

WRITE HISTORY YOURSELF: DOCUTUBES AS A DIALOGICAL TOOL FOR CONSTRUCTING HISTORICAL NARRATIVES

Karel Van Nieuwenhuyse, *University of Leuven*

In order to build a better understanding of the conditions needed for religious and non-religious coexistence in Europe, to support values and practices of peaceful co-existence, and to promote and enhance mutual dialogue and understanding the European Union research programme Horizon2020 launched a call for the development of innovative dissemination tools to be used in (in)formal education and various disciplines. A multidisciplinary consortium of initially nine academic institutions and two NGO's from eight European countries took up the challenge, based on thorough historical research on religious peace treaties and contemporary discourses on and representations of religious diversity, and on a deep understanding of young people's perceptions, experiences and knowledge of religious diversity in the past and present. Considering the current multimedia society in which young people are constantly confronted with (mis)information taking the form of audiovisual and opinionated narratives that circulate through (social) media, we developed a so-called docutube methodology. Docutubes are short videos (approx. three minutes), created by learners, in four phases. In the exploratory phase, learners are presented with diverse historical and contemporary (written, visual, and audiovisual) source fragments (called 'clippings') presenting multiple perspectives on religious diversity. Those clippings serve to broaden learners' knowledge basis, to critically analyze media, and to foster reflection. In the planning phase, learners examine audiovisual (film) grammar and prepare the script for their own docutube. In the creation phase, they actually produce a docutube, meaning they film and edit. Subsequently, in the reflection phase, they share and reflect on their creation.

Karel Van Nieuwenhuyse is a Professor in History Didactics at the University of Leuven (Belgium). His main research interests regarding history education are how to foster historical thinking, the use of historical sources, the attribution of agency, and the link between historical narratives, identification, historical thinking and civic attitudes, in formal and non-formal educational settings.

INTRODUCTION

In October 2016, in the framework of Horizon 2020, the European Union's research and innovation funding programme (from 2014-2020), a call for projects was launched entitled 'Religious diversity in Europe – past, present and future'. The call started from the finding that despite a strong tradition of religious freedom in Europe, religious tensions still exist in many European societies, and religion is sometimes instrumentalized for political ends by extremists. Not only did the EU expect project applicants to build a better understanding of the conditions needed for religious and non-religious coexistence in Europe, it also requested translation "into innovative dissemination tools in order to be used for education purposes of any type (e.g. formal, informal) and discipline (history, political science, civic education) and in proposals for appropriate changes in national educational systems" (European Commission, 2016). A consortium of nine academic institutions and two NGO's from eight European countries took up this challenge and developed a so-called docutube methodology. Docutubes are short videos, no longer than three minutes, created by learners, in which they develop a substantiated opinion, based on historical knowledge instigating thorough reflection and dialogue among themselves. This contribution describes the process and outcome of the development of this docutube methodology.



A publication of the Association for Educational Communications & Technology (AECT), published by Indiana University Libraries Journals.

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<https://doi.org/10.14434/ijdl.v16i1.37515>

It does so following the logic of a design case, in which the design and how it came about, including major facets of the process such as key decisions that were taken, or major challenges and unforeseen obstacles having been encountered, take center stage (Boling, 2010). It aims to provide the reader with a thick description of how the design project was initiated, including the experiences of learners, and how the outcomes look like (Howard, 2011; Smith, 2020).

In what follows, this contribution first sketches out the context in which the docutube methodology has been developed and describes the project team and its basic starting points. Second, it reports on the design process: how has the methodology been developed step-by-step? A third part then presents the actual, final design of the docutube methodology.

CONTEXT OF THE DESIGN CASE: FACING THE SOCIETAL CHALLENGE OF RELIGIOUS DIVERSITY IN EUROPE

One of the pillars of the EU Horizon 2020 programme, launched in 2014, was to address societal challenges, to foster a greater understanding of Europe, provide solutions for challenges within, and support inclusive, innovative and reflective European societies (European Commission, 2014). Within this pillar, a particular call was launched regarding 'Religious diversity in Europe - past, present and future'. The starting point was the finding that – while religious diversity is a reality in societies throughout the European Union, characterized by a strong commitment to freedom of religion as expressed in its Charter of Fundamental Rights – religious tensions still exist and even increase in many European societies. The EU therefore considered it indispensable to better understand the past and present of religious intolerance as well as peaceful coexistence and dialogue in Europe, to support values and practices of peaceful co-existence and promote and enhance mutual dialogue and understanding (European Commission, 2016). The latter was expected to be done via innovative dissemination tools to be used in (in- and non-) formal education and various disciplines.

To address this challenge, a multidisciplinary consortium of initially nine academic institutions and two NGO's from eight European countries (Belgium, Estonia, Finland, Germany, North Macedonia, Poland, Spain, and the United Kingdom) was established and filed a proposal entitled 'Religious Toleration and Peace' (Retopea). It was composed of scholars and practitioners from various disciplines: history, anthropology, theology, sociology, history didactics, philosophy, intercultural studies, Islamic and Arab studies, Hebrew studies, religious studies, law, global governance, and political sciences.

Main project aims:

1. Analyzing past and present representations of religious diversity, in order to support young people's knowledge basis
2. Fostering young people's digital and media literacy via a focus on audiovisual media use
3. Dialoguing with and fostering dialogue among young people
4. Acknowledging the complex relationship between past and present, and learning with the past

FIGURE 1. Overview of the main project lines.

The proposal was approved by the end of 2017 and hence funded by the EU, under grant agreement no. 770309. It put four important main lines to the fore, listed in Figure 1.

First, we decided, to build a better understanding of religious diversity, including (in)tolerance, peaceful coexistence, and dialogue in the past and present, to analyze various documents managing religious toleration and peace. The analysis would be done by historians and intercultural, Islamic and Arab, Hebrew and religious studies scholars, as such analysis closely connects to their expertise. Besides, various representations of religious diversity in the past and present, in society at large, in popular historical culture and in (in)formal educational settings were to be analyzed as well, mainly by anthropology, theology, sociology, and political science scholars. Those analyses would be at the basis of strengthening young people's knowledge basis of religious diversity in past and present. Young people are considered here as teenagers in the age group of secondary education (on all general, technical, and vocational levels), hence between thirteen and eighteen years old.

