed by EuroClio (within Erasmus+ project “Media and History”), was used. The framework describes how history education can contribute to the development of media literacy (more information can be found in the chapter [Media literacy framework](#)). The selected case studies were analysed according to the following points:

- number of educational materials for 14-19 y/o students,
- main topics,
- structure of the educational material,
- approach to the issue of searching and finding information,
- approach to the issue of evaluating and making judgments about information,
- approach to the issue of developing and presenting information,
- AV resources in the educational material,
- terms of use,
- technical features.

# **MEDIA LITERACY AND AV MATERIALS IN EDUCATION**

## **ROLE OF MEDIA LITERACY IN EDUCATION**

Media literacy can be defined as “the ability to identify different types of media and understand the messages they’re sending. It is broadly considered a crucial skill for contemporary citizens to critically navigate information sources.”<sup>1</sup> Being a media literate person allows effective and safe media use as well as creating one’s own content. It is not only about having technical skills, but, what is more important, being equipped with the ability to critically analyse information and recognise the difference between opinion and fact.<sup>2</sup> The survey respondents (teachers and educators) identified the above listed skills as crucial in the development of their students as conscious citizens.

*In our century, literacy is not simply restricted to reading and writing (...) literacy implies the ability to “read behind” and decode messages conveyed in any form. The ability to recognise signs of manipulation, know about conventions, but also the ability to know how to create media themselves in order to actively and effectively communicate their own messages in a democratic society. [TS2]*

*I consider it is very important for our students to develop their skills in reading, interpreting and using media critically. They should be able to use this information in the best possible way (getting the information they need, learning to distinguish what is relevant, identifying biases and propaganda, possible information gaps and inaccuracies etc.). They usually identify images as trustworthy, unaware that images can also be constructed to convey specific and intentional messages, so I think this is an aspect we should work more with our students. [TS4]*

Several of the respondents from the same group pointed out that media literacy is not explicitly included in the curricula, and even if it is, its importance is often not stressed enough. In such a case, it is mostly the teachers’ own initiative to incorporate elements of media literacy into their classes.

*It’s my initiative. Teaching media literacy is advised in the curriculum, but not obligatory. Using it makes my lessons more attractive, but above all I can teach students to evaluate different sources, their reliability, recognise biases etc. [TS5]*

Students, interviewed during the FGI, mentioned that some teachers were not so keen to incorporate any innovative methods or topics in the classes.

*Some teachers prefer to stick to the curriculum and don’t really like to add anything new – for the students and for themselves. [SFG14]*

In general, the participating teachers and educators would expect that media literacy is treated, both in curricula and in the school practice, as an important or even obligatory element of formal education. This would encourage incorporating its elements into different school subjects, rather than simply adding extra teaching hours to already overloaded lesson schedules, and thus making the whole educational process more complex.

1 [“TASK FORCE: AUDIOVISUAL MATERIAL IN EUROPEANA CLASSROOM”](#), Europeana, 2021, CC BY-SA, p. 11.

2 [“DigComp 2.2 – The Digital Competence Framework for Citizens”](#), Publications Office of the European Union, 2022, CC BY, p. 64.

## MEDIA LITERACY SUPPORTED BY ARCHIVAL AV MATERIALS

According to the recently released “Guidelines for teachers and educators on tackling disinformation” promoting digital literacy through education and training should be at the core of educational priorities.<sup>1</sup> Media literacy is a core factor that can lead to preventing the spread of disinformation. Especially if it is supported by trustworthy sources, like the ones coming from archival collections. The use of archival AV materials in education is gaining popularity. 72% of the respondents in the “Open GLAM & education” survey claimed that they use interactive materials and digital resources (especially videos) provided by GLAM institutions (galleries, libraries, archives, museums) for educational purposes at least once a week.<sup>2</sup> However, some teachers may still fear that watching a film in the classroom would be interpreted by several students as a waste of time, taking part in a non-purposeful activity or a good excuse to become passive.<sup>3</sup>

On the other hand, including archival audiovisual materials can contribute to **broadening student’s knowledge** (especially, but not only, in history and citizenship education) and serves as a tool for **developing critical thinking, strengthening the ability to recognise different interpretations**<sup>4</sup> and **evolving empathy**. Students participating in the FGI declared that archival AV content helps them feel the atmosphere of the past, especially related to important historical (and military) events, but also allows them to learn more about the so-called everyday life as well as the standards and ways of living “in the old times”.

The surveyed teachers and educators mentioned several strategies for incorporating archival AV materials into the teaching process. Some of them declared that they **allow students to choose the AV material to be watched in the classroom**. Such encouragement was considered to be a good practice also during the FGI with teachers. Usually, however, the whole group watches AV material pre-selected by the teacher (with breaks for explanations and questions). After the screening, students work on given assignments in smaller groups and are often given homework that aims to deepen the understanding of the topic. Such activities can be a good opportunity to **develop online searching skills** and make students **create their own AV resources** including their own narrative and commentaries.

*My students work in groups and individually. First, they learn how to analyse media (I use the guided viewing/guided reading method). We analyse an AV material in class, then they do their homework: to make a digital timeline (...) about Napoleon, WWI, WWII. The timeline must include 2-3 AV sources. Students have to search for an AV material on their own and bring it to the classes. Once a year students make their own research paper (a mini project), then they can edit videos & sound, make movies (for example: about the Holocaust (...) migrations etc.). [TS11]*

The respondents were also asked to share examples of educational activities concerning media literacy supported by AV materials that they conduct themselves. The variety of the mentioned topics was broad, ranging from discovering local history, the impact of mass tourism on the conservation of natural and cultural heritage, to hate speech and the unveiling of events from recent history.

1 [“Guidelines for teachers and educator on tackling disinformation and promoting digital literacy through education and training”](#), Publications Office of the European Union, 2022, CC BY.

2 [“Open GLAM & education. Teacher’s and educator’s perspective on digital culture resources”](#), Biernat M., Janus A., Czetwertyńska A., Fundacja Centrum Cyfrowe, 2022, CC BY-SA, p. 22.

3 [“Teachers’ Use of Film in the History Classroom: A Survey of 19 High School Teachers in Norway”](#), Wagner D.-A., Nordidactica – Journal of Humanities and Social Science Education, 2018, p. 16.

4 [“A Report on the Development of a Repository of Moving Image Material to Support the Implementation of the New National Curriculum for History”](#), The National Archives, 2015, [Open Government Licence](#), p. 5.

The first part of the activity starts with a short explanation about “1984” by George Orwell and the post truth concept. Then, I show my students photos and videos from the attack on the US Capitol and ask them to explain what happened in the photos and what was the point of view of the people who wanted to enter the Capitol and what the people who were inside thought. The objective is that the students understand that the people who were outside believed that they were saving democracy. Why? Because they had had other information, they had seen other news than the people who were inside. The second part of the activity is about fake news. The students have to check some news and they have to decide if it’s fake news or not. (...) The third part of the activity is about conspiracy theory. The students have to read about the QAnon theory and how some Americans believe that it’s true and I ask them: Do you believe that fake news and this conspiracy theory influenced the people who were outside of the Capitol? How does fake news and conspiracy theories change people’s opinion? Is it dangerous for democracy? Do you think that some people can suffer discrimination as a result of fake news or conspiracy theories? (...) To finish the assignment their task is to think of their own conspiracy theory and their partners should deconstruct it. [TS7]

Students who took part in the FGI declared that they would like to be more exposed to AV archival content in the class, as it makes the lesson more engaging and also helps them to retain certain information – **moving images appeal better to their imagination than pure text**. However, the current frequency of such activities depends on a teacher as well as their approach, and interest and capacity in media.

