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Social Media in History Learning: Findings from a Project Involving Active Engagement

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Abstract

This paper presents findings from an experimental study that investigated the potential of active social media engagement to enhance efficiency in history teaching and learning. A two-stage work program was implemented to achieve this goal. In the first stage, a series of videos were created by combining three traditional forms: historical documentary, drama, and educational video. These videos were filmed at various locations, including Göbeklitepe, a UNESCO World Heritage site. Subsequently, the videos were published on YouTube and their links shared on Facebook. In the second stage, the impact of the videos was assessed based on viewer interactions, such as views, likes, emotions, shares, re-shares, and comments, on both platforms. The Göbeklitepe video series, which comprised of 11 videos released over 11 weeks, garnered more than 255,000 views on YouTube. Analysis of user interaction data revealed that 82.19% of users who went beyond mere viewing found the work to be successful. The overall conclusion drawn from this study is that social media can be a valuable tool for enhancing efficiency in history teaching and learning, provided that careful attention is given to conceptual design and content quality. This study is expected to pave the way for further research utilizing the same model to further improve these results.

Keywords

History Teaching and Learning, Social Media; Media in Education; Teaching and Learning Strategies; Gobeklitepe (Şanlıurfa, Turkey)

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Introduction: Purpose and Scope

History teaching and learning is a subject of intense debate right from the beginning regarding what to teach and how to teach. Technology has always been a part of the discussion; the film, the computer and the internet. Now the social media has entered the scene with its as yet not fully understood potential. This study seeks to explore this potential by implementing a two-stage work program.

In the first stage, a series of videos incorporating elements from historical documentary, drama, and educational video were created and published on YouTube and shared on Facebook. These videos were based on a custom-written script and were shot at various locations. In the second stage, the impact of the videos on viewers was measured using data generated by user interactions.

Content Creation Process

One of the unique and pioneering aspects of this study is the design of the videos, which combines features from three styles: historical documentary, drama, and educational video. The first one, the historical documentary feature, as the name suggests, ensures that the information presented in the videos is based on the latest scholarly research and findings, including visits to historical sites. As is the case in this study, visiting the places where historical events took place is one of the ways for obtaining objective facts. The drama feature involves the interaction of real-life characters around a subject, with multiple viewpoints represented in the dialogue, even if they are contradictory just as in real life. The documentary feature of the project ensured that the winner in the end would be the character speaking with objective data and facts. Lastly, the educational aspect of the project involves specifying the expected learning outcome for each dialogue group in the script, allowing for possible measurement. The first step of scriptwriting involved creating a comprehensive bibliography by collecting all research, documentary and other visual material about Göbeklitepe. Afterward, individual studies were carried out by the project team members within the framework of the division of labor determined by the project manager. The result of these studies was then evaluated and combined at regular meetings held twice a week. This process led to the creation of the script for the video films, titled "Dialogues", which brings together scholarly information about Göbeklitepe and the Neolithic period in a dialogue form. This work is also unique in terms of both content and form in the field.

The video shoots took place primarily at various locations on the [blank] University [blank] and at Göbeklitepe in Şanlıurfa, Southeast Turkey, a UNESCO World Heritage site.

At this point, it would be useful to briefly touch upon why Göbeklitepe was chosen as the historical site for video shootings. Göbeklitepe has a history that goes back 12,000 years and is considered one of the most important megalithic artefacts (stone structures) from the Neolithic period. In fact, it is the oldest known large-scale structure in the world in terms of size and function. It is located on the northernmost part of the Fertile Crescent. As the name suggests this is a fertile region where the human species transitioned from a hunter-gatherer life to a sedentary one.

The modern social structure, which manifests itself with features such as division of labor, specialization, social hierarchy and surplus product, began to form here for the first time in human history. Therefore, the project team decided that it would be appropriate for a historical video shooting project to start from “zero point of civilization,” or “zero point in time,” or “zero point in history”[A1.1] (Atakuman 2020, 252) as it is variously called, that is Göbeklitepe. As a lucky turn of events, four months into the project in this direction, this site was decided to be included in the World Heritage List on July 1, 2018, and the following year was declared as "Year of Göbeklitepe" in Turkey. These developments can be seen as the evidence that it [A2.1] was the right choice to start with (the broader vision, interrupted by the pandemic, was that the effort would continue up to the present in chronological order involving other prominent historical sites and places in Anatolia).

The megalithic structures at Göbeklitepe are discussed in the context of time and space, as they should be in any historical research. In this context, as mentioned above, the most recent scholarly research results were used. For example, findings from a recent study using ancient DNA data were included in the script. That is the builders of Stonehenge (in England), another famous Early Neolithic megalithic structure might have come from Anatolia (Brace, Diekmann, Booth et. al. 2019).

