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Studenten van het ROC-A12 te Ede te gast bij Lukkien voor een workshop radio-opname, Gemeentearchief Ede, Netherlands, CC BY-SA

TASK FORCE: AUDIOVISUAL MATERIAL IN EUROPEANA CLASSROOM

White Paper



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Executive Summary

This document is the final report of the [Audiovisual Material in Europeana Task Force](#), which was established by the Europeana Education Community in early 2021 with an aim to investigate how to increase the availability and reusability of audiovisual material in [Europeana Classroom](#) and for educators in general.

The white paper provides a set of recommendations put together based on a survey that received answers from 118 primarily preschool, primary and secondary school teachers, academics or educators working in the GLAM sector and six case studies designed by the Task Force members - a mixture of European educators and GLAM professionals, experts in managing audiovisual archival collections. The case studies analysed various scenarios for having audiovisual (both audio and AV) material placed in an educational context within the Europeana ecosystem.

The recommendations are built around five key areas:

- **Media Literacy** based on AV sources should become one of the priorities of the Europeana Classroom empowering and equipping educators to use audiovisual material with an aim to turn their students into conscious and critical (digital) citizens.
- **Co-creation and dialogue** between educators and audiovisual collection holders and curators need to be strengthened, allowing for co-creation of educational resources, ensuring that the complexity of audiovisual collections (copyright, multilinguality, etc.) does not get in the way of making them fit for educational purposes.
- **Multilingual access** - one of the main barriers blocking educators and students from using audiovisual collections, has to be further addressed and mitigated by introducing more translation and subtitling practices.
- **Resources allowing deeper and creative interaction with AV** (like crowdsourcing and creation of new tools, e.g. the Galleries editor, Unified Media Player, etc.) support a more inclusive and engaging experience with audiovisual collections, thus their development needs to be further supported.
- The **Copyright** aspect entails two dimensions: 1) the need for copyright training for educators allowing them to feel capable of working with audiovisual collections with regard to their legal status and 2) the need to further promote the provision of 'Fit for Education and Learning' audiovisual content among cultural heritage institutions.

The vastness of the tackled phenomena shows, on one hand, the complexity of having AV used for education. On the other hand it draws the potential of and the demand for AV footage.

All of the recommendations have to be given a high priority in the future discussions around better usage of audiovisual archival material for teaching and learning. These should be carried on by the Europeana Education Community, Aggregators with audiovisual collections and the Europeana Foundation.



Task Force Members

The Task Force (TF) has been composed of European experts representing both the education and GLAM sectors focusing on audiovisual and audio heritage. In order to facilitate its work the group has been divided into two sub-groups: Core Team contributing to all the Task Force responsibilities and leading the work and Associated Members involved in specific tasks of the TF, especially to the delivery of the case studies.



Core Team

Name	Institution	Country
Nicole Emmenegger	Netherlands Institute for Sound and Vision, EUScreen Foundation (chair)	The Netherlands
Maria Drabczyk	National Film Archive - Audiovisual Institute, EUScreen Foundation (Members Council representative)	Poland
Isabel Crespo	Europeana Foundation	The Netherlands
Yasemin Bağcı	Netherlands Institute for Sound and Vision, EUScreen Foundation	The Netherlands
Giovanni Bove	Teacher (High School), Istituto Istruzione Superiore "Benedetti-Tommaseo"	Italy
Raul Gomez Hernandez	Europeana Foundation	The Netherlands
Kerstin Herlt	DFF-German Film Institute & Film Museum, European Film Gateway	Germany
Bartolomeo Meletti	Learning on Screen / CREATE, University of Glasgow	England / Scotland
Tom Miles	British Library, Europeana Sounds	UK
Elisa Pellegrini	European Fashion Heritage Association	Italy
Jacek Staniszewski	Teacher, EuroClio Ambassador	Poland



Steven Stegers	Executive Director, EuroClio	The Netherlands
Marco Rendina	European Fashion Heritage Association	Italy