*I think there should be more such elements. The lesson would be more varied. (...) Sometimes watching a film helps to memorise the topic better, rather than just reading about it from the textbook. [SFG1]*

According to the interviewed students, AV materials are most often used as part of language lessons (in this specific case – Polish language lessons), history lessons and digital media classes. The students declared that watching archival AV materials at school encourages them to **develop interest and search for more resources on their own**, once the class is over.

*If someone gets interested in a certain topic from this film [proposed by the teacher], they can search for more information. Not only gain from what the teacher sent, but rummage, look for more. Get encouraged to search for it. [SFG1]*

*I saw a still from an old movie in a textbook. I searched for it and watched the whole movie. I liked it very much. It had a lot in common with the lesson’s topic, so I also learned a bit. [SFG2]*

The students would also like the school to help them **develop their digital competences** in general, including those directly related to AV format, e.g. video and audio editing.

*Editing materials while preparing a presentation can help to develop technical skills. You can learn something new. That is always useful. [SFG1]*

*Computer science classes should contain more such useful skills. Now we mainly use Excel to calculate some things or learn how to send emails. I personally would like to learn more how to write a programme in Python or edit a video. That would be much more useful for me. [SFG2]*

## OBSTACLES TO USING AV MATERIALS IN MEDIA LITERACY EDUCATION

Teachers and educators wanting to use AV content for media literacy education face several difficulties. Definitely a basic, yet instrumental barrier, is the **shortage of technical equipment**. Although the COVID-19 pandemic, despite its negative influence on education in general, has forced an increase in the number of electronic devices (such as laptops and tablets) available at schools and educational facilities, it has not solved all the issues related to infrastructural challenges. Problems with access to sufficiently technically equipped classrooms were mentioned in both the survey and the focus interview with teachers and educators. Lack of suitable equipment limits the integration of interactive teaching activities reliant on technology.

*We have no equipment or the equipment is not enough. We use only PCs or laptops. Sometimes we have tablets, but not enough of them. [TFG1]*

Equally essential challenge emerging from the research is the **deficit of technical and pedagogical skills** among teachers and educators. Remote education during the COVID-19 pandemic revealed that digital skills were a weak point of the teaching staff.<sup>1</sup> Although many of them have overcome those difficulties on a basic level, there is still a need for advanced digital skills that would allow them to develop activities that are engaging and more attractive for students.<sup>2</sup>

Another obstacle is **difficulty in finding adequate AV materials**. 40% of the respondents to the “Open GLAM & education” survey claimed that it is one of the major barriers in using online collections.<sup>3</sup> One of the reasons is that such collections are **highly dispersed**. Respondents in the same study, when asked about their favourite links, mentioned Europeana resources 21 times, Historiana – 9, Wikimedia – 6, Polona – 5, Google Arts and Culture – 5 and other sources – 70.<sup>4</sup> Browsing through dozens of webpages is very time consuming and could be discouraging for potential users.

What could also be problematic is the **length** of AV materials (whether they can be fitted in a limited lesson duration time) and the **language** in which they are available. “Any archival material[s], that are not in the language that the teacher is teaching in, are going to be difficult to use in any educational context.”<sup>5</sup> Although 73% of the surveyed teachers and educators use resources and online collections from EU countries other than their country of origin<sup>6</sup>, especially when it comes to audiovisual materials, benefiting from resources available in foreign languages (particularly those less commonly known), could be difficult.

When teachers and educators finally find an AV material they would like to use, **unclear license status** or **lack of permission for use for educational purposes** is another barrier. 42% of the participants of the “Open GLAM education” study answered “yes” to the question: “Has ever unclear status of copyright prevented you from using interactive materials, digital resources and online collections provided by GLAM institutions (galleries, libraries, archives, museums) for educational purposes?”<sup>7</sup> And even when copyright status is clear, another obstacle has been identified by the respondents. “Although there is a wealth of audiovisual materials available on Europeana, most of them are “in copyright”, which makes it hard for a teacher or a student to use them in school projects, unless

1 “Edukacja zdalna w czasie pandemii. Edycja II”, p. 16.

2 “A Report on the Development of a Repository of Moving Image Material (...)”, p. 22-23.

3 “Open GLAM & education...”, p. 29.

4 *ibid.*, p. 33.

5 “TASK FORCE...”, p. 13.

6 “Open GLAM & education...”, p. 34.

7 “Open GLAM & education...”, p. 30.



they contact the providing institutions to get permission or rely on copyright exceptions.”<sup>1</sup> Copyright issues were mentioned also by the respondents from collection holder institutions as the main barrier blocking them from offering content from their collections for educational purposes.

**Lack of supporting educational materials** (e.g. lesson plans, assignments etc.) and their quality is also perceived by teachers and educators as an unfulfilled wish.

*From my point of view, it would be interesting to have educational activities using the digitised European cultural heritage. In the design and presentation of these activities, special attention should be paid to the visual aspect and layout, so that the educator finds it easy to use, intuitive and attractive from a design point of view. [TS3]*

Problems with finding proper AV materials, confusing legal status, scarcity of high-quality supporting educational resources, insufficient technical and didactical competencies all together cause one more general obstacle – **lack of time**. The need to overcome these problems is very time consuming for already overwhelmed teachers.

*The barriers I identify are: lack of knowledge and confidence in teachers; lack of time (other contents are prioritised when there is not enough time to work on a specific topic); lack of appropriate materials to work on issues connected to content (...). [TS4]*

Without sufficient support, less engaged or busier teachers tend to avoid incorporating AV materials for media literacy education or even reduce the time devoted to media literacy education to a minimum.

On the other hand, some of the respondents from collection holder institutions declare that they are facing **financial constraints** regarding a better response to the needs of the educational sector. They do not have a dedicated budget and enough staff allowing them to develop educational programmes or even to respond to requests from the clients related to the use of their collections.

Lack of knowledge on what kind of materials would be beneficial to their users (e.g. teachers, educators, students) was also mentioned. Definitely, **a more profound and regular dialogue is needed** between representatives of all groups of interests: collection holders, museums or institutional educators, teachers, students, and even parents. “Bridges are needed to be built between educators, collection experts and curators to ensure that the right content is found and can be fit for education purposes, especially given the complexity of audiovisual collections (...) and the amount of material of diverse quality available online. Without the curators’ support, educators are often lost.”<sup>2</sup>

## **STIMULI TO USING AV MATERIALS IN MEDIA LITERACY EDUCATION**

First step to enhance media literacy education is proper **training** of teachers and educators.<sup>3</sup> This includes awareness of the importance of the topic itself<sup>4</sup>, media literacy skills, ability to effectively search for appropriate materials, and increased knowledge on copyright.

*I feel I need more training on how to find audiovisual materials (...) how to find old movies (...) useful parts of the films (...). [TFGL4]*

1 “TASK FORCE...”, p.15.

2 “TASK FORCE...”, p.12.

3 [“Media and information literate citizens: think critically, click wisely!”](#), Grizzle A. et al., UNESCO, 2021, CC BY-SA 3.0 IGO, p. 23.

4 [“Critical thinking and use of film in Norwegian lower secondary history classrooms”](#), Wagner D.-A., History Education Research Journal, 2019, CC BY, p. 274.