The scholarly research examined during the script-writing process showed that the construction of Neolithic megalithic structures in Europe was possible through social organization and collaboration. The structures at Göbeklitepe date at least 5-6 thousand years earlier than the megalithic structures in Europe. Despite this huge time gap, the size, complexity, and sophistication of the structures at Göbeklitepe have led us to hypothesize that Göbeklitepe might have been the scene for the earliest known social formations. Thus, the videos concerning the construction are structured around the concepts of social hierarchy, division of labour, specialization, and collaboration. Indeed, the soundness of this approach has been confirmed by more recent research (Clare 2019; Cassidy, Maoldúin, Kador et al. 2020). However, until then, most of the research and documentaries on Göbeklitepe were based on a very controversial temple theory, that is the site was created to serve primarily as a temple, stemming from Schmidt[A3.1] (2007), the director of the original excavation project of the site.

In addition to relying on the latest research, the methods of studying and thinking, especially critical thinking about the past were emphasized in the text of the dialogues. Indeed, the first part of the text is devoted to this topic (this part of the script was configured to become the base of a separate video, as in each of the other parts).

The characters playing in the drama were chosen from the students who voluntarily participated in the project, with two purposes in mind. Firstly, this would help them develop their communication and presentation skills and serve as role models for their peers. Secondly doing so would increase the likelihood that the videos would be watched by other undergraduate and graduate history students. Before going to the actual sites of video shootings, the script in question was given to two separate producers experienced in documentary filming, as stipulated in the project plan, and their opinions were elicited on its feasibility. Both producers stated that the subject and the way it was designed (a blending of historical documentary, drama and educational video styles) were original and would have a significant impact if successfully implemented.

Video shootings based on the script were done by one of the mentioned producers, within the scope of the service procurement as described in the project document, at various venues in Şanlıurfa, Göbeklitepe archaeological excavation site and [blank] University [blank] Campus during the fall of 2019.

In order to enhance the video footage obtained, other supportive audio-visual materials such as pictures, music and fragments from other videos were added to them. The final videos were organized according to the sections in the script and published as short videos ranging in length between 6-13 minutes. At the beginning of each video, as in the TV series, a summary of the previous episodes was included to allow for independent viewing. In addition, English subtitles have been added to each video in order to reach international audiences.

Content Distribution Process

As a result, a total of 11 videos (plus two very short videos for promotional purposes) were produced, A channel called [blank] or [blank] was created on YouTube for publication of the videos. On this channel, a video was published once every week, the first of which was on the 18th of April, 2020. In parallel, the links to these videos were shared on the Facebook page of the same name. For each video, the same short description text was used on both platforms.

Within three months, a significant amount of data was generated as a result of viewer interactions on these two major social media platforms. In the second stage of this study, these data were analyzed. The whole process can be summarized as shown in Figure 1:

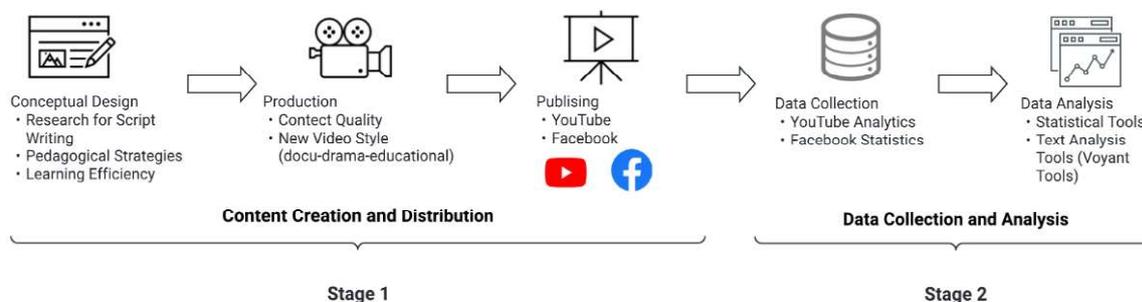


Figure 1. A two-stage work program implementation

Previous Studies

Early experiments with motion pictures in history education go back to the early twenties (Consitt,1931). Research in this area has risen significantly during the last two decades in line with the increased and easy availability of such sources through web platforms.

Considering the purpose of this paper, this section will focus on the findings of the reviews of such research rather than doing a selective review here: Peters (2020), Paxton & Marcus (2018), Kay (2012), Heilesen (2010), and McGarr (2009).