Second, in terms of innovative dissemination tools, we focused on the current multimedia society in which young people are constantly confronted with a plethora of (mis)information that circulates at dizzying speeds through (social) media, such as YouTube, TikTok, Twitter, and Instagram. This (mis)information increasingly takes the form of audiovisual and opinionated narratives that often also include historical references and arguments. In these narratives, facts and opinions are often blurred, the past is not always accurately represented, and opinions are not always well-substantiated. At the same time, these narratives are often brought up very convincingly. They are presented in a flashy audiovisual style that appeals to young people, but in the face of which they (can) take almost no critical stance. It is a well-established fact that, while we may live in a (audio)visual culture, we have little understanding of the parameters of these (moving) images and sound, which makes it difficult to critically analyze them (Grever, 2018; Wineburg, 2018; Ziv & Wineburg, 2020). We hence decided to aim at fostering young people's

digital and media literacy via a focus on audiovisual media use.

A third important strand concerned not talking over the heads of young people themselves, but to dialogue with them, and foster dialogue among them. We wanted, before starting the design itself, to get a view of and achieve a deep understanding of young people's perceptions, experiences, and knowledge of religious diversity in the past and present. Besides, we wanted to understand how they perceive the way media represent religion and religious diversity, and what their sources of knowledge are of religious diversity. Therefore, we decided to organize a number of focus group interviews with young people in various European countries (Maiden et al., 2022).

A fourth main line concerned the connection the call text made between the past and present, and the use of the past for the present. We agreed upon the idea that learning *from* the past is something that in principle cannot be done (Van Nieuwenhuyse & Salmesvuori, 2023, pp. 6-7). The past never repeats itself. At the most it rhymes, to borrow a phrase from Mark Twain. The past, therefore, never offers a ready-made recipe book for the present and for the future. Historical contexts differ too much for that, and human behavior is contingent. What one can do, to a certain extent, is learn *with* the past. The past can then serve as a source of inspiration, showing that challenges can be dealt with in different ways, that different answers can be given. Precisely in this sense it provides material for reflection (what were the intended and unintended consequences of certain actions in dealing with challenges for instance) and inspiration about forming one's own opinion about how to deal with challenges regarding religious diversity today. This stance brought about the decision that we would not impose a specific message on young people, or to have them draw direct lessons from the past. The pitfalls of remembrance education – relating to a naive, moralizing, presentist, and instrumental view of the past – were to be avoided (Van Nieuwenhuyse & Wils, 2012). We rather aimed to encourage young people to learn *with* the past. We aimed at actively engaging young people in thinking processes, dialogue, and collaboration on religious diversity, using the past (merely) as a source of inspiration.

THE DESIGN PROCESS OF THE DOCUTUBE METHODOLOGY

The design process concentrated on several components. Reflection and debate on these within the consortium occurred simultaneously. However, to keep the outline of the process orderly and clear, it is addressed here in three distinct (but thus connected) components.

Reflecting on Religious Diversity, Coexistence and Peace: The Use of Clippings

The first reflection was about how to build insight into the ways people in the past dealt with religious diversity, (in)tolerance and peace. As indicated above, we decided to analyze documents managing religious toleration and peace, mostly religious peace treaties. For these documents offer a very instructive insight into the nature of religious diversity, and of interreligious difficulties and conflicts (and the extent to which religion or other factors underlie conflict). They make clear who is involved in the conflict as well as in the search for solutions; they reveal the arguments that were put to the fore for striving towards religious toleration and peace, as well as what strategies were used to manage religious toleration and peace; they also provide insight into how religious 'toleration' and 'peace' are defined, the reactions the document provoked, the durability of its regulation, and how it was remembered in later times. In total, 21 documents have been analyzed, such as the Constitution of Medina from the 7th century CE, the Confederation of Warsaw (1573), the Charter of Rhode Island (1663), the European Convention of Human Rights (1950), the Ohrid Framework Agreement (2001) and the Mardin Declaration (2010) (Jürgens et al., 2022). As this belongs to the core of their scholarly work, the analysis was done by the team members stemming from the disciplines of history, theology, philosophy, intercultural studies, Islamic and Arab studies, Hebrew studies, and religious studies.

In addition, we also aimed to strengthen young people's critical engagement with representations of religious diversity in the past and present, including attention to blind spots and distortions (such as stereotypes or misrepresentations) in current discourses. The choice was made to analyze representations in various contexts, ranging from society at large (through political discourses, faith-based and pluralistic organizations, as well as members of new spirituality groups) and popular historical culture (TV series and YouTube channels, representations of Islamic tradition in late al-Andalus and in contemporary Islamic transnationalism), to (in)formal educational settings through museum displays and history and religious studies textbooks for secondary school students (Altnurme et al., 2022). These analyses were conducted by scholars in the consortium from the disciplines of history, anthropology, theology, sociology, philosophy, intercultural studies, Islamic and Arab studies, Hebrew studies, religious studies, law, global governance, and political sciences.

Subsequently, the question arose of how to translate the insights from those analyses to young people, in formal and informal educational settings. This required an accessible and feasible format, suitable for young people belonging to all (general, technical, and vocational) levels of secondary education, testifying to differing reading and comprehension abilities. Its purpose had to be to broaden their knowledge base, provoke dialogue and reflection, and provoke the

formation of a substantiated opinion (rather than to impose a specific view). After all, the intention was not to encourage learning from, but learning with the past. We opted here for an approach that is closely related to what is common in (in) formal settings of history education, and with what young people are familiar: reasoning with and about (historical and contemporary) sources or objects (Van Nieuwenhuyse et al., 2017). The idea behind this is to present short source excerpts or objects to young people (as textbooks and museums do), which they first critically analyze, in terms of the author's perspective and what sources/objects do, while taking into account the context in which the source/object was produced. Based on the assessment of the value of the information, they can then reason with sources/objects, referring to the skills involved in selecting and using information from sources to support a claim about the past.

These short source excerpts or objects, 'clippings', were selected from the materials analyzed: the documents managing tolerance and peace, and the contemporary representations of religious diversity. This was done by the same scholars having conducted the analysis, according to specific guidelines developed within the consortium under the guidance of the history didactics expert. Crucial passages of no more than 150 words were isolated in a clipping, which was provided with a brief historical context sketch, author information, and some questions to broaden young people's perspective and challenge their thinking. In this way, clippings succeed in strengthening young people's knowledge base relatively easily and quickly. In the selection of clippings from the multitude of materials, we ensured that multiple perspectives on religious diversity were addressed so that young people could reflect on issues of religious diversity themselves in a nuanced way, with the aim of forming a substantiated opinion and adopting an attitude. This means that not only peaceful aspects were included in clippings, but also potentially hurtful aspects and violent issues were raised. It was not the intention to present a distorted picture of historical contexts.