Also, students interviewed during the FGI declared that they would like to know more about copyright related to AV content accessible online and feel the need to develop their knowledge about licences necessary to share their own content online. There is a **need for copyright guidance**, offered in an approachable and easy way, adjusted to the perception level of the young generation.

*It would be good to get such information also at school. (...) But not everybody needs that, not everyone is interested. (...) Such classes should be at school, but not obligatory, not wasting anybody's time. [SFGI1]*

It is interesting that students do not perceive copyright as a topic relevant to every Internet or media user. They mentioned that before uploading their own videos to YouTube it was important to pay attention not to use “too much music because of the copyright issues” [SFGI1], but they do not recognise this matter as basic knowledge that every student should gain.

Equally important is **technical and pedagogical support** on how to use audiovisual materials,<sup>1</sup> as well as how to incorporate them into the teaching process in an attractive and involving way. Fulfilling this objective would help meet the students' need for being more exposed to AV content in the classroom. The interviewed group already perceive the use of archival audiovisual materials as enriching their educational experience, especially when certain topics are difficult or complex. AV materials can help students retain and understand information. This also signals the great potential for improving the learning process including moving images.

Probably the biggest, but also the hardest to achieve, stimulus is providing teachers and educators with access to online collections of archival audiovisual materials, where resources are well described and easily searchable (provided with **high-quality metadata**)<sup>2</sup>. The **terms of use** of the materials should be **described in an understandable way**. Ideally, teachers and educators should be **allowed to access, use, reuse, adapt, publicly perform and disseminate the resources for any educational purpose**.<sup>3</sup> AV materials should have at least English **translation** of titles, descriptions and **subtitles**. In addition, it would be very beneficial to allow teachers and educators to generate custom subtitles in the native language of their students.<sup>4</sup>

In an ideal scenario, archival AV materials are provided not with subtitles but captions (they convey not only the content of spoken dialogue, but also equivalents for non-dialogue audio information needed to understand the AV material, including sound effects, speaker identification etc.)<sup>5</sup> and audio description in a variety of languages<sup>6</sup>. The website on which the collections are presented, as well as the collections themselves, should be accessible and inclusive, including, but not limited to, by following international accessibility guidelines such as the [Web Content Accessibility Guidelines \(WCAG\) 2.1](#). **Accessibility** was not widely recognised by the respondents nor in the analysed reports and studies. The awareness of the need for developing accessible resources is still rather low. Many people do not realise that websites or services not meeting accessibility guidelines are difficult or even impossible to use in a number of cases. It can occur when a person is facing temporary, permanent or age-related physical or cognitive constraints. As well as in common situations – when the user is in a hurry, while using mobile devices, trying to read the content of a website in bright sunlight, when the user forgot their headphones. One should remember that accessibility is beneficial for everybody.

1 “A Report on the Development of a Repository of Moving Image Material (...)”, p. 22.

2 *ibid*, p. 55.

3 “Open GLAM & education”, p. 11.

4 “TASK FORCE...”, p.13.

5 <https://www.w3.org/TR/WCAG21/#dfn-captions> [access 27.09.2022]

6 More information about how to make AV content accessible: <https://www.w3.org/WAI/media/av/> [access 18.10.2022]

Teachers and educators would also appreciate if the AV resources were supported with **high-quality educational materials**. They should be closely connected with the curriculum, well described (especially considering students' age), but also allow users to adapt them to their individual needs.<sup>1</sup> More information on the topic can be found in the next chapters of this report describing best practices.

<sup>1</sup> "A Report on the Development of a Repository of Moving Image Material (...)", p. 24-25.

## GOOD PRACTICES – CASE STUDIES

The last chapter of the report will present a closer view of existing educational resources to teach media education in schools with the support of AV materials.

For the analysis, two educational materials for media education intended for students between 14 and 19 years old have been selected – [Media Education](#) course published by the Modern Poland Foundation and [\(Re\)Viewing European Stories](#) developed by an international consortium within EU-screen Foundation. One of the selection criteria was that the material would be accessible online without login or payment requirements. Another crucial trait was that the material would have at least one AV resource, to which the content of the proposed activities would relate.

Each of the selected resources constitutes a coherent educational concept that presents a different approach to conducting media education in the classroom. The first one is an example of a detailed programme that, topic by topic, guides teachers and students through the universe of media literacy related topics, including audio and video resources as supporting materials. The second one takes three already existing movies as a starting point to build around them a complex, profound, and knowledge-based course of media literacy, during which students learn mostly through experience and practice.

Considerations about the substantive scope of materials were based on the competence framework, developed by EuroClio, which describes how history education can contribute to media literacy. In the analysed cases it was examined how the authors approached the importance of developing the students' skills in searching and finding information (row 1 in the framework below), evaluating and making judgments (row 2) about information and developing and presenting information (row 3). The materials were explored for knowledge & understanding, skills, attitudes and values. The analysis also included the role of audiovisual resources in the educational activities and how they were incorporated into the lesson plans.

### MEDIA LITERACY FRAMEWORK

History Education Contribution to Media Literacy	Knowledge & understanding	Skills	Attitudes	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 biased sources can still be useful for answering (historical) questions.	Students can find relevant historical information (online and offline), they are able to formulate relevant research questions.	Students are curious towards 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.

<p>2. Students evaluate and make judgements about (historical) information</p>	<p>Students know and understand that (historical) sources are always created within a context. They know and understand that (historical) information is always made for a certain purpose, and 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.</p>	<p>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, context, target audience, and use this information to answer research questions.</p>	<p>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.</p>	<p>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).</p>
<p>3. Students develop and present (historical) information</p>	<p>Students have an understanding of how media is created and used, 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.</p>	<p>Students are able to use digital tools and (historical) resources and key-words to create new quality media content. This content is suitable for its audience, effective in conveying information, and helps the audience to better understand or increase their interest in history.</p>	<p>Students strive towards presenting media in a well-rounded manner. They are open to receive constructive criticism and are willing to engage in informed discussion.</p>	<p>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.</p>

# MEDIA LITERACY EDUCATIONAL MATERIALS ANALYSIS IN ACCORDANCE TO THE FRAMEWORK

## CASE STUDY 1: MEDIA EDUCATION

Name of the source:	Media Education (Polish: Edukacja medialna)
Publisher	Modern Poland Foundation ( <i>Fundacja Nowoczesna Polska</i> )
Country of issue:	Poland
Language	Polish
Year of issue:	2014-2018
Terms of use	CC BY-SA 3.0
Link:	<a href="https://edukacjamedialna.edu.pl/lekcje/">https://edukacjamedialna.edu.pl/lekcje/</a>

### General information about the educational resource

[Media Education](#) is an educational website prepared by the Modern Poland Foundation that contains extensive courses in media education for all formal education stages. The courses are designed to be conducted with students in the classroom. They can be treated as a comprehensive programme for the entire media literacy subject at a particular stage of education or applied in parts, as an opportunity to introduce media literacy topics in other subjects or in the absence of time to conduct entire lessons.

The five media education courses are specifically tailored to all the educational levels in Poland, when this material was created – kindergarten, primary school (grades 1-3), primary school (grades 4-6), secondary school (grades 7-9), and secondary school (grades 10-12). The scope of each course is based on “Media, information and digital competences catalogue” by Modern Poland Foundation & Polish National Audiovisual Institute.<sup>1</sup>

For the purpose of this analysis the focus is placed exclusively on the course intended for secondary school education.