Associated Members

Name	Institution	Country
Estella Oncins Noguer	Universitat Autònoma de Barcelona	Spain
Alexandre Khan	Coordinator WallMuse (Creative Industries)	France
Pier Giacomo Sola	Michael Culture Association/University of Modena and Reggio Emilia	Belgium/Italy
Nicola Barbuti	Department of Humanities - University of Bari Aldo Moro	Italy
Milena Lato	Teacher, High School Polo Liceale 'P. Aldi' - Grosseto	Italy
Michalis Moschoutis	Teacher, Othisi High School	Greece
Giulia Boschini	Trainee, EuroClio	Netherlands
Theodora Gkeniou M.A. M.Ed.	English Language and History teacher; Europeana Education Ambassador	Greece
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Introduction

The Task Force was set up in early 2021 with an aim to investigate how to increase the availability and reusability of audiovisual material in [Europeana Classroom](#) and for educators in general, including looking at how to increase the use of the [Universal Media Player](#) in education. In addition, the ambition of the group was to:

- Understand the needs of the relevant stakeholders, especially educators;
- Analyse various scenarios that would make it easy and rewarding for cultural heritage institutions to share high-quality audiovisual content and engage people on Europeana websites and via participatory campaigns (also by making participatory and interactive educational tools available for users);
- Identify best practices to support educators in their engagement with students, both with the Europeana Classroom space and Europeana website in general
- Fulfil teacher's expectations for a highly demanded kind of audiovisual content (according to several surveys run by Europeana Education over the last two years);

The Task Force has followed up on recommendations delivered by the [Audiovisual Media in Europeana](#) and [Europeana Task Force for Education](#) and its work has been aligned with the simultaneously running [Audiovisual Playout Task Force](#).

The aim of this White Paper is to inform about the work performed in the Task Force and its findings formulated based on the previous work, an online survey towards educators and a hands-on, co-creative work on six case studies selected and conducted by the members of this Task Force. The above listed activities were undertaken to identify both opportunities and challenges faced by educators and audiovisual collection holders when trying to place AV content in an educational context.

We hope that the recommendations coined in this report will give a valuable food for thought for future deliberations on making audiovisual archival collections better fit for educational use, in particular via Europeana Classroom.



Approach

The White Paper is based on three key elements:

1. Findings and recommendations delivered by the previous Task Forces focusing on Education and Audiovisual Playout and Europeana for Education and Learning Policy Recommendations¹ that served as the basis for the survey and for selecting and setting up the case studies;
2. Findings from an online survey released to better understand the needs and expectations from the educators working or willing to work with audiovisual collections available online;
3. Findings and observations from the process of designing and implementing the six case studies within the Task Force.

Previous Findings

Alongside the expertise and experience of the Task Force Members, the group builds on the work of two Task Forces from 2016 - [Audiovisual Media in Europeana](#) and [Europeana Task Force for Education](#) verifying how much the Europeana ecosystem has evolved in the past five years with respect to AV and education.

Back in 2016 the Education Task Force identified seven keys to unlocking digital heritage (not only AV) for use in education:

- Relevance of digital heritage for educational purposes
- Discoverability of digital heritage
- Sufficient context about the source
- Source is of sufficient quality
- Copyright allows for re-use
- Easy and reliable access
- Interoperability (use via different learning platforms is possible)

Later that year, in *Recommendation 3: Explore Possibilities for External Editorial Use of Audiovisual Content*² Audiovisual Media in Europeana Task Force referred to these keys listing copyright allows for re-use & easy and reliable access as the most challenging with regard to use and re-use of audiovisual collections also for education purposes. In the final Task Force report we read: “the main challenges to increasing the visibility of audiovisual content outside of Europeana and its re-use in various spheres (be it education or creative industry) are related to its legal status, the accessibility of the content, and most importantly the context and amount of work needed to make the collaboration happen. Copyright issues and difficult access make the dissemination of audio and video and their integration in any external matrix extremely hard to achieve.”³