Designing clippings was not as easy as it might seem at first glance (De Ridder, 2023). An initial difficulty concerned providing historical context information in a few (some 150) words, to ensure accessibility and manageability. This required a deep understanding of the subject matter to retain from there only purely essential yet nuanced information. It also required a form of very concise writing, which had to be trained among the consortium members. An initial reflex among many of them was to deliver much longer historical context information. After a consortium discussion, it was decided to nevertheless stick, to safeguard the feasibility of use among learners, to the maximum length of some 150 words. Then the information had to be presented in accessible language, understandable for young people aged twelve to eighteen. We opted to provide brief and powerful historical context information per document managing religious

toleration and peace. This again was not easy and led to discussions in the consortium about what precisely can be considered an accessible language for young people. In order to objectify this process, we decided to run a Flesch–Kincaid readability test on each text. Clippings themselves were selected from the original document that on the one hand captured the essence of the solution the document proposed, but on the other hand, also allowed its limitations to be highlighted. Finally, to make clippings even more accessible and to stir reflection, we formulated questions to the clippings: to the content, to the author's perspective, and to the significance, which could sharpen young people's critical reflection (see appendices for examples).

Focus Groups with Young People: Gauging Knowledge, Attitudes, and Motivation

We considered it vital to develop a dissemination tool that would motivate young people to work with it, in formal as well as voluntarily in in- and non-formal education settings. The tool ought to be dynamic and multifunctional, as well as allow a multi-purpose use by teachers and educators when working with young people. It had to involve an approach of active, collaborative, dialogical, and inquiry-based learning (Gauntlett, 2011; van Boxtel & van Drie, 2017; Wegerif, 2013); at the same time, it had to foster young people's digital and media critical literacy skills and allow them to express a well-substantiated opinion. Developing something to reach out to young people via classic media (such as a documentary) was, accordingly, immediately excluded. Developing a videogame was ruled out as well, as this was suspected of fixing already too much the outcome. When looking at where young people can be found, and where to reach out to them, we concluded that this is first and foremost YouTube, TikTok, Instagram, and other social media. Hence, the idea arose to elaborate a methodology in which young people would develop their own audiovisual narratives, called 'docutubes': short videos in which they, supported by teachers or educators and in a collaborative effort, express their own opinions, based on accurate knowledge, joint dialogue and well-substantiated reflection.

Before proceeding with this idea, however, we wanted to ensure that the theme of religious diversity was something young people were willing to tackle (or whether it was too sensitive, for example); we also examined to what extent they had knowledge and insight into religious diversity in the past and present, what their sources of information on this subject were, and whether they would consider engaging with the theme (e.g. by making their own docutubes). To this end, we organized semi-structured focus group interviews with young people all over Europe (Maiden et al., 2022; Van Nieuwenhuyse & Salmesvuori, 2023). In particular, interviews were conducted with gender-balanced small groups of teenagers all between thirteen and eighteen years old. A diverse mix of religious and non-religious schools,

ranging from schools with very ethnically/religiously diverse to relatively homogeneous student populations, as well as schools from a general, technical, and vocational level and from a range of urban and rural sociocultural settings were approached and included. The research also included young people in informal educational settings, such as museums and youth work institutions for civic education. A total of 132 young people from eight countries participated voluntarily. In the sample of participants, there was a balance regarding gender and lower versus upper secondary education. All participants (and their parents, for students younger than sixteen years old) gave informed consent. The interview questions – developed with the help of the history, sociology, history didactics, intercultural studies, and religious studies scholars belonging to the consortium – were designed with the aim to trigger dialogue. Facilitators were instructed to give as much agency as possible to participants to share and respond to views about their experiences and perceptions of religious diversity. Specific measures were provided in case the conversations got too heated – a possibility we took into account, given the sensitive nature of the subject matter. However, these measures turned out to be unnecessary: no problems arose.

The interviews yielded the most interesting and important insights (Maiden et al., 2022; Van Nieuwenhuyse & Salmesvuori, 2023). Findings were, among others, that young people's sources of knowledge with regard to religious diversity were mainly both school history and popular historical culture (audiovisual and internet sources next to conversations with family and friends). The participants testified to a narrow range of historical knowledge of religious diversity in the past. At the same time, however, they turned out to be well capable of deconstructing present-day representations of current religious diversity. They almost all understood the negative framing news media often testified to in portraying religious diversity, and were able to deconstruct the bias, generalizations, and even stereotypes in this respect. They pointed for instance at the very stereotypical way of portraying Black people singing, dancing, and clapping their hands in drama series, equating Muslims with terrorists, and Catholicism with pedophile priests (Maiden et al., 2022). At the same time, however, they were far less able to approach religious diversity in the past in a critical and nuanced way. Young people built very biased, one-sided, and simplistic representations of religion and religious diversity in the past, based on a presentist approach. This clearly shows that participants had difficulties thinking historically, to understand the past in its own logic, and considering past events in their historical context. The focus groups revealed that the participating young people were longing to attribute meaning to – and had explicit opinions about – religious diversity. At the same time, they indicated the need to be taught more about religious diversity in the past. Even so, the focus group interviews revealed that young people were very eager, and at the same time capable of dialoging about a sensitive issue,

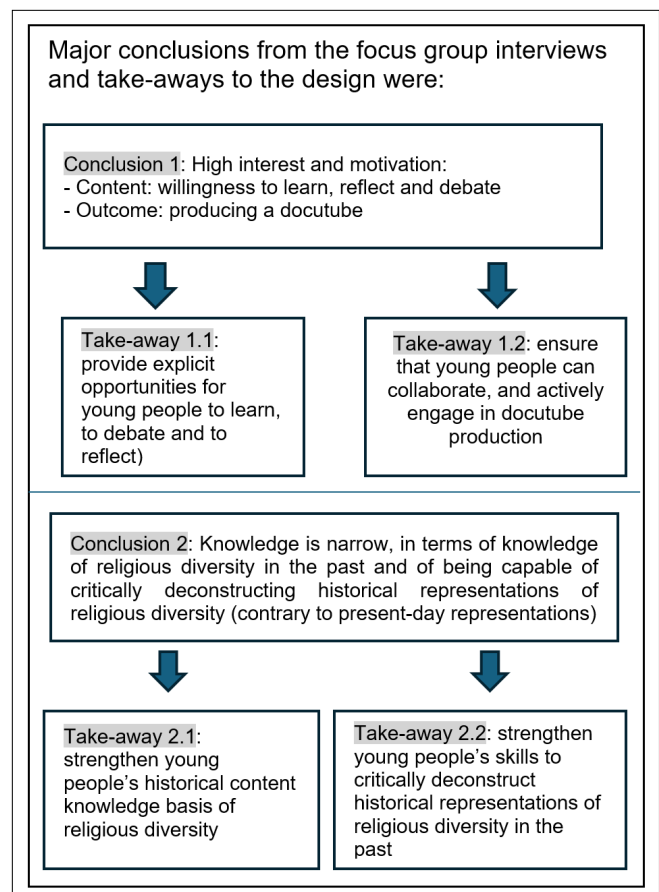


FIGURE 2. Overview of major outcomes of the focus group interviews.

such as religious diversity, in a very respectful, sensitive, and constructive manner. Lastly, the development of docutubes seemed a tempting endeavor to young people.