### Structure and topics of the educational resource

The complete version of the course contains 61 learning scenarios, divided into 9 topics/thematic categories (each topic includes 3 to 17 lessons). The shortened version of the course is aimed at users without sufficient time to perform the detailed media education programme in the classroom, but want to provide their students with a coherent and comprehensive understanding of the area. The shortened course contains the most important themes in a very condensed form. It consists of 7 overview learning scenarios based on the covered topics. This means that the programme can be performed with students during 61 or 7 lessons, depending on the course variant selected by the teacher. Each lesson in the course is designed for 45 minutes, which coincides with the adopted length of the single class in Polish schools.

Moreover, the course includes 7 independent projects to be carried out with students within 4-6 weeks. Apart of that, the resource contains:

- a full list of educational methods used in the course, with descriptions,
- a glossary of terms used in the course,
- a set of 9 infographics used in the course,

<sup>1</sup> [“Katalog kompetencji medialnych, informacyjnych i cyfrowych”](#), Fundacja Polska Cyfrowa, Narodowy Instytut Audiowizualny, 2014, CC BY-SA 3.0 PL [access 14.10.2022]

- a list of the lessons divided into subjects according to the secondary school core curriculum (an alternative to the order of thematic categories),
- an introduction for teachers/educators on how to teach media education, with useful links and additional resources,
- instructions for teachers/educators on how to use the materials.

The full version of the course is organised around the following topics:

1. Use of information (5 learning scenarios)
2. Relations in media environment (3 learning scenarios)
3. Language of the media (5 learning scenarios)
4. Creative use of the media (4 learning scenarios)
5. Values and ethics (8 learning scenarios)
6. Security (10 learning scenarios)
7. Law (17 learning scenarios)
8. Economic aspects of media functioning (4 learning scenarios)
9. Digital competences (5 learning scenarios)

The shortened version of the course features the following topics:

1. How and where to find information
2. Online relationships and communication
3. Types of contemporary media messages
4. Authoring and publishing on the Web
5. A clash of values in the media
6. Law on the Web
7. Market mechanisms of the media

Lesson plans in each topic are ordered consecutively. Every learning scenario is built of the following parts:

- Knowledge in a nutshell – a brief theoretical introduction to the topic, intended both for teachers and students,
- Lesson plan for teachers – a step by step description of the activities to be carried out,
- Materials for students – worksheets, auxiliary materials, infographics,
- Knowledge testing tasks for students,
- Glossary of the terms used in the lesson,
- “Reading room” – bibliography and useful links to deepen the knowledge.

### **Approach to the issue of searching and finding information**

Topics connected to searching and finding information are directly covered mainly in the first thematic category of the complete version of the course ([Use of information](#)) and in the first lesson of the shortened course ([How and where to find information](#)). Nevertheless, they are also present more or less indirectly in almost all the other topics and lessons of the course.

Below is a list of some examples on how the material covers the topic of searching and finding information.

#### **A. Lesson title: “[How and where to find information](#)”**

- **Part of the course:** The first learning scenario from the shortened version of the course.
- **Description:** This lesson is aimed at demonstrating the crucial role of planning each process of searching for information. The student needs to know not only what kind of information is needed, but also where and how to look for it. Moreover, after finishing this lesson students will know about the importance of using diverse information sources

and the need for their critical evaluation. They will understand that databases (e.g. online encyclopedias) are structured according to certain rules that need to be comprehended to perform the search effectively.

- **Methods applied:** group work, discussion

**B. Lesson title:** [“Strategic thinking in searching for information”](#)

- **Part of the course:** [“Use of information”](#) topic from the full course, the first learning scenario.
- **Description:** The goal of this lesson is to teach students about the importance of strategic planning before the process of gathering information. The lesson idea is based on [The Big6 information literacy model](#). After the lesson students will know that a good strategy is the basis for searching and using information effectively. They will understand the importance of defining the informational need precisely at the beginning of the process of gathering information. They will be able to plan the information retrieval process independently and finally, to critically verify the effects of their work in terms of the requirements and their own expectations related to the quality of work.
- **Methods applied:** group work, team work presentations, discussion, short lecture.

**C. Lesson title:** [“Knowledge at your fingertips”](#)

- **Part of the course:** [“Use of information”](#) topic from the full course, the second learning scenario.
- **Description:** The aim of this lesson is to familiarise students with diverse and credible sources of information and methods of searching information, such as searching by subject terms in digital library catalogues, searching bibliographies of the subject available on the Internet or in books, viewing footnotes in articles and books on related topics. In evaluating the adequacy of the source the following attributes are listed: credibility, topicality, objectivity, ease of use, availability, level of detail, intelligibility.
- **Methods applied:** work in pairs, short lecture.

**D. Lesson title:** [“Open resources – open minds”](#)

- **Part of the course:** [“Values and ethics”](#) topic from the full course, the fourth learning scenario.
- **Description:** This lesson is aimed at presenting the benefits of openness in culture, education and science. Students will learn where to find open resources that they can freely use. They will also understand that if something is published on the Internet, it does not mean it could be used and reused without constraints.
- **Methods applied:** discussion, short lecture, group work, presentation.

**Approach to the issue of evaluating and making judgments about information**

Similar to the case above, the topic of evaluating and making judgments about information is present throughout the course. To show how the topic is covered, below is a selection of the most relevant learning scenarios on these skills.

**A. Lesson title:** [“What influences the media coverage?”](#)

- **Part of the course:** [“Use of information”](#) topic from the full course, the third learning scenario.
- **Description:** The goal of this lesson is to make students aware that there is no such thing as “completely neutral” information. They will understand the difference between opinions and facts, learn what is an “information bubble” and how media coverage can be biased by the



target group, world view of the editorial team or financial sources of a certain medium. They will also learn about the importance of using diverse information sources.

- **Methods applied:** discussion, group work.

#### **B. Lesson title:** [“Each message has a purpose”](#)

- **Part of the course:** [“Language of media”](#) topic from the full course, the second learning scenario.
- **Description:** Through this lesson students will get familiar with different types and functions of messages: information, opinion, persuasion and manipulation. They will also become aware that mass media rarely use only one of those types in the pieces of information we receive. Last, they will learn how to prepare a message according to the goals that it should achieve and understand the threat behind using manipulation.
- **Methods applied:** discussion, group work.

### **Approach to the issue of developing and presenting information**

Developing and presenting information is the most exercised and promoted ability in the course. The whole material seems to be designed to encourage and empower students to be active media users, therefore it contains a lot of hands-on activities for students. Below are some examples.

#### **A. Lesson title:** [“Art of presentation”](#)

- **Part of the course:** [“Use of information”](#) topic from the full course, the fifth learning scenario.
- **Description:** In this lesson, students will get to know the elements of an attractive and useful multimedia presentation. They will also receive suggestions on how to prepare an engaging speech.
- **Methods applied:** presentation, group work, discussion.

#### **B. Lesson title:** [“Authoring and publishing on the Web”](#)

- **Part of the course:** the fourth learning scenario from the shortened version of the course.
- **Description:** The lesson presents several ways of displaying content on the Web. Students are encouraged to analyse chosen Internet projects. They learn how to recognise their goals, target groups, presentation tools that were used, stages of creation of the certain types of content.
- **Methods applied:** group work, presentation, discussion.

When looking for activities that teach to develop and present information, independent projects proposed in the material are also worth noting. All of them offer extended activities based on and built around these skills.