Furthermore, the findings of the Education Task Force contributed also to the Europeana for Education and Learning Policy Recommendations that were published in 2018 listing four key recommendations⁴:

¹https://pro.europeana.eu/files/Europeana_Professional/Publications/Europeana%20for%20Education%20and%20Learning%20Policy%20Recommendations.pdf

²https://pro.europeana.eu/files/Europeana_Professional/Europeana_Network/Europeana_Network_Task_Forces/Final_reports/FinalRecommendationsTaskForceAudiovisualMediainEuropeana_20170711.pdf

³ ibid

⁴https://pro.europeana.eu/files/Europeana_Professional/Publications/Europeana%20for%20Education%20and%20Learning%20Policy%20Recommendations.pdf



- Set up a Europe-wide structured dialogue between policymakers, cultural heritage institutions and educators to improve access and reduce duplication of effort,
- Prioritise the provision of 'Fit for Education and Learning' content by cultural heritage institutions and ministries,
- Emphasise the development of inclusive and accessible digital learning resources,
- Promote open licences and improve access and re-use conditions that underpin education and learning.

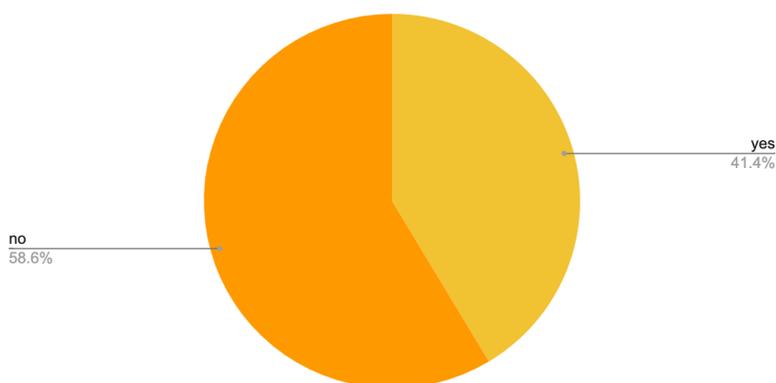
These three sets of recommendations served as a point of reference for the 2021 Task Force when shaping the discussion, framing the survey and selecting the core themes for the case studies.

Survey

An online survey was released in March 2021 and was promoted via Europeana Education Community channels, among the followers of the Digital Education with Cultural Heritage' MOOC program and using communication channels of the Task Force members and their networks. The main ambition of the survey was to gather cross-sectional insights into the use of audio and audiovisual material in the classroom. The survey received opinions from 118 primarily European educators (with several respondents coming from outside of the EU, i.e. Turkey). The respondents were mostly preschool, primary and secondary school teachers, academics or educators working in the GLAM sector.

The majority of the respondents (59%) were not familiar with Europeana's educational offer hence their answers to the survey present a more general, wider perspective on the topic, and not only observations directly related to Europeana's offer.

Are you familiar with Europeana's educational offer? i.e Europeana Classroom?



Case studies

The case studies were proposed by the Task Force members in reference to their professional areas of expertise and previous experience. Six diverse case studies were jointly selected by the Task Force to be designed and to be used as a learning curve on use of audio and AV archival content in education. The ambition of the Task Force was to learn as much as possible from the process by identifying opportunities and challenges encountered on the way. For this reason each case study was designed by a small group of experts - always a mix of educators and collection holders following a set of specific guidelines (see Annex 1). Each case was coordinated by a member



of the Core Team and supported by Associated Members of the Task Force. The case studies deliberately focused on different elements relevant for integrating audio and audiovisual collections in education - specific formats: audio and film heritage, specific tools: Universal Media Player, participatory engagement: crowdsourcing, copyright and video creation.