The Development of a Dissemination Tool: Docutube Methodology

We took the above insights into account in developing the docutube methodology, which was mostly done by the history, religious studies, and history didactics scholars of the consortium, because of their affinity with both history and with (in- and non-) formal (secondary) education. We gave critical consideration to the major steps from (via clippings) expanding knowledge and understanding of religious diversity in the past and present, over dialogue, reflection, and forming substantiated opinions, to making a docutube. Building on the finding that young people's knowledge basis of religious diversity is rather narrow, we identified as a starting point in the design the critical examination of various clippings by young people. In so doing, they acquire historical knowledge and at the same time develop digital and media literacy: for they are challenged to critically question the representations of religious diversity in the clippings, via the questions accompanying the clippings. This acquired knowledge (using the past as a source of inspiration) enables

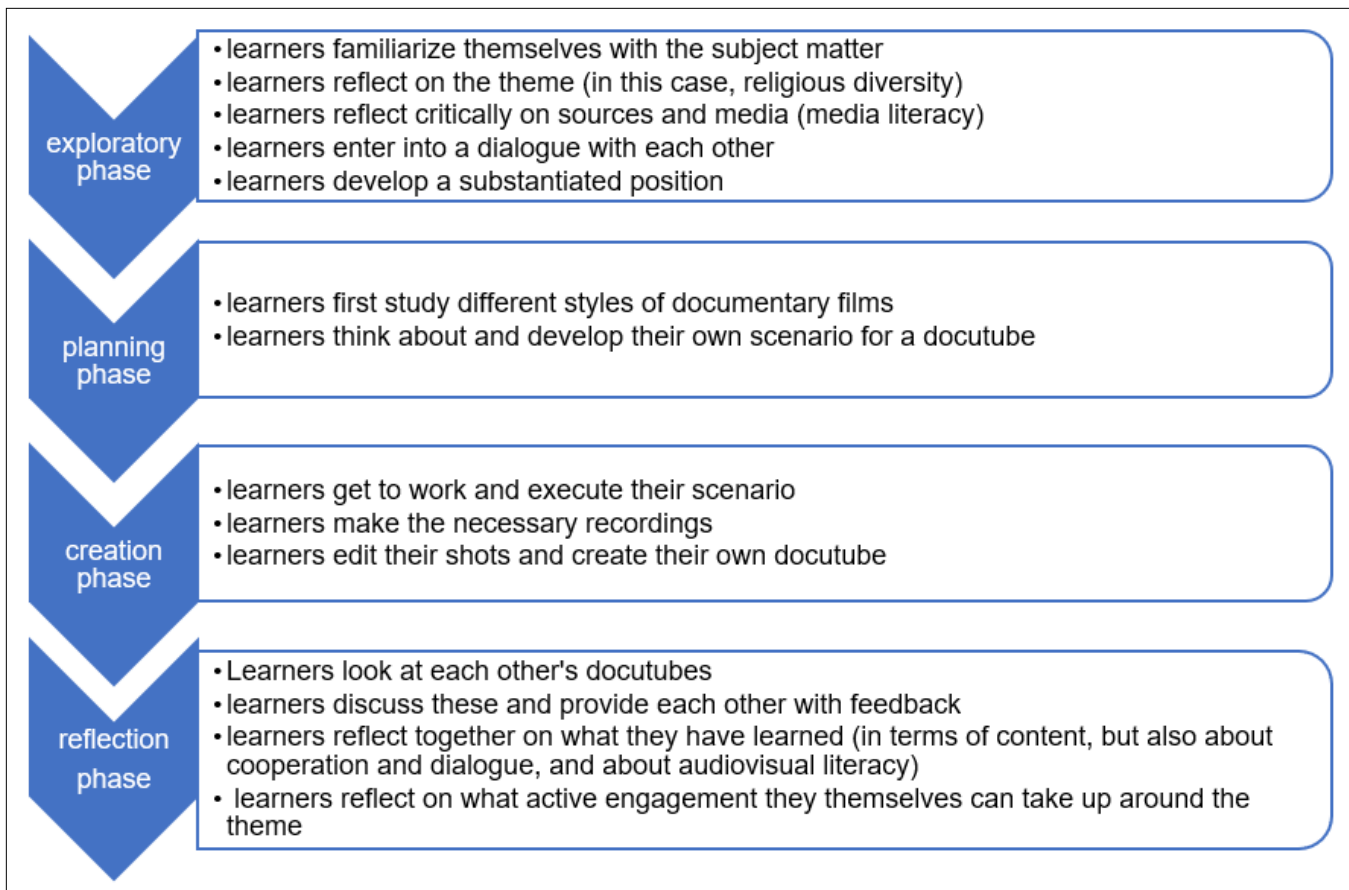


FIGURE 3. Overview of the docutube methodology.

them to develop a substantiated opinion on religious diversity and thoughts about an attitude that would go with it (what kind of engagement could they take up in striving for a more harmonious society?). This is to be done in groups, within which students engage in constructive dialogue. They can subsequently express, again in groups in a collaborative effort, their opinion in a docutube, with the support of educators.

In concreto, based on the initial project's main aims and taking into account the take-aways from the focus group interviews, we distinguished four phases, in which young people get to work actively, reflectively, and collaboratively in small groups of three to six participants. The exploratory phase focuses on knowledge acquisition, as well as arriving at a substantiated opinion through debate. In so doing, we met the concern that arose from the focus group interviews that young people should build a stronger knowledge basis; equally so we met young people's eagerness to reflect and debate about religious diversity. In the second, planning phase, attention is paid to critical digital and media literacy, in order to create one's own audiovisual story. As we found in the focus group interviews that young people faced difficulties critically analyzing representations of religious diversity in the past, we considered it necessary to address issues on

critical literacy in an autonomous way. The creation phase entails making a docutube, in a collaborative group effort, as young people showed eagerness to work together. The fourth and final phase, the reflection phase, completes the circle by provoking a new communal and reflective effort, this time based on other participants' docutubes.

For the planning and creation phase, we searched for an additional partner having expertise in digital storytelling and film techniques. We eventually partnered with video production company ClearFocus, which supported the docutube making process in various ways. It provided the know-how to analyze existing vlogs with young people. For it is important that young people, before making their own docutubes, understand audiovisual (film) grammar: how are vlogs structured, and what makes a vlog a good vlog? From here, the company collaborated on a roadmap to get young people to create their own docutube: how to write a scenario? How to concretize that scenario into sequences (shots)? How to film such shots properly? How to edit the shots into a coherent short film, a docutube? How to insert captions, music and other elements?