What is even more interesting, for the purpose of this analysis, 4 of 7 of the projects' final results can be performed (as an option) with the use or creation of AV materials. Below are the titles of these four projects and their potential AV outcomes:

- [“Matura exam and what's next?”](#)
  - a short film (lasting no longer than 3 minutes),
  - a radio broadcast/radio play (lasting no longer than 3 minutes).
- [“Notify, awaken interest, convince – we are planning a promotional campaign”](#)
  - a short digital narration,
  - a short movie that meets the genre requirements of an advertisement, information statement, documentary or movie reportage,

- a radio programme meeting the genre requirements of advertising, information, interview, etc.
- [“How to tell a story in an interesting way? Digital narratives”](#)
  - three-minute digital narration with the use of photos, sound, narrator’s voice, video, text (to be decided by groups).
- [How to keep the past? Digitisation project](#)
  - creating an online archive of the collected materials and presenting it on the forum of the group:
  - oral stories,
  - digital films,
  - digital audio recordings,
  - archive of photos and videos from school life in the form of a YouTube channel,
  - an archive with recordings of the stories of older people in the form of a blog.

### **Audiovisual materials in the educational resource**

Even though the audiovisual media are widely analysed and described in the course, most of the lesson plans do not include AV resources. Some of them mention movies, TV materials, and music, with exercises connected to such media, but they do not include actual examples.

The course features only a few learning scenarios containing references to existing AV materials, mostly from YouTube. Below is a list with the most interesting examples of lesson plans containing activities based on AVs:

- [Authoring and publishing on the Web; Documentation and digital narratives](#)
  - Students are asked to analyse some Web multimedia projects – one of the sources is a [YouTube channel with AV reportages from Sławin](#), a district of Lublin (Poland). The aim of these lessons is to empower students to create their own Web content – texts, photos, graphics, films, audio recordings, presentations, etc. Another goal is to analyse the AV materials and, based on students’ findings, to prepare a plan for their own digital narrative, that will document the reality of their surroundings.
- [“Art of presentation”](#)
  - Three AV recordings of lectures about copyright law available on YouTube<sup>1</sup> are used as a pretext to analyse different ways of preparing presentations and how speakers can present their thoughts.
- [Functioning in online communities; Files without secrets](#)
  - Knowledge needed to understand the topic presented in the form of an audiovisual recording (TED Talk, recorded lecture with digital presentations, etc.)<sup>2</sup>.
- [Privacy in modern times; Technological addictions](#)
  - a video added to the lesson plan as additional material, an illustration of a phenomenon presented in a performative way – the influence of surveillance cameras for modern society ([“Surveillance Camera Man”](#)),
  - a video added to the lesson plan as an additional material for individual exploration of the topic – [reportage about computer and internet addictions among young people](#).
- [Accessibility in the media](#)

1 Example: [Alek Tarkowski, CopyCamp 2012](#)

2 Example: [Jak działa komputer? #o \(szybkie streszczenie\)](#)

- Videos with audio description on the examples of nature documentaries<sup>1</sup> – present in the lesson plan to show and explain to students what audio description is and what its purpose is.

### Technical information:

In the material some interesting technical solutions were applied facilitating the use and supporting the openness of the source:

- Both courses are available to be used directly through the [website](#), as well as they can be downloaded in well catalogued and organised zipped folders.
- All the text files in the zipped folders are available in pdf and open file formats, like odt, doc, enabling easy editing; infographics are in png.
- The website source code (xml) for each lesson is available in the zipped folder – meeting one of the good practices of open source publishing.<sup>2</sup>
- Knowledge testing tasks for students are embedded on the website as interactive, automatically checked exercises. When downloaded, they are transformed into plain text materials.

On the other hand, some technical issues may hinder the use of the materials:

- AV materials linked to the lesson plans or the bibliography are not embedded in the content nor available as files in the zipped folders.
- Some of the links have expired, and are no longer available, which can make it difficult or impossible to carry out the activity.

### Summary and recommendations

The Media education course is a good example of a comprehensive material to broaden media literacy among young people, developed in accordance with the core curriculum of several secondary school subjects. It is universal, and can be used by teachers conducting classes on: art, the Polish language, history, social education, ethics, computer science, cultural education, family life education and others.

The big advantage of this source is its very wide thematic range, which thanks to well-organised architecture of information is freely accessible and searchable to fulfill different educational needs. It can also be easily adjusted to time limitations, thanks to the availability of different workflow formats: a complete version, a shortened version, single lesson plans, and projects. All the activities are timed accurately, so teachers can consciously choose parts of the course they want and are able to perform with their students.

Additional elements, complementary to the course, such as a glossary, list of methods and other auxiliary materials which constitute an integral part of the publication, increase the impression of dealing with trustworthy, reliable and solidly prepared educational material.

Another good practice is that the authors made the resource available and open. It is published under Creative Commons Attribution Share alike (CC BY-SA 3.0) license. Many solutions are applied, such as sharing source code or open files, to help teachers and students use, reuse, remix and replicate the course content.

On the other hand, the course would benefit from a wider incorporation of audiovisual resources, as it could make the learning process more engaging for students and facilitate the acquisition of knowledge.

1 Example: [Na skraju lasu 1/2, audiodeskrypcja](#)

2 <https://www.elsevier.com/authors/policies-and-guidelines/xml-in-science-publishing> [access 14.10.2022]

It is also hard to find clear information about the year of issuing the material, which, considering the dynamic development of the modern media, can possibly cause difficulties and ambiguity in interpreting the content of the course. Moreover, it can be assumed that the course is not being updated nor regularly reviewed, because broken links occur in several lesson plans. This may lead to a further gradual loss of access to many important materials as well as a diminished level of usefulness of the course.

## CASE STUDY 2: (RE)VIEWING EUROPEAN STORIES

<b>Name of the source:</b>	<b>(Re)Viewing European Stories</b>
Publisher:	EUScreen Foundation
Language	English
Country of issue:	Croatia, Spain, Poland, Netherlands
Year of issue:	2020
Terms of use	CC BY-NC 2.0
Link:	<a href="https://blog.euscreen.eu/reviewing-european-stories/">https://blog.euscreen.eu/reviewing-european-stories/</a>

## GENERAL INFORMATION ABOUT THE EDUCATIONAL RESOURCE

[\(Re\)Viewing European Stories](#) is an educational project that aims to encourage and promote historical and critical thinking among secondary school students and teachers.

The project ran between October 2019 and September 2020. It brought together archival practitioners, historians, educators, and external experts from several European countries. The outcome of the project is educational material targeted at secondary school students. The material is based on three short amateur documentaries which resulted from the [“In Between?”](#) project – another European initiative created and coordinated by the European Network Remembrance and Solidarity, investigating the history and dynamics of European borderlands.