New technologies have broadened and proliferated the ways learners interact with the past. Especially, the social media platforms that facilitate video publications have grown rapidly in the last ten years. History-based channels now have a substantial following on the internet. YouTube and other web platforms provide viewers with a wide variety of historical products, both traditional and “alternative” narratives and analyses of the past. The problem here is that simply judging by the number of views, one can say that this is more so for pseudo-science products, which include substantial amounts of pseudo-history content. This fact should be a real concern for the academic community, especially history education researchers. [A4.1]

Kay (2012), Heilesen (2010) and McGarr (2009) review the exploration of these fast-evolving new technologies and modes of presentation by educational researchers. In these reviews the focus is on the following themes: the rapid growth of video publications on the web, especially after the launch of YouTube platform, types of broadcasts, difficulties in publishing videos, benefits, and methodological problems.

The benefits include a positive affective and cognitive attitude about web video publications, control over one's own learning, improved study habits, and increased learning efficiency. Among the difficulties are the technical problems frequently encountered in web video publications used as course material, some students preferring classical lectures instead of videos, and the decrease in attendance. The methodological problems that they identify are to do with limited sample sizes, insufficient description of video publications selected for the study, and poor evaluation of reliability and validity of the data collection and analysis tools.[A5.1]

Peters (2020), and Paxton & Marcus (2018) cover specifically the research on history education involving film from the beginning until the present day. Peters examines the evolution of teaching with film in history education through 50 works ranging from 1922 to 2019. These consist of 21 books and articles, 28 conceptual pieces and 1 literature review. In selecting the pieces for review he uses the term film in its broadest sense which includes feature-length films made by Hollywood, educational pictures developed specifically for the history classroom, short films, and documentaries. He argues that the current state of research on film in history education is complex; empirical research is scarce particularly that which includes student voice. Research on their effective classroom application and cognitive impact has been sporadic when in a world awash with audio-visual representations of the past. Professional development for teachers is largely missing, perhaps due to the lack of direction for the field (“what exactly is film trying to achieve?”). Also missing is the presence of multiple historical perspectives. He concludes that further research could determine the effectiveness of educational films in history education, particularly the short educational films available on YouTube (Peters 2020).

The review by Paxton and Marcus (2018) reflects the topics educational researchers are primarily concerned with such as historical consciousness, teacher practices, social identities, trustworthiness, and empathy. They find that there seems to be an emphasis on U.S. or Hollywood films in modern educational research. But films from many nations can also be employed to provide additional perspectives, ideas, and styles. They recommend that researchers should consider how teachers can use international films—including subtitled movies—to teach history. The sophistication of film media today, the volume of viewing by young people both inside and outside school, and the broad agreement among history education researchers that schools should offer multiple perspectives on history. All these factors create the need to better understand the relationship between film media and the teaching and learning of history. “To give short shrift to this important facet of modern life, or to ignore it altogether, would be a terrible abdication for the field of history education”. They conclude with an emphasis on historical film literacy combining media and historical literacy (Paxton & Marcus, 2018, 595).

At this point it must be kept in mind that the main purpose of producing historical movies and TV series is entertainment, not learning. Therefore, they can only be used for learning purposes after checking that the information presented is compatible with historical reality (Acar-Kaplan, 2018, 276). Another problem with movies and TV shows is that they provide a one-way flow of information; the viewers are passive.

The above-mentioned reviewers suggested that future work should focus on improving the quality and design of video publications, pedagogical strategies, learning efficiency, and viewing patterns. The project this paper reports about has specifically addressed these issues in the context of social media, on which there is as yet no independent study concerning history teaching and learning.

Materials and Methods

This study considered the emergent highlights of the reviews summarized above: The design of the videos focused on quality, pedagogical strategies, and learning efficiency. That is, as also explained in the introduction, particular attention was paid to making the videos informative as well as interesting.

Two of the largest social media platforms, YouTube and Facebook, were used to deliver the resulting videos to the widest possible audience, including history students. The Göbeklitepe video series, consisting of eleven videos, reached more than 255,000 views on YouTube in 11 weeks.

The second stage of this study consists of analyzing the data in the form of the number of views, likes and other emotional expressions, re-sharing and comments generated by the users watching the videos on both platforms.

Depending on the type of data thus collected, statistical and qualitative methods were used in the analysis. In this, statistical tools provided by social media platforms themselves as well as a web-based external text analysis tool called Voyant Tools (<https://voyant-tools.org/>) were found to be useful. Links to all the data and tools used in the analysis are given in the bibliography for further examination by the reader.

Before moving on to the findings from the analysis, it would be useful to briefly look at the concept of “Social Media”, the common name for the platforms where the data is generated, to make sense of the findings: There are many different definitions of what social media is (and is not). At their roots, they can be defined as web-based platforms that make it easy for users to share their creations online and then interact with them.