Case Study	Coordinator	Ambition
Audio	British Library/ Europeana Sounds	<p>The aim of the Audio case study was to verify the use of the gallery feature on Europeana.eu to present audio and audio-related content, either from teachers themselves, or curated by CHI professionals reacting to the needs of teachers. The case study was looking at audio that is already on Europeana and it can be of any re-use licence.</p> <p>This case study brought the use of audio in Europeana galleries to a group of teachers and other educators from the Barcelona area (from where one of the participants works). The focus group looked at various galleries which combined audio and images, so the emphasis was on how one could, for example, introduce different musical instruments to the classroom and also provide the sound the instrument made and the type of music that the instrument played.</p> <p>In addition to this, the group took a look at how audio could be created from the galleries - so a gallery of images of sheet music could be a useful exercise for children learning how to use music notation software.</p>
Crowdsourcing	European Fashion Heritage Association	<p>This case study, based on the Erasmus+ CrowdSchool project (started in September 2020), was designed to explore how to reuse digital cultural content (not only audiovisual) in education. Participative tools and methodologies, such as crowdsourcing campaigns with gamification elements were used. Through these campaigns, teachers and students are to be involved in a user-friendly and engaging process of co-creation, collaboration and learning. Besides CrowdSchool, a point of reference for this case study was the CEF-Telecom project CrowdHeritage (2018-2020).</p>
Copyright	Learning on Screen, CREATE	<p>The case study on Copyright was designed to help educators understand how they can lawfully and safely use Europeana collections and other materials for teaching purposes; and to encourage cultural heritage organisations to make their collections available for educational purposes. Educators and cultural heritage practitioners within the Task Force were encouraged to help design the Copyright case study so that it is responsive to the knowledge needs of the education and cultural heritage sectors across Europe. The group organised an online session and released its own online survey aimed at understanding what teachers across the EU need or want to know about copyright. 96 responses to the survey have been analysed and translated into 5 most frequently asked questions provided with answers.</p>
Universal Media Player	Netherlands Institute for Sound and Vision / EUscreen	<p>The aim of the case study, co-created by EUscreen together with a group of educators, was to investigate and test the use of the Media Player for educational purposes and verify in what way it enriches the use of AV content for education. This case study focused generally on the use of A/V heritage available in the EUscreen portal in teaching, more specifically on the use of the EUscreen Media Player by educators and teachers for education. The Media Player case study group included two educators from Italy and Greece respectively teaching human and social sciences and music at high school level. The focus group met and</p>



		<p>discussed the use of sources and tools such as the Media Player, the EUscreen portal as well as the subtitled-a-thons interface for learning and education. The meetings took place before the summer break and therefore it was not possible to extensively test the Media Player in the classroom. However, students' first reactions and encounters with the player were a valuable starting point. And, these, combined with the feedback of the educators offer insights on how to lay a solid ground for the use of the Media Player in the classroom.</p> <p>The group looked at the A/V content available on the EUscreen portal, the various functionalities of the Media Player and the newly developed subtitled-a-thons interface.</p>
Students as professional producers of history	EuroClio	<p>The objective of the case study was to make students understand how history is reported and written by creating their own videos based on historical (AV) material, to understand the (unwritten) rules that professional history producers use for a fair and ethical practice, create quality media content using digital tools, historical footage, and historical knowledge, assess the relevance of historical / history footage or their own production and to better understand video production and use (editing and sound influence the overall message).</p>
Film Heritage	German Film Institute & Film Museum / European Film Gateway	<p>The aim of the Film Heritage case study was to encourage teachers to make use of the collections from Europe's film archives that have been already made accessible on platforms like the European Film Gateway and Europeana for teaching media and film literacy. A kaleidoscope of moving images that capture people, landscapes, cities, crafts, traditions long gone as well as historical events and conflicts that still impact our lives today. At the same time these images tell about the history of film as a technology, a language and an art form. The case study discussed how film literacy enables students to understand how the moving images they consume make meaning, it encourages them to watch films from a variety of sources and maybe inspires them to create films of their own.</p> <p>The case was built around the theme of breaking down stereotypes about the Romani people by using film heritage and related resources in Europeana collections. The Roma people are often associated with stereotypes and misconceptions leading to social exclusion and discrimination. In an effort to address the topic of inclusion through the lens of film heritage materials, the group decided first to create its own collection of items in Europeana galleries and then to discuss how they can be used with an educational twist.</p>