According to the project creators: “We decided to go back to the films recorded in 2017 and use them as starting points for our three interactive learning activity ideas, which are intended to widen students’ perspectives on European history and provide better context and explanations of the events covered in many curricula. The films are about borders, their significance, and their role in European history.”<sup>1</sup>

## STRUCTURE AND TOPICS OF THE EDUCATIONAL RESOURCE

The educational material consists of three extensive learning activities relating to three short documentary movies provided by Narodowy Instytut Audiowizualny (Poland) within the “In Between?” project:

- “Polish-Lithuanian borderland”, (Polish: “Pogranicze polsko-litewskie”)
 

The documentary presents the complex situation at the Polish-Lithuanian border, where not only two, but many nations and ethnic groups found a home and lived together, despite the tragic events and conflicts that took place throughout much of the 20<sup>th</sup> century. The film includes fragments of interviews conducted in July 2017 by the project participants in Poland and Lithuania.<sup>2</sup>

1 <https://blog.euscreen.eu/about-reviewing/> [access 14.10.2022]

2 Film description based on the text from the EUScreen platform: [https://www.euscreen.eu/item.html?id=EUS\\_E62420B-741C8A80AD2CA5383D71EF44C](https://www.euscreen.eu/item.html?id=EUS_E62420B-741C8A80AD2CA5383D71EF44C) [access 14.10.2022]

- “Mostar (Bosnia and Herzegovina)”, (Polish: “Mostar (Bośnia i Hercegowina)”)
 

The film deals with the difficult and still fresh memories of the Yugoslav Wars of the 90s. It includes fragments of interviews conducted in July 2017 by the project participants with representatives of local communities in Bosnia and Herzegovina.<sup>1</sup>
- “Catalan cross-border region”, (Polish: “Katalonia (Hiszpania)”)
 

The movie presents stories of people who witnessed the dramatic events of the Spanish Civil War. The conflict concluded with civilians and soldiers fleeing their land to France to escape General Franco’s dictatorship. The documentary includes fragments of interviews conducted in September 2017 by the project participants in Spain and France.<sup>2</sup>

Each learning activity proposed by the authors is based on all three documentary movies and offers different approaches to these materials and their content. Apart from the movies, other common elements are provided, which are useful for all the activities:

- Historical and current maps of the covered territories, showing issues important for the project,
- Information packs explaining historical and political contexts,
- Selected personal stories, one from each region (AV materials),
- A step-by-step activity plan for teachers,
- Infographic on archival search for beginners,
- A set of visuals to help students and teachers to run the final assignments of the lessons – infographics on “How to make a comic book” and “How to make a stop motion video or an animated gif”.

The topics of the activities are the following:

#### A. **Activity 1 – Same time, different place**<sup>3</sup>

- **Target group:** students aged 13-18.
- **Short description:** In this activity, students are introduced to three individuals who witnessed and experienced life in borderland regions. They are asked to find out more about each of the individuals who took part in the “In Between?” project films, and are encouraged to learn more about their social, political, economic and cultural backgrounds. By analysing the footage depicting various personal stories, students learn what everyday life looked like in different parts of Europe between the two World Wars.
- **Outcome:** short self-playing presentation prepared by students.
- **Learning goals:**
  - Identify how change occurs over time
  - Identify key ideas and events that define change in a particular place or region over time – explain historical continuity and change
  - Identify gaps in available resources
  - Critically analyse and synthesise information into clear and concise units of information – filter and evaluate information (prioritising)

1 Film description based on the text from the EUscreen platform: [https://www.euscreen.eu/item.html?id=EUS\\_54D37842A7580053EECA30AC1906F91B](https://www.euscreen.eu/item.html?id=EUS_54D37842A7580053EECA30AC1906F91B) [access 14.10.2022]

2 Film description based on the text from the EUscreen platform: [https://www.euscreen.eu/item.html?id=EUS\\_BEAC3D19B-6310CC0B243176321B7DC4B](https://www.euscreen.eu/item.html?id=EUS_BEAC3D19B-6310CC0B243176321B7DC4B) [access 14.10.2022]

3 All the activities descriptions, learning goals and outcomes are taken directly from the [\(Re\)Viewing European Stories](#) materials [access 14.10.2022]

- Obtain a wider view of the situation in Europe in the interwar period.

### **B. Activity 2 – Borders that save, move and divide**

- **Target group:** students aged 11-18.
- **Short description:** This activity aims to show three different roles a border can play in a specific historical context. This activity is about seeing borders as main “characters” in a story. With the use of the storyboard technique and visual resources, students can learn the different roles a border can play in a specific historical context.
- **Outcome:** stop-motion animation clips prepared by students explaining different aspects of the border.
- **Learning goals:**
  - Show the importance of good planning
  - Show multiple perspectives on the same events
  - Explain historical continuity and change
  - Identify gaps in available records
  - Synthesise information into short, clear summaries
  - Filter and evaluate information (prioritising)
  - Obtain a wider view on the situation in Europe in an interwar period.

### **C. Activity 3 – Now and then**

- **Target group:** students aged 12-18.
- **Short description:**

The purpose of this task is to encourage a critical understanding of narratives made by other people. The task is primarily designed to help students realise that everything they hear and see is a narrative someone created to show and comment on the world (either the present or the past) from a particular perspective. Students will have to study not only the contents of the film, but also the way it was edited by the authors. In addition, with the help of the Information Packages, the students will be able to further explore and fact check the information presented in the films.
- **Outcome:** Presentations to the rest of the group giving a critical overview of the three films.
- **Learning goals:**
  - Show multiperspectivity of the events
  - Differentiate facts from opinion
  - Stress the importance of a critical approach to source materials
  - Explain historical continuity and change
  - Synthesise information into clear and concise units of information
  - Obtain a wider view of the situation in Europe in the interwar period.

All three educational activities put an emphasis on the development of all three media literacy categories defined in the above-mentioned framework. In each lesson plan students are guided through the entire process from finding information, critically analysing it and developing their own creation based on their findings and the work done.

## **APPROACH TO THE ISSUE OF SEARCHING AND FINDING INFORMATION**

As mentioned before, some information about the covered topics is given to students within the proposed activities in the form of: “In Between?” documentary movies; historical and current maps of

the covered territories; information packs explaining historical and political contexts; and **recorded personal stories, one from each case study (AV materials)**.

This set of materials is a starting point for students to research information. In Activity 1, students are asked to find out more about each of the protagonists of the three movies. They learn about their social, political, economic and cultural background, having in mind that these three individuals are representatives of their communities, and that there are more people who experienced a similar story and fate.

In Activity 2, all the information needed to complete the task is included in the information packages. The searching and finding information ability is restricted to the given material, which does not mean that this skill is not being developed. In the teacher's guide to the material it is directly indicated that educators running the lesson "should make sure that information packages are well understood and students know where to find necessary information".

In both above-mentioned learning scenarios, apart from the tips included in Step-by-step activity plans, an auxiliary material is attached to help students prepare for and plan the information-searching process – an infographic on an archival search for beginners.

Activity 3 presents a slightly different approach to information-gathering action. It teaches students to notice and extract from the sources the information that is not necessarily provided outright. After a brief discussion on the literal meaning and historical context of the stories presented in the movies ("What events are described in the film?"), the lesson further focuses on the metalevel, on the movie as a medium – how the films were made and how it influences the viewers' understanding of the presented stories ("Do you think the authors of the film take sides? What arguments do you have to make your point?"). In the next step, students rewatch the first five minutes of the selected film, paying close attention to what they see or hear, focusing more on "how it is shown" than on "what is shown". They draw conclusions based on their observations.

### **APPROACH TO THE ISSUE OF EVALUATING AND MAKING JUDGMENTS ABOUT INFORMATION**

Evaluating and making judgements is a substantial part of each of the three lessons. Students are encouraged to filter and prioritise information. They are also guided to critically compare and juxtapose the information they have gained. The importance of seeing and understanding the difference between facts, opinions and interpretation is underlined.

Activity 3 shows practical aspects of working on already-developed publications, like textbooks, documentaries, or articles. It stresses the importance of their critical reception, and avoiding seeing them "as revealed and undisputed truth discovered from the past". As explained in the material, the aim of such an approach is to empower students to develop their unique and individual reflections on their own.