The entire initially conceived methodology was of course piloted several times. First, it was done among ourselves, among consortium members. Then young people (aged

twelve to twenty) were involved, in formal and informal educational settings. As for pilot testing in formal educational settings, we reached out to schools and (history) teachers; for pilot testing in in- and non-formal educational settings, we could count on the help of educators from two youth work centers for civic education in Granada and in Brussels. Pilot workshops with young people were organized in seven European countries: Belgium (Flanders/Brussels), Germany, Estonia, Finland, Poland, Spain, and the United Kingdom. Young people responded enthusiastically. They indicated in evaluations afterward that making docutubes had helped them to reflect and dialogue in-depth and informed. The alternating theoretical and practical, multimedia, creative, collaborative, and active learning greatly appealed to them. Being able to consider different perspectives and listen to the ideas of others was considered particularly valuable. Being able to create their own film was a strong motivator.

At the same time, this positive feedback did not prevent us from adjusting the methodology based on the pilot. On the technical side, the privacy regulations of the EU, which financed the project, prohibited the use of personal smartphones for filming, for this risk inappropriate sharing of potentially sensitive material (in particular when individuals were interviewed). An alternative was sought and found in the use of GoPro cameras. As these cannot be directly connected to the Internet, they allowed us to maintain tighter control over where and how footage was shared. A short manual was provided for the use of GoPro cameras, and in the process training moments were provided to learn to film with them. Still, on the technical side, it became clear that the creation phase, and especially the editing process, was very time-consuming. The teachers and educators involved in the pilot tests, while overall well satisfied with the methodology, expressed concern about the duration. They indicated that more than three consecutive days for developing a docutube is not self-evident in terms of school organization, even during a project week. Therefore, they asked us to consider the possibility of shortening the development process slightly, subdividing it into autonomous units that need not necessarily be run consecutively. To contain the time spent by young people within the process, and to ensure the outcome of an actual docutube production, we sought simple and user-friendly software, which was found in OpenShot. Again, supporting guidelines were provided. We also well-delineated each phase from another, to facilitate that each phase could be passed through without the next phase having to follow immediately after. That would make it easier to apply the methodology in the school timetable of particular subjects. In terms of content, the methodology was adjusted as well. We noticed that in the first docutubes produced by young people, little connection was made between the clippings that initiated the process and their final docutube in which they focused mainly on their own opinions today while largely ignoring the historical dimension. The scenario therefore added a guideline in

this regard. A second content adjustment related to the selection of clippings. From the pilot test with different groups, according to religious backgrounds, age, education levels, interests etc., the need appeared for differentiation in packages of clippings to start with. For, some clippings were too difficult for some young people (in terms of readability or level of abstraction), and may or may not have appealed to their interests in terms of the theme addressed in the clipping or its geographical situatedness. Therefore, several packages were provided, of about five clippings, with variations in theme and approach, textual versus visual clippings, and difficulty level. Also, we decided to offer them as an elective package, to be selected by teachers and educators, but just as well by young people themselves. In so doing we aimed at further fostering the level of participation of young people. No intervention was needed in the process of dialogue and reflection to arrive at a substantiated opinion: this went entirely as planned. Young people spontaneously engaged fully in a respectful, constructive, and purposeful dialogue.

Hereafter, each of the four phases of the final docutube making process, refined after piloting, is explained in more detail and illustrated with examples. Also, for each phase, a number of concrete suggestions and points of attention are indicated.

FINAL DESIGN: OUTLOOK OF THE DOCUTUBE METHODOLOGY

Exploratory Phase

In the creation of docutubes, the focus is less on pure filmmaking, but rather on the substantive deepening of a theme. Insight and reflection prevail over film direction. It is therefore important to immerse learners in the content in the first phase. In the case of Retopea, the educator initiates an exploratory introductory debate with learners about the extent to which they can relate this to historical phenomena (events, figures, places, and developments) based on a short, numerical, and geographical distribution sketch of religious diversity in Europe today. This way, learners' prior knowledge is assessed and activated, and any preconceptions can be identified, such as presentist views of the past (Maiden et al., 2022). These consist of imposing one's own contemporary thinking and value frameworks on the past, rather than approaching and understanding the past in its own logic. Thus, a presentist understanding obstructs a good understanding of the past.

Based on this introduction, a structured group debate on religious diversity is then initiated. Depending on the group size, combined with the available guidance capacity, the debate takes place in a large group or in distinct subgroups. Questions probe:

- What representations of religious diversity do young people today encounter in films, documentaries, television programs, the news, social media? How are religion and religious diversity predominantly portrayed and framed?
- How religiously diverse was the region in which young people currently live in the past? What important turning points do they see? How did people deal with religious diversity in the past?
- How do young people perceive and look at religious diversity today? What is their attitude towards it?
- How is religious diversity dealt with in their living environment? Have they experienced prejudices, for example? Can schools influence attitudes among young people? What attitude do they adopt?

It is important that the educator agrees on clear rules of conversation with the learners prior to the group debate, in order to create a safe environment. Such a debate also takes some time. Speaking, listening to each other, and trying to understand other perspectives simply takes a lot of time.

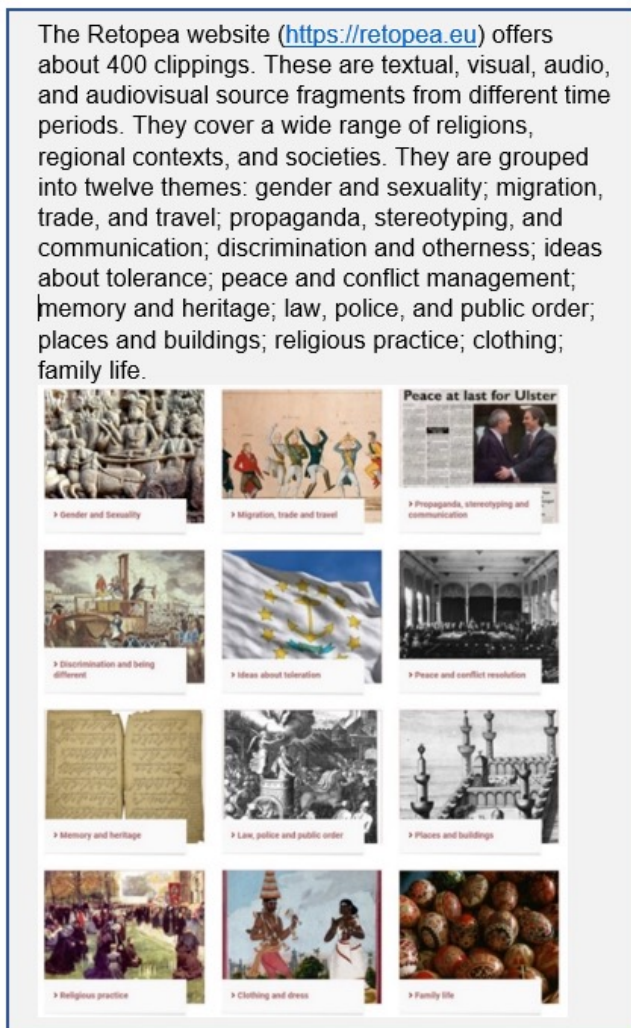


FIGURE 4. Thematic categorization of the clippings' database.