Recommendations

The analysis and discussions enabled by the Task Force showed how much the Europeana ecosystem for education has been improved over the past five years, with Europeana Classroom and Europeana Education Community at the helm of the education-oriented services. In general, many of the challenges listed in the recommendations from the previous Task Forces (Audiovisual Media in Europeana and Europeana Task Force for Education) have been fully or to some extent addressed by Europeana supported by the collection holders and a wider community of experts coming from GLAM, tech and education. The situation of audiovisual material on Europeana is however distinctive in comparison to the majority of formats and as a source - AV and audio collections must be still analysed independently, taking into account the complexity of the format (multilinguality, complex copyright situation, etc.), and also the popularity and demand for more high-quality audiovisual content on Europeana fit for education.

The recommendations below address key areas identified by the Task Force, crucial to pin down and to increase the availability and reusability of audiovisual material in [Europeana Classroom](#) and for educators in general.

Media Literacy

The digital age has made it easy for anyone to create media. We all, but especially the younger generations, take in a huge amount of information from a wide array of sources, with audio and visual materials becoming particularly important and most appealing. However, we don't always know who created something and whether the piece is credible, or if we are dealing with a deep fake, or how to understand an older footage with the lens of a contemporary viewer.

"Using sound and vision makes it easier for learners and their differentiated learning styles to apprehend theory. For educators it presents the opportunity to verify the content and the way they present this enriched theory."

"Students want to see everything, maybe they understand by seeing. AV materials give us a chance to design different and modern learning scenarios."

"It (AV) allows us to break free from text on slides to really demonstrate history and give a feel for what it was like."

Quotes from the online survey

Media literacy is 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. As reflected in the case studies, CHIs with audiovisual collections can greatly contribute to this learning endeavour. By offering educational resources based on trustworthy audio and audiovisual heritage they can engage students across the EU to critically reflect on the past and become smart consumers of information capable of evaluating resources for objectivity and participating in safe and healthy digital conversations.



When finding a public domain film "BETTA, THE GYPSY", Dora (the teacher) realised that it is a good way to introduce her students to a first notion of their culture, as well as get them in touch with silent films' conventions, discuss film shooting in the 1914s in relation to the First World War, besides views of the "other" in Europe, as evident in behaviour and traditional costumes. However, the fact that there is no music or sound whatsoever will render the film boring for teenage students, therefore teachers need to come up with a creative way to catch and keep their attention. Moreover, the film has no subtitles in any other languages, so it either has to be translated by the teacher from French, or it cannot be understood by non-French-speaking students.

Another item is adequate to promote film education while exploring racial stereotypes. The film "SUPERSTITION ANDALOUSE" was created in 1912, so students can compare and contrast it to the previous one, while reflecting upon the reasons why it is considered a "Chomón masterpiece". According to the description provided *The cinematographic storytelling is very modern and ahead of its time in the way it combines visual techniques (with the use of multiple framing, shot scale and effects such as overlays and fades) with the narrative: a circular narrative using flash-forward and a very modern narrative chain to deliver a complex plot and using techniques such as parallel editing in some scenes.* Provided by the EFG - The European Film Gateway, it is in Public Domain, which allows for flexible use.

- From the report of the Film Heritage case study

More initiatives within Europeana Classroom, i.e. creating more learning scenarios for media literacy using AV sources, that can show educators and teachers the power of moving images for education could support these actions and help empower and equip educators to use AV in an effective way to teach media literacy to turn their students into conscious and critical (digital) citizens.