The platforms conform to this definition can be grouped by functionality as Kaplan and Haenlein (2010) did:

- Blog and microblogging sites (e.g. Twitter, Tumblr)
- Social networking sites (e.g. Facebook, MySpace)
- Content communities (e.g. YouTube, Daily Motion, Pinterest, Instagram, Flickr, Vine)
- Collaboration Projects (e.g. Wikipedia, kaynakca.info)
- Virtual game worlds (e.g. World of Warcraft)
- Virtual social worlds (e.g. Second Life, Farmville)

As can be seen from this list, social media is used for communication, sharing, participation, and entertainment. Another area of use of social media is research. It is a relatively new field, but it is started to gain traction lately. So much so that guideline publications have emerged to assist research in this area (see Social Media Group, 2016; Sloan & Quan-Haase, 2017; Kozinets, 2019).

The term “social media research” covers any type of research that uses data generated from social media sources. These can be classified into two groups: (1) research that uses social media as a research tool (such as the application of surveys through social media platforms), and (2) research on the effectiveness and content of social media itself.

It can be said that this study constitutes a third group in that it contains features from both groups: designing videos and publishing them on social media in order to generate data, and using the data thus obtained to measure the impact of the study itself.

Findings

As stated in the introduction, the main goal of this study is to explore the potential of social media in improving learning efficiency in history teaching through active engagement. This goal was encoded as learning outcomes in the script on which the videos were based. Here, in a sense, the videos were used as data collection tools. Before moving on to the findings, it would be useful to define the concept of learning efficiency, albeit at a simple level.

Efficiency is a powerful concept that has been deeply engraved in the history of the last few centuries. In its simplest form, it is the rapid conversion of inputs into outputs. Inputs are manpower, money and other resources. Outputs are products and solutions to socioeconomic problems. Learning efficiency, on the other hand, is a combination of participation in an educational activity and the resulting achievements vis-a-vis the predetermined goals (Kuh & Hu, 2001, 2).

Based on this definition, the question of this section is: what can we say about the level of user engagement (e.g. number of views, watch time, comments, etc.) with the videos? From that; what can we deduce about the realization level of the predetermined learning outcomes? In other words, does this kind of study really increase learning efficiency in history teaching? It would be useful first to look at the data on a platform-by-platform basis:

Table 1. User Interactions on YouTube (accessed on 08.10.2020, 14:01)

Video Title	Video Length (Minute)	Number of Views	Total View Duration (Hours)	Average Views (%)	Likes (vs. dislikes) (%)
1. Poor Travelers Prepare for a Trip to Göbeklitepe	12:27	17707	165,4	4,6	90,54
2. Poor Travelers Go to a Traditional History Class	10:46	13770	128,4	5,27	80,15
3. Poor Travelers go to the Biological Anthropology Lab.	7:12	7248	168,7	19,46	88,46
4. Poor Travelers Arrive at Göbeklitepe	12:29	51866	423	3,94	75,74
5. Poor Travelers Examine Findings at Göbeklitepe	13:33	16043	227,8	6,31	83,19
6. Poor Travelers Look for Clues to Modern Society	10:19	74688	432,2	3,37	72,1
7. Poor Travelers on Neolithic Society	13:32	14816	139,6	4,18	84,78
8. Poor Travelers on Rhythm of the Daily Life at Göbeklitepe	5:39	11779	102,6	9,26	85,71
9. Poor Travelers Tackle with the Process of Believing	11:19	22509	169,3	4,01	75,71
10. Poor Travelers Discuss Cultural Continuity	9:50	4393	124,8	17,47	97,3
11. Poor Travelers as Advocates of Historic Heritage	10:28	5099	40,4	4,59	92,5
Total	1:57:56	255.585	2.122,2	4,99	82,19

According to the data provided by the YouTube Analytics tool, the total length of the 11 Göbeklitepe videos is 1:57:56 (one hour 57 minutes and 56 seconds). As of August 10, 2020, the total watch time (in hours) and the number of views is 2,122 and 255,585, respectively. The number of views on a video basis varies greatly: the lowest is 4,393 and the highest is 74,688. On average, the proportion of those who indicated that they liked the videos to those who did not is 82%. It can be seen from Table 1, that the percentage varies between 72% and 97%. The total number of likes/dislikes is 1557 (Appendix II, Table 1). The total number of comments is only 39. Compared to the total number of views, the rate of those who interact in the form of likes, comments etc. is 0.6%. The total number of people who like videos (1273) on YouTube is close to the number of subscribers to the channel (1345). In addition, it was observed that the majority of the views came from Turkey 61.3%, followed by India 34.8%, and others 3.9%. These data show that the effort to outreach international audience has paid off significantly.