In the debate, the educator takes on the role of moderator. He or she tries to involve all learners, asks questions about ambiguities in participants' arguments, summarizes debates and/or arguments used, brings new aspects into the conversation via questions, and monitors the agreed rules. The latter is particularly important in case the conversation addresses sensitive issues. This is why rules must be agreed upon by the participants in the conversation.

Afterward, the 'clippings' are introduced to the learners. These are, as aforementioned, short historical or topical source fragments, accompanied by contextual information and one or a few stimulating questions to initiate reflection among learners. They are specifically selected and designed to broaden and challenge young people's thinking. They are always accompanied by contextual information to help explain the content of the clipping, to bring about nuance, etc.

Of course, it is not intended for learners to look at all of these clippings. On the contrary, it is sufficient for them to view three to five. Learners can either select them themselves, or the educator can make a selection in advance. This is done according to age, interests, the significance that learners give to the past, reading ability, intellectual abilities, background characteristics, etc. The analysis and debate of the clippings take place in small groups of three to five learners. The questions accompanying each of the clippings can serve as a starting point for initiating a critical reflection on the representation of religious freedom and its consequences (to make learners media literate), or on how learners perceive religious diversity, what substantiated position they wish to take on the subject, and what attitude they wish to adopt

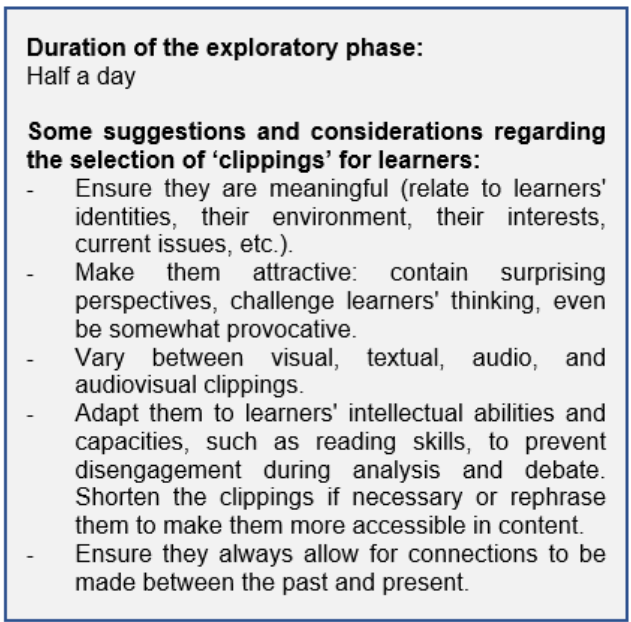


FIGURE 5. The exploratory phase.

(if any). The educator allows the learners in the small groups to steer the conversation among themselves. Intervention is only necessary if the conversation is in danger of flagging, in which case the educator introduces new aspects to the conversation through additional questions.

Planning Phase

Armed with a deeper understanding of content and a substantiated opinion, this phase moves on to the concrete preparation of creating a docutube. In the first step, learners become familiar with audiovisual (film) grammar. They watch and analyze a number of carefully selected vlogs (from well-known and popular vloggers such as Casey Niestat, Lilly Singh, Dan and Phil, Zoella, Logan Paul, PewDiePie, SunbeamJess, The Vlog Bros). After all, vlogs (video weblogs) are closely related to what docutubes are and do. Their analysis immediately contributes to an important educational goal, that of promoting digital literacy. Under the guidance of the educator, learners analyze three aspects of vlogs:

- They examine how vlogs are structured. They often have the same structure, using the four E's: explain, experience, explore, and evaluate. First, the topic of the vlog is introduced (explain). Then follows a personal story or experience from the vlogger or someone else (experience). This is followed by different perspectives on the theme (explore). Finally, it is evaluated which is the most convincing perspective (evaluate).
- They consider what makes a vlog a good vlog, in terms of 'worth watching'. This involves aspects of film grammar, with both visual and audio (combined) aspects, such as the variety of shots, camera movements, engaging and involved presentation, participatory nature, use of hand-drawn and handwritten elements and on-screen text, use of sources (graphs, photos, props, symbols, etc.) and voice-over commentary, immersive sound design, etc.
- They analyze what makes a single shot a good shot. This involves analyzing the composition, lighting, camera movement, camera angle, and sound (also in combination with the image).

In a second step, the educator gives young people the specific task of creating their own docutube, preferably in a group of three, in which they present their substantiated vision. Points of attention that learners should take into account include:

- What exactly do they want to tell? What is the central message? Who is it intended for?
- How do they shape what they want to tell into a story? What story are they telling? It is important that they maintain a sufficient link with the clippings and connect the past and present in a nuanced and substantiated way.

Duration of the planning phase:

Half a day

Some suggestions and considerations:

- Let young people think for themselves about the essence of what they want to bring: don't whisper anything into their ears.
- Encourage them to get to the core of what they want to convey: what is their central message? It should be short and powerful: it should fit on a post-it note. They can build their story around it.
- When developing their story, young people should constantly keep in mind where they will be pointing the camera when telling their story: can they reconstruct a historical event (possibly through re-enactment), interview someone, zoom in on an object, a building, a landscape, conduct a role play, or show a (self-made) drawing?
- Let them think about the structure of a story, with an introduction, a middle, and an end.
- It is important to give the clippings a place in the story in order to include the connection between past and present, as well as their own substantiated opinion.
- The time for filming is not endless. Therefore, it is important to have a good, realistic, and feasible preparation. Consider carefully what is necessary per shot: who, what (e.g. props), where, and how?
- Monitor the variety in shots (close-ups, wide shots, establishing shots, and moving shots).
- Temper high expectations: it is not the intention for learners to deliver a ready-made Hollywood-style film.

FIGURE 6. The planning phase.