Co-creation and Dialogue

The respondents to the survey and the participants of the case studies strongly referenced the relevance of audio and audiovisual collections to educational professionals. However, in order to make best use of capacity and resources, partnerships between CHI professionals and educators are key. There is a lot of online material. Bridges are needed to be built between educators and collection experts and curators to make sure that the right content is found and can be made fit for education purposes, especially given the complexity of audiovisual collections with regard to copyright, multilinguality, etc., and the amount of material of diverse quality available online. Without the curators' support the educators are often lost, unable to swiftly maneuver through the collections.



“The time required to find the sources, for this scenario, is too time consuming for in-service teachers. Therefore, it makes more sense to target producers of educational resources and services, or teacher training institutes, where trainee teachers have more time to work on a lesson. What is very helpful is the use of tags and possibilities to filter and browse. The thematic channel was very useful to find relevant materials (especially because material that was not relevant was not there).”

- From the report of the Students as professional producers of history case study-

The respondents of the survey expressed a wish that CHIs become more active in setting up collaborations with educators, starting from educators' needs instead of the collections' perspective⁵. Also to create ready made materials for teachers based on formal curriculum. This work should be continued under the Europeana Classroom facilitating direct collaboration and co-creation of educational resources between educators and collection holders (directly or represented by aggregators).

Multilingual access

Access to multilingual audiovisual collections on Europeana undoubtedly raises awareness of the diversity of content that exists in Europeana and, also, that cultural heritage goes beyond the borders of one country. However, Europeana pages and any archival material, that are not in the language that the teacher is teaching in, are going to be difficult to use in any educational context.

For teachers, searching and selecting content on Europeana (especially audiovisual one) which is not described and represented in a language that they know is obviously challenging, and the same challenge is present for students, which can hardly understand a newsreel or a documentary which is in a foreign language they don't know. The language barrier could be mitigated by offering at least an English translation of titles and descriptions, while, specifically for audiovisual content, offering English subtitles would also help its accessibility. Alternatively, machine translation services could support the accessibility under the condition their quality would be verified by the AV collection right holders. In addition, offering the possibility to teachers to generate custom subtitles in the native language of their students for the content they select would solve the accessibility issue especially for younger students. New trends in education like Content and Language Integrated Learning (CLIL), which are compulsory in some curricula like the Italian, presents an opportunity to explore further the benefits of subtitling tools for education.

Resources allowing deeper and creative interaction with AV

Educators and students don't want to act anymore as passive receivers of the digital collections. They want to be able to interact with it for educational purposes, or simply for fun. They are also eager to support the AV collection holders in enhancing the quality of the material available online, for example by enriching the data or by contributing to curatorial and editorial activities. The

⁵ Recently, two relevant research, '[Making your collections fit for education](#)' run by EuroClio and '[Unlocking heritage for education program](#)' by DEN in collaboration with Kennisnet, showed that cultural heritage institutions are not maximising their digital offer in primary and secondary education, proposing recommendations based on the educators and students 21st century educational requirements.



interest is there. It has to be, however, supported by an open, inviting approach from the collection holders enabling participatory engagement with their collections, among other things also by provision of tools allowing for the engagement to take place.

My Profile and Galleries

According to the feedback gathered from the case studies that worked with the tool, the newly released gallery builder feature on Europeana.eu makes an excellent starting point allowing the educators to turn into curators. The galleries are seen as important for audiovisual content. However, in order to make the tool fully useful for education, there is a need to have an option to create a collaborative gallery/project together with students, to have a new function as “contributor” to a gallery. Now only the owner of the project has the rights to access and edit the content of a gallery. Students can not collaborate if access is not granted. Participants of the case studies using the tool considered that it would be interesting that the display of the gallery should offer more options for personalisation.

Currently items in the gallery are displayed in a non-structured manner. It is just a drag and drop. It is not possible to upload content from outside Europeana to a gallery. It seems an intermediate resource to download resources to prepare a class, but then the final outcome can not be uploaded and shared within the Europeana platform. It was also requested to have the possibility to import a gallery with additional items to complement the resource.