To make the differentiation between facts and interpretations easier for students while watching the documentaries, Activity 3 provides a worksheet to fill in – a simple table with timestamps to register what is happening in the movie (facts) and what is the student's personal interpretation.

### **APPROACH TO THE ISSUE OF DEVELOPING AND PRESENTING INFORMATION**

Final outcomes of the students' work within all three activities require creating their own original work on the analysed materials (visual presentation, animation, summary of the group work). In each of the lessons, synthesising information into clear and concise units or summaries is in fact one of the learning goals.

In Activity 1, students are asked to prepare a short automatic animation, film, picture, or presentation showing information about the selected area of everyday life in the analysed time period and region.

Activity 2 results in a storyboard stop-motion animation clip prepared by students in groups, explaining their findings about different meanings and aspects of borders between countries, which is the main topic of the learning scenario. However, according to the learning scenario, the most important element of the creation process is planning. It is clearly indicated in the activity plan that the teacher should carefully supervise students' work already during the stage of script writing. As an alternative to the main course of the lesson, it is stated that this activity can be limited only to the planning phase.

Group presentations of students' findings are the outcome of Activity 3. In this action students are reminded to present their conclusions by expressing hypotheses and assumptions, and avoid final judgments when insufficient data is available.

It is emphasised that it is vital to teach students how to present the information they gathered, but they should also be told to highlight questions to which they did not find answers.

Various forms of presenting the results of students' work, not only make the lessons more engaging and diversified, but also put an emphasis on learning different methods and tools for presenting developed information.

## **AUDIOVISUAL MATERIALS IN THE EDUCATIONAL RESOURCE**

As already described in detail, audiovisual resources are the focal point of the “(Re)Viewing European Stories” educational set. Apart from the three documentaries on which the activities are based, recordings from selected personal stories of the protagonists are available. Such presentation of audiovisual material gives a broader view and distinction between the raw footage and edited film material, showing more clearly the importance of and influence on the narrative of the decisions taken by filmmakers during the creation of a movie.

## **TECHNICAL INFORMATION**

The entire material is presented on a dedicated landing page of the EUscreen blog. Each activity is displayed on a separate page, where the description and general information about the lesson plan are included together with all three documentaries embedded in the form of a carousel gallery. Source videos are located on the EUscreen online platform with the AV collection.

The information packs, maps, infographics and set of visuals needed for the assignments are catalogued and located on a Google Drive folder.

## **SUMMARY AND RECOMMENDATIONS**

The (Re)Viewing European Stories is a well-organised educational material, built on a strong theoretical and methodical basis ready to use in the classroom. Its visually consistent and appealing form makes it an attractive proposition both for teaching and learning purposes. At the same time, it appears to be a model example on how to develop media literacy strengthening activities around AV resources.

The material is focused on cross border relations of three different places in Europe and could be aimed at a multicultural, multinational and multilingual audiences, and shaped to be used during history, civil, and cultural education as well as other subjects connected with humanities. However, what can cause difficulties is that the scenarios and the majority of the materials are available in English only (excluding documentary fragments recorded in regional languages). Translating it at least to all the languages from the regions and countries covered in the documentaries would significantly increase accessibility and the possibility to use the material in more countries, schools and communities.

Another technical recommendation worth considering is to make the access to the materials more stable and resistant to accidents by locating all the learning materials complementary and necessary to perform the lesson plans on the blog or another website dedicated to the project instead of Google Drive.



The juxtaposition of the analysed cases shows distinctly how different approaches can be applied for media literacy education in the class. Both systematically prepared and elaborated thematic scope of media literacy represented by the “Media Education” course, as well as a number of activities consciously and skilfully built around existing AV resources in the “(Re)Viewing European Stories”, can serve as a good starting point to guide students through the essential competences of our time. Furthermore, many of the presented exercises consist of encouraging and involving students to take part in the discussion, promoting thinking critically, drawing conclusions and making their own creations. This shows the importance and power of the participatory side of the teaching process.

## **GOOD PRACTICES – THE MODEL RESOURCE**

The performed research and analysis served as a base for creating a checklist of features that a “model” educational resource based on AV materials should include. The points below are a general suggestion of how an educational resource using AV materials could be structured. Nevertheless, it is important to keep in mind that every material should be developed in accordance with the needs and requirements of the given target group(s), considering cultural, linguistic and cognitive factors.

### **General features:**

- the educational resource is connected with the relevant curricula,
- learning outcomes and pedagogical assumptions are well described,
- the resource contains clear guidance for teachers on how to use the material,
- possible to accomplish during one school lesson (or time needed is well described),
- age of the target group (students) is well described,
- the educational resource is multilingual (available in all the languages that are used in the communities at which the materials are aimed).

### **Form and design:**

- the materials feature form and visual design that are attractive and engaging,
- the educational resource meets [accessibility guidelines](#).

### **Elements:**

- the resource incorporates diversified activities of developing and presenting information by students,
- includes various types of knowledge transfer materials e.g. infographics, maps, raw footages, diagrams & schemes, etc.,
- includes ready-to-use materials for students, like worksheets, self-check knowledge testing tasks,
- contains a glossary of terms used in the materials,
- contains bibliography and links for further individual exploration of the topic for students (and teachers).

### **Publication:**

- the material can be used and watched directly on the Web (on the website), as well as prepared and catalogued for download in several file extensions (e.g. for text: pdf, odt, doc, docx; for images: png, jpg; for audio: mp3; audio&video: mp4, mov, avi etc.).

### **Copyright:**

- if possible, the educational materials are published under an open license, allowing free sharing and adapting (e.g. [Creative Commons Attribution – CC BY](#)),
- AV resources on which the material is based can be reused, adapted, publicly performed and disseminated for any educational purpose (ideally, published under open license or as public domain).

# APPENDICES

## APPENDIX 1: QUESTIONNAIRES

### 1. Media Literacy supported by archival audiovisual collections – questionnaire for teachers/educators

- Q. 1. How do you understand the role of media literacy in your students' development?
- Q. 2. Why do you include media literacy in your teaching?
- Q. 3. How do you conduct media literacy education supported by archival audiovisual resources?
- Q. 4. Please describe at least one example of a complete educational activity concerning media literacy supported by AV materials that you conduct.
- What are the educational goals of the activity?
  - How do you introduce the topic?
  - Please describe the actual activity/ies taken by students.
  - How do you conclude the work?
  - How do your students benefit from such activities?
- Q. 5. Have you ever taken a course/ participated in workshops/ lectures/ conferences on the use of audiovisuals in education?
- Q. 6. What gaps do you identify in the field of media literacy education supported by AVs?
- What type of educational resources are missing?
  - What barriers do you encounter while including AV materials in education?
  - What areas of media education are not supported enough with good quality educational resources?
- Q. 7. What kind of resources do you use while conducting media literacy educational activities that include AV materials?
- Q. 8. Please share three sources of AV collections you use in your teaching.

### 2. Media Literacy supported by archival audiovisual collections – questionnaire for AV collection holders

- Q. 1. Does your institution offer any educational activities based on AV collections?
- Q. 2. What educational activities based on AV collections does your institution offer?
- Q. 3. Does your institution create its own educational materials based on archival AV resources from your collection?
- Q. 4. What types of educational materials do you create/have (please select all that apply):
- lessons scenarios,
  - online courses,
  - online games,
  - quizzes,
  - mobile applications,
  - other.
- Q. 5. What topics do they cover?
- Q. 6. Do they include media literacy education and cover topics about searching and finding information, evaluating and making judgements, developing and presenting information?
- Q. 7. Please specify the main target group(s) for the educational materials.
- Q. 8. Are the educational materials available online?
- Q. 9. Terms of access to the educational materials:
- free of charge,
  - paid,

- free of charge for specified groups of users (e.g. students) and paid for other user groups,
- other.