- How will learners audiovisually shape their story in concrete terms? They learn how to divide their story into sequences (shots) where image and audio must fit well together and preferably support and reinforce each other. There should also be sufficient variety. This involves variety between, for example, telling via a voice-over, an interview, re-enactment, filming the street scene, etc.
- For each shot, learners are encouraged to think about who, what, and where they will film, in what style (close-up or not, moving camera or not, which camera angle, etc.), what sound is associated with it, and which attributes they may or may not need. In so doing, they also take into account the target audience they have in mind.

Basically, learners are writing a script for their docutube, which ideally lasts no more than three minutes. They also agree on who does what, and what the division of tasks will be. Learners are supported in this phase through additional information about story grammar and the filmmaker's perspective. With regard to story grammar, for example, it

is indicated that the docutube should be straightforward, with a beginning, middle, and end, and should present arguments instead of just an opinion, etc. With regard to the filmmaker's perspective, reflection is encouraged on which shot is used for what purpose, the importance of variation in shots, the interaction between image and sound, etc. The learners receive feedback from the educator and from fellow learners. This happens, for example, when they have to present a half-minute pitch to the whole group about how they see their docutube.

CREATION PHASE

Once the script is written, the execution can begin. It is beneficial for learners to first learn how to film with their smartphone or a GoPro camera. The quality of the docutube is improved when learners practice beforehand recording moving images, close-ups, etc. under the guidance of the educator and immediately check the quality of the audio. It is also essential to practice looking and speaking into the camera. Before learners actually start filming or interviewing, they are given guidelines on ethical considerations and privacy. After all, it is not appropriate for them to film or interview anyone or anything (often about sensitive issues) and then make it publicly accessible. Learners must obtain informed consent from anyone they film. Once they are aware of this and have practiced, they can begin the actual filming.

In small groups, they set out independently. Based on the scenario they wrote, they make the necessary recordings: close-ups, wide shots, establishing and moving shots, with or without voice-over, shots of sources, hand-drawn and written elements, of the street scene, of people interviewed, etc. They also record the necessary audio elements (such as church bells or a call to prayer). The educator makes clear agreements with the learners in advance about where they will film and how much time they will have.

Once all the necessary recordings are made, the editing process can begin. This takes time. It is important for young people to recognize this and not rush through it. They should first focus on the visuals and sounds that make up the basis of their story before inserting captions, music, and other audio. There is a lot of freely accessible and user-friendly editing software available online. Within the Retopea project, young people used OpenShot software (<https://www.openshot.org/>). Editing is done per group, with the educator providing support where needed.

Reflection Phase

Once the docutubes have been finalized, the intention is for young people to view each other's docutubes: initially those of other young people within their own class or youth group. They can also view docutubes made by other groups from different regions in Europe, which are made available

Duration of the creative phase:

One and a half half-days: half a day of filming and about a day of editing.

Some suggestions and points of attention for filming:

- It is important to let learners try and help them adjust where necessary: emphasize that it is a learning process.
- Use environmental elements in filming (landscapes, symbols, heritage, buildings, etc.): don't look too far (literally).
- Let learners indicate exactly where and when they are going to film, so that they do not make recordings in the same place at the same time and thus disturb each other.
- Filming the shots does not have to be done in the order of the scenario. Rather, the learners follow a 'place' logic: they record all the shots they had planned in one place and then move on to the next place.

Some suggestions and points of attention for editing:

- Throughout the editing process, learners should focus primarily on the story they want to tell. This forms the 'framework' of the docutube and has priority. If there is time left in this phase, extras can be edited, such as additional visual elements, captions, or audio elements.
- Encourage learners. If something doesn't work immediately in editing (for example, inserting a caption or a dash of music), that's no problem. They should try again, or read the relevant part of the manual for the editing software.
- The accompanying educator should ideally familiarize themselves with filming and editing in order to better support learners.
- As an educator, seek help from colleagues for aspects in which you feel less confident. ICT supporters can, for example, help learners in the editing phase.
- Inform learners that they cannot use visual and audio sources (images, film clips, or music) that are copyrighted.

FIGURE 7. The creation phase.

through the Retopea website. This provides a great insight into how young people from other contexts relate to the theme. This is followed by a first structured debate, guided by the educator: how do other groups (from their own class, but also from other countries) deal with the issue of religious diversity in the past and present? To what extent do the docutubes reflect the positionality and experiences of young people? From here, reflection is made on the creation of their own docutube and the central message it conveys. The reflection can focus on these elements (which are related to the goals of the docutube-making process as listed in the introduction):

1. What was your initial position on religious diversity?
2. How did you deal with the in-depth information from the clippings? To what extent and why did this lead you to critically review and adjust your position? What led to this?
3. What are the three things that stick with you the most from the entire process of making the docutube?
4. What did you learn about critical handling of (audio-visual) media? What will you pay more attention to (in terms of the use of images, sound, or combination, for example) when watching news reports or (historical) films, documentaries, vlogs, etc.? (digital literacy)
5. What ideas did you gain from the past (as a source of inspiration) to shape society today and tomorrow? What attitudes will you adopt (if any)?

The educator moderates the debate. Based on this reflection, the learners formulate some group decisions as a conclusion.

PERSONAL REFLECTIONS ON THE CONDUCTED PROCESS

Personally, looking back at the process undertaken, it seems relevant to point out some issues worth considering when conducting a complex design process. The first is related to the multidisciplinary consortium. This obviously incorporates an enormous wealth of varied expertise, which makes collaboration extremely fascinating. At the same time, it also poses challenges. Each discipline for instance has its own vocabulary and views things differently. For example, anthropologists consider the notion of 'collective memory' primarily from a bottom-up perspective, while historians sometimes regard it rather as a top-down cultural and political notion. A similar issue arises regarding methodologies, of source

analysis for example. Clarifying such issues takes time. It is important, however, to actually take that time, to align as a consortium.

It is also necessary to have an in-depth understanding of the target group for the design, in our case young people for the docutube methodology. To this end, we gave a prominent place in the project to focus group interviews with young people and also involved them in pilot studies to test the methodology. In retrospect, we should have gone even further in understanding our target audience, especially with respect to the design of clippings. It proved particularly challenging to write historical context information on the level of young people. As (mostly) academics used to writing for academic audiences and publishing in scholarly journals, making the shift to writing for young people was very difficult. We struggled for quite some time with accessible writing for a lay audience of young people.

A third observation worth sharing is that a complex design process presents a lot of practical challenges. Finding participants among educators and teachers, and then also young people (and their parents, who had to consent to participate) required energy. The same applies to the many technical aspects which we described above: the use of cameras, editing software, etc. The fact that a large part of the project took place in the middle of the Covid pandemic, with all its restrictions, made it even more challenging. On the bright side, however, it must be said that perseverance pays off. If all consortium members go for it together, which was the case, difficulties, and challenges are overcome.