Crowdsourcing

Despite its enormous potential (about 60 million items are published only in Europeana), browsing the online archival records interesting for the students to perform learning tasks is often limited by a shortage of metadata describing the cultural objects themselves. To overcome this problem, the CrowdHeritage project created an online tool using the power of crowdsourcing (i.e. the joint effort of students who collectively annotate a picture with its key characteristics) to improve the quality of metadata and increase the fruition of digital cultural heritage content. This platform can be also used for education purposes by schools, involving students to contribute to the enrichment or the improvement of metadata already available in repositories, such as Europeana. The case study (that will be fully implemented in the fall) advocates for a better integration of crowdsourcing activities for education leading to:

- enhancing teaching with new interactive methods to increase the creative thinking skills of students, taking benefit of the potential present in the digital repositories of cultural institutions;
- providing an access point for guiding student inquiry, dialogue, and critical thinking, through the use of an interdisciplinary approach that combines science and humanities.

This approach has a potential to lead to a better synergy between practice, research and policy in the educational field, also with the highlighted goal of bringing these target groups closer together to be better positioned to foster self-expression and awareness as reflected in key competencies of students, e.g. creative expression of ideas, experiences and emotions in a range of media and hybrid forms that have emerged thanks to new media. It stresses the importance of cultural knowledge, the skills needed to appreciate and enjoy works of art and self-expression through a variety of media using one’s innate capacities and to foster among the youngest ones the practices of citizen science.



Unified Media Player

As the Unified Media Player has been so far more integrated on the EUscreen portal (www.euscreen.eu) than on Europeana Collections, with its functionalities (embedding, subtitling, annotating) available for testing with selected AV collections, the case study focused on gathering insights within the EUscreen environment assuming that the findings might be transferable in the future to the Europeana environment.

According to the case study report the EUscreen platform and the Media Player can be a key tool for educators offering primary source education materials for deep engagement and understanding of media and the past, supporting media literacy education. Teachers see the EUscreen platform as a trustworthy source and are interested in using it as a primary source of information for teaching, in addition to or as a substitute for traditional education material. But the site needs to become more trustworthy. Some functionalities enabling an age or sensitive content filter would be useful. Furthermore, the site is perceived to be too complex for students to engage with. There's a general preference for quality over complexity and quantity. A simplified version of the site with deeper engagement possibilities could add more value (think of the example of [the European Film Factory](#)).

The current version of the Media Player is not user friendly to all educators. Firstly, because its functionalities are hidden (i.e. embedding, subtitling and annotating). Secondly, a limited number of clips can be viewed with all of the functionalities of the Media Player (only LUCE videos offer all the functionalities). More content has to be allowed for being integrated with the new functionalities and these have to be more widely promoted showing the opportunities they create and highlighting the differences from the Media Player and other similar playout services and platforms.

Similar to the Gallery feature on Europeana.eu to use the media player in the classroom a multi-person login option is necessary so that Media Player, the EUscreen portal (and later in Europeana Collections) and the [subtitle-a-thon](#) interface can be used by student groups and/or the entire classroom.

Even though it is still work in progress the Player shows potential to be further tested and improved in an educational context.

Copyright

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 they contact the providing institutions to get permission or rely on copyright exceptions.

"The value (of AV) is of great importance, but we need to have the right to interact with it so we need the right to reuse it."

- Quote from the online survey-

It is therefore crucial that provision of 'Fit for Education and Learning' content by cultural heritage institutions and ministries keeps being prioritised and open licences supporting use of audiovisual



material for education and learning are being discussed with and promoted among collection holders.

There is potential for the use of video and we hope we can demonstrate that it is possible for students to actively work with the videos. However, there are issues with access and licenses that make it difficult to use the videos in an active way. At the moment the only topic that is possible to use in a transnational way with the Europeana Collections is World War 1. There is a rich collection from the Netherlands that is licensed for reuse, but this should be matched with similar collections from other countries to really unlock the potential for use across Europe.