Q. 10. Do you cooperate with teachers or non-formal educators to offer learning activities based on your collections?

a. If yes, what activities does this cooperation involve?

b. Do you cooperate with teachers/educators to create educational content based on your collection?

c. Do you organise open classes for students? If yes, please describe this activity.

Q. 11. What are the main barriers to offering content from your collection for educational purposes?

Q. 12. What are the main stimuli to offering content from your collection for educational purposes?

## **APPENDIX 2: FOCUS GROUP INTERVIEWS SCENARIOS**

### **1. FGI with teachers and educators**

Introduction

Best practices with regard to teaching methods of media literacy supported by AVs used in history and citizenship teaching:

- How often do you use audiovisual materials while teaching?
- If often, how?
- (If not) What are the barriers?
- (If yes) What are the main benefits of using AV content?
- What was your experience with incorporating videos in your lesson?
- How are these materials used (teacher presenting, students interpreting or editing the materials, etc.)?
- How do students react to such materials (discussions, critical interpretations, etc.)?
- Do your students bring videos or audio recordings to lessons? And if yes, what types? (funny videos, animations, documentaries?)
- What types of materials are most interesting for students? Why?
- Do you observe links between the way students use videos in their private life (communication on social media, using YouTube, etc.) and their use in the classroom?

Potential and challenges of using AV collections to support the growth of media literacy among students and educators, including access and use of AV collections, collection datasets, copyright, etc.:

- Where do you look for such materials?
- How do you search for them?
- Do you check the legal status of the material before using it in the classroom?
- Do you usually know the legal status (copyright) of educational materials, digital resources and online AV collections you want to use for teaching?
- Has ever unclear legal status (copyright) prevented you from using interactive materials, digital resources and online AV collections for educational purposes?
- Do you have access to the equipment (technical tools, software) needed for conducting the class the way you envision it? What kind of equipment?
- What skills and knowledge do you have that you feel are needed for conducting the class the way you envision it?

### **2. FGI with students**

Introduction

Warmup with Mentimeter survey

1. Have you ever taken part in classes/workshops/projects during which AV materials were used?
2. If yes, during what classes/projects they were used?
3. If yes, were there any archival materials used (documentaries, film chronicles etc.)?

## Questions

- Do you like archival recordings and films? What kind of old movies do you like?
- What do you like about old movies?
- How do teachers use audio and video materials during classes?
- How would you like them to use such materials?
- If you were a teacher, how would you use those materials for teaching purposes?
- Do teachers give you assignments to search for archival AV materials on your own?
- If so, where do you look for them and how?
- Do AV materials help you gain new information, remember it, and better prepare for the classes? If so, how?
- How do you use them?

## APPENDIX 3: INFORMATION ABOUT THE RESPONDENTS

### 1. Media Literacy supported by archival audiovisual collections – questionnaire for teachers/educators

Quote code	Profession/ position	Subject taught	Country of residence
TS1	School teacher	Foreign language	Italy
TS2	School teacher	Foreign language	Greece
TS3	Non-formal educator	Natural sciences, physical education and health, history, ICT (Internet Communication Technologies), technology, media education/ digital literacy related classes	Spain
TS4	School teacher	Social studies, history	Spain
TS5	School teacher	History	Poland
TS6	School teacher	Social studies, history, arts education, religion/ethics/moral education	Spain
TS7	School teacher	History	Spain
TS8	School teacher	Social studies, history	Spain
TS9	School teacher	Social studies, history	Poland
TS10	School teacher	Mathematics, technology	Spain
TS11	School teacher	Natural sciences, history, arts education	Croatia
TS12	School teacher	Reading, writing and literature, natural sciences, mathematics, History, religion/ethics/moral education, ICT (Internet Communication Technologies), media education/ digital literacy related classes	Ghana

## 2. Media Literacy supported by archival audiovisual collections – questionnaire for AV collection holders

Quote code	Type of institution	Country of registration
CHS1	public broadcaster	Austria
CHS2	university	UK/Northern Ireland
CHS3	local government	Spain
CHS4	local broadcaster	Spain
CHS5	public broadcaster	Portugal
CHS6	archives	Latvia
CHS7	public broadcaster	Serbia
CHS8	audiovisual institute	France
CHS9	public broadcaster	Czech Republic
CHS10	museum	Poland
CHS11	local broadcaster	Spain

### FGI with teachers and educators

Quote code	Profession/ position	Subject taught	Country of residence
TFGI1	School teacher	History	Romania
TFGI2	School teacher	Polish language	Poland
TFGI3	Non-formal educator	Arts education, religion/ethics/ moral education	Germany
TFGI4	School teacher	History	Serbia
TFGI5	School teacher	History, social studies, business and entrepreneurship	Spain

### FGI with students

Quote code	Country of residence
SFGI1	Poland
SFGI2	Poland
SFGI3	Poland
SFGI4	Poland
SFGI5	Poland
SFGI6	Poland
SFGI7	Poland
SFGI8	Poland

## **BIBLIOGRAPHY**

[“A Report on the Development of a Repository of Moving Image Material to Support the Implementation of the New National Curriculum for History”](#), The National Archives, 2015, [Open Government Licence](#).

[“Critical thinking and use of film in Norwegian lower secondary history classrooms”](#), Wagner D.-A., History Education Research Journal, 2019, CC BY.

[“DigComp 2.2 - The Digital Competence Framework for Citizens”](#), Publications Office of the European Union, 2022, CC BY.

[“Edukacja zdalna w czasie pandemii. Edycja II”](#), Buchner A., Wierzbicka M., Centrum Cyfrowe, 2020, CC BY.

[“Guidelines for teachers and educator on tackling disinformation and promoting digital literacy through education and training”](#), Publications Office of the European Union, 2022, CC BY.

[“Innovating History Education for All. Needs Assessment”](#), Jasik K., Lorenc J., Mrozowski K., Stanisze-wski J., Walczak A, Warsaw: Educational Research Institute, 2016.

[“Media and information literate citizens: think critically, click wisely!”](#), Grizzle A, Wilson C., Tuazon R., Cheung C.K., Lau J., Fischer R., Gordon D., Akyempong K., Singh J., Carr P. R., StewartK., Tayie S., Suraj O., Jaakkola M., Thésée G., Gulston C., UNESCO, 2021, CC BY-SA 3.0 IGO.

[“Open GLAM & education. Teacher’s and educator’s perspective on digital culture resources”](#), Bier-nat M., Janus A., Czetwertyńska A., Fundacja Centrum Cyfrowe, 2022, CC BY-SA.

[“Policy Analysis of Value Chains for CHIs in the Digital Single Market. Report summary”](#), Drabczyk M., Janus A., Strycharz J., Tarkowski A., 2021, CC BY 4.0.

[“TASK FORCE: AUDIOVISUAL MATERIAL IN EUROPEANA CLASSROOM”](#), Europeana, 2021, CC BY-SA.

[“Teachers’ Use of Film in the History Classroom: A Survey of 19 High School Teachers in Norway”](#), Wagner D.-A., Nordidactica – Journal of Humanities and Social Science Education, 2018.