CONCLUDING THOUGHTS

The methodology described above for creating docutubes is not limited to the theme of religious diversity, nor to history. It can be applied more broadly to other themes and within other humanities and social science disciplines, in formal and informal educational settings. Application of the four phases of the docutube methodology lends itself to any topic worthy of learning, dialogue, and reflection.

In formal education, it encourages interdisciplinary and cross-curricular collaboration. Also, the methodology can be applied throughout the various grades of (mainly) secondary education. Within-subject departments and school teams, considerations can be given to developing learning trajectories in this regard. These can involve deepening knowledge of the past and learning *with* history (where the past is considered as a source of inspiration). They can also address the development of critical handling of diverse sources (media literacy). A learning trajectory is also possible regarding how to develop a substantiated stance and an attitude about social engagement that learners can take on. Expressing a position in a docutube and increasing expectations regarding the format of the docutubes can also be the

Duration of the reflection phase:
Half a half-day

Some suggestions and points of attention:

- Allocate enough time for reflection at the end. By explicitly reflecting on what the learners did, how and why, they become more aware of what they learned and what they can take with them into the future.
- Reflection can take different forms: individual, in small groups, or through a class debate.
- Reflection should focus on various aspects: their knowledge, opinions, and attitudes towards religious diversity, their digital literacy, and their attitudes and social engagement regarding religious diversity.

FIGURE 8. The reflection phase.

subject of a learning trajectory. This way, learners become increasingly familiar with and skilled in making docutubes (and thus more digitally literate), and educators can gradually professionalize themselves in this educational process. They specialize, support each other, exchange suggestions, share good practices, etc.

More information on the theme of religious diversity is available on the website <https://retopea.eu>. More information on how to use docutubes as a teacher, educator, youth worker, or teacher trainer can be found on the website of the Open University (<https://www.open.edu/openlearn/history-the-arts/religious-studies/young-people-and-religion-creative-learning-history/content-section-overview?active-tab=description-tab>). The Open University offers a Badged Open Course on this topic: it is free, open access, and upon completion leads to the award of a badge.

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APPENDIX A

Two Examples of a Clipping

Roger Williams and society as a ship (see: <https://retopea.eu/s/en/item/6112>)

The founder of Rhode Island in North America, Roger Williams, sometimes compared society to a ship, with many different people on board:

'It happened sometimes, that both papists (Catholics) and Protestants, Jews and Turks (Muslims) may be embarked on one ship; in that case I affirm, that all the liberty of conscience, that ever I pleaded for, turns upon these two things – that none of the papists, Protestants, Jews, or Turks, be forced to come to the ship's prayers of worship, nor compelled from their own particular prayers or worship, if they practice any.

I further add, that I never denied, that notwithstanding this liberty, the commander of this ship ought to command the ship's course, yea, and also command that justice, peace and sobriety, be kept and practiced, both among the seamen and all the passengers.

If any of the seamen refuse to perform their services, or passengers to pay their freight; if any refuse to help, in person or purse, towards the common charges or defense; if any refuse to obey the common laws and orders of the ship, concerning their common peace or preservation; if any shall mutiny and rise up against their commanders and officers; if any should preach or write that there ought to be no commanders or officers, because all are equal in Christ, therefore no masters nor officers, no laws nor orders, nor corrections nor punishments; – I say, I never denied, but in such cases, whatever is pretended, the commander or commanders may judge, resist, compel and punish such transgressors, according to their deserts and merits.'

The most revolutionary of his ideas, however, was that the head of society – the captain of the ship – did not need to be Christian:

'a pagan or anti-Christian pilot may be as skillful to carry the ship to its desired port as any Christian mariner or pilot in the world, and many perform that work with as much safety and speed'; he observed. Elsewhere in colonial American and Europe, people believed that the head of society needed a Christian and that all had to follow that religion.

The text is from Roger Williams, who founded the state of Rhode Island, today one of the 50 states of the US. In the seventeenth century, though, North America was colonised by Europeans, including the British. Williams' ideas were quite revolutionary at the time: he argued for religious freedom and the separation of church and state at a time when, in all other states in Christian Europe, there existed a close relationship between the two. It was inconceivable that the head of state were not a Christian and promoter of Christianity. People of other faiths, such as Jews or Muslims,

were either persecuted or could only practice their belief under certain conditions, and they could not become civil servants or magistrates. Likewise in the Muslim world the head of state needed to be a Muslim, although more toleration existed towards Christians and Jews. All this was different in Rhode Island, as the head of state and the administration were independent from any religion, and all religions and beliefs (also atheists) were granted freedom of expression.

Further information about Roger Williams can be found at [On Site, In Time](#).

Accompanying suggested questions

Do you think everyone should believe the same in society, or should anyone be allowed to practice his or her belief freely? Do you prefer the 'old European' way or the Rhode Island approach? What would Roger Williams think about forbidding women wearing headscarves in public service (which today is effectively forbidden in France and Belgium, but allowed in the UK), for example?

Mo Salah: The New Egyptian King... The Perfect Football Role Model? (see: <https://retopea.eu/s/en/item/8353>)

The screenshot shows a digital clipping interface. At the top, the title is "Mo Salah: The New Egyptian King... The Perfect Football Role Model?". Below the title is a video thumbnail featuring Mohamed Salah in a Liverpool red jersey, with a red play button and the text "IS MO SALAH THE NEW EGYPTIAN KING?". To the right of the thumbnail is a list of metadata fields with expandable/collapsible arrows:

- Title:** Mo Salah: The New Egyptian King... The Perfect Football Role Model?
- Questions:** Why do you think Mohamed Salah has changed the way Muslims are seen in Liverpool and beyond? Could you name other religiously open sports stars who are influencing public opinion about religion?
- Temporal Coverage:** (collapsible)
- Spatial Coverage:** (collapsible)
- Relation:** (collapsible)
- Subject:** (collapsible)
- Source:** (collapsible)
- Creator:** (collapsible)
- Collection:** (collapsible)

Below the thumbnail, there is a short description: "This video portrays football superstar Liverpool FC striker Mohamed Salah as a positive role model for kids in Egypt. As an openly Muslim athlete he is helping to change the negative perception of Islam in the UK and around the globe. This clip also includes manager Jürgen Klopp commenting on Salah's pre-match dressing room rituals." Below this, there are sections for "Additional Videos:" with two entries: "''Ill De Muslim Tool!'" and "''Mohamed Salah, A Gift From Allah!'".

FIGURE 9. Clipping on Mo Salah.