- From the report of the Students as professional producers of history case study -

The report of the Copyright case study also clearly demonstrates the persisting need to continue acquainting educators with some basic copyright rules allowing them to lawfully engage in use of archives for education. The most frequently occurring questions strained from the online survey tackled some fundamental issues showing consistent demand for further training for educators in that field. The questions were:

- *Q1 I'm a teacher. I can copy and use anything I find on the web, right? It's for educational purposes!*
- *Q2 I found an incredible video for my lessons on YouTube. Can I use it?*
- *Q3 Ok, I think I'm getting it, so when and how should I credit the author/source of the A/V media? Can you give me some examples?*
- *Q4 What are copyright exceptions? Is copyright forever?*
- *Q5 Where can I find open source materials I can use without having to worry about copyright?*

Answers to the questions above will be shared independently by the Task Force outside of this report. Further capacity building activities on copyright and licences for educators should be integrated within the Europeana Capacity Building Framework.



Annexes

Annex 1: Audiovisual Material in Europeana Classroom Task Force Case Study Guidelines

Goal: Create a number of case studies investigating and showcasing how moving image and audio archival content can be used and reused for education purposes, with a special focus on the Europeana Classroom environment. Each case study will address a specific learning outcome. We want to share best practices and offer inspiration. Equally, we also want to learn from the process; identify main challenges and obstacles on the way of having more AV content integrated in educational learning activities.

In order to assure we can run a proper self-assessment of our work, and that we can investigate various scenarios, we will be working on different approaches towards creating AV-inspired learning activities. All the reflections taken from the case studies process will populate the final TF report and will serve as recommendations for the future.

Timeline:

April - July 2021

Case studies design:

When designing the case study make sure:

1. it connects to one of the learning outcomes:
 - Students search and find information.
 - Students evaluate and make judgments about information.
 - Students develop and present information.
 - ...
2. it has a clear learning objective and a specific learning format (lesson scenario, interactive learning session, etc.)
3. it uses or attempts to use a number of AV/ audio sources:
 - 1 selected Audio-Visual or audio source.
 - Multiple selection of Audio-Visual or audio sources.
 - A portal with Audio-Visual and audio sources.
 - A mix of Audio-Visual and audio sources combined with other archival formats (photographs, documents, etc.)
4. it includes a self-assessment process that will serve to identify and discuss main challenges, obstacles and opportunities that occurred during the work

The self-assessment should be based around these key questions:

- a. What were your team's key objectives and to which extent did you achieve them?
- b. What are the three things that you are exceptionally proud of when thinking about your work on the case studies? Why do you believe these elements are the most relevant ones?



- c. What were the main challenges and obstacles that you encountered during the process? Did you manage to overcome them? If not, how did you adjust your plan?
 - d. Is your final output the same as the initial “dream scenario”? If not, what changed and why?
 - e. How would you rate the composition of the team working on the case studies?
5. you have the right set of people in your team bringing to the table the most needed perspectives and expertise

Annex 2: Survey Education & A/V Material: Questions To Educators

1. What is your role? Where is your educational work based?
2. How do you engage with learners (e.g. online, offline, both) ? What kind of students/learners do you engage with? How many (per year)?
3. What do you hope to contribute to/learn from the Task Force A/V Content in Education?
4. Do you make use of a/v archival material in your work? If so, how and in which context?
5. Is your curriculum connected to an archive or museum (e.g. do you systematically collaborate with museums or archives, are your education activities part of an archive or museum)?
6. Are you involved in designing education activities/programmes?
7. Are you familiar with Europeana's educational offer? i.e Europeana Classroom? If so, how do you use it?
8. What educational programmes with archival a/v material do you have in place?
9. What is the value of archival a/v material for education, and what are its limitations?
10. As an educator, what suggestions would you have to a/v heritage institutions?



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