As for the situation on Facebook, the data consisting of user interactions with the videos shared on Facebook are summarized in Table 2.

Table 2. Number of user interactions on Facebook

Video Title	Click	Comments	Sharing	Emoji
1. Poor Travelers Prepare for a Trip to Göbeklitepe	7051	42	2	134
2. Poor Travelers Go to a Traditional History Class	4824	100	50	3223
3. Poor Travelers go to the Biological Anthropology Lab.	9266	128	64	366
4. Poor Travelers Arrive at Göbeklitepe	13720	89	46	390
5. Poor Travelers Examine Findings at Göbeklitepe	11494	216	109	810
6. Poor Travelers Look for Clues to Modern Society	13390	38	19	483
7. Poor Travelers on Neolithic Society	7246	36	18	379
8. Poor Travelers on Rhythm of the Daily Life at Göbeklitepe	6824	401	201	5447
9. Poor Travelers Tackle with the Process of Believing	3462	139	70	3095
10. Poor Travelers Discuss Cultural Continuity	10982	213	106	661
11. Poor Travelers as Advocates of Historical Heritage	2490	42	21	226
Total	90747	1444	527	15214

At the beginning of this section, it was stated that the learning outcomes expected from the videos were defined in the script on which the videos are based. The question at this point is: do the user comments indicate that these learning outcomes have been realized? The answer to this question is not a definite "yes"; only an inference can be made in this direction: for example, a user wrote this comment about the first video shared on Facebook titled "Poor Travelers Prepare for Göbeklitepe Trip":

"It is a very good project, sir. We were informed about how future historians would correct what today's historians wrote... The historian's use of tools and methods while writing history... The historian's claim to truth can only be an approximation. We will eagerly await your investigations in Göbeklitepe."

Here, the user not only expresses what he learned from the video, but also indicates the curiosity that it aroused in him by saying "we will eagerly await your investigations". Another user expressed his curiosity even more strongly:

"After every episode I watch, my curiosity increases even more, it makes me feel like a practical lesson, well done to you!"[A7.1]

Another user quoted a sentence from the video titled "Poor Travelers in the Human Bone Laboratory" and shared the link to the video with his group of friends.

"It was said that Homo sapiens completed its evolutionary process and has been in existence for 30,000 years. But recent scientific research has shown that they have been around for 300,000 years."

Facilitating (accelerating) learning, creating a new style in documentary and highlighting scientific thinking (criticism, questioning) are the basic principles that guide the design of the videos. However, these principles are not clearly expressed in any of the videos. Despite this, the viewers, at least some of them, seem to have taken notice:

- "You have prepared a very easy tutorial system, thank you."
- "It was a good inquiry-based lesson"
- "A video that covers good topics and highlights scientific thinking"
- "Excellent work. A new style in documentary. I will watch it again and again."
- "You have created a very appropriate field of information production and interpretation, congratulations."
- "It was a very good episode. Your emphasis on critical thinking is great, thanks, I'm looking forward to the next parts :)"

To summarize, although the numerical data obtained from YouTube and Facebook differ in quantity, they are ultimately supportive of each other: The social media engagement implemented in this study can be said to be approved by the viewers by a large margin in terms of style and content. This, in turn, can be considered as a confirmation of the assumption that this style of engagement with social media would contribute to efficiency in history teaching and learning. Qualitative analysis of the user comments also supports this assessment

Discussion

Social media is a relatively new phenomenon compared to, say, the printing press. The establishment of the major social media platforms operating today coincides with the beginning of the 2000s; LinkedIn 2003, Facebook 2004, YouTube 2005 and Twitter 2006. By adding new features, they are constantly and rapidly evolving both structurally and content-wise. As a result of user activity on these platforms huge data deposits are being created that researchers can peruse in their research.

The academic world appears to be becoming increasingly aware of these deposits: a Google Scholar search for "social media research" yields around 17000 results. For the year 2020 alone, this number is 2200. Compared to previous years, it is seen that there has been a significant increase in the number of studies. However, social media research uses data that is produced by users "naturally". In other words, they use existing data. As to the use of these deposits by history education researchers, only one study can be found: Turan (2020).

In this study, however, firstly, participation in social media was realized through custom designed videos that incorporated pedagogical elements. Then, the data arising from the viewer interactions around the videos were analyzed. This is a new approach that has both disadvantages and advantages.

First of all, quality video design and production require knowledge and experience. Otherwise, the time needed for production increases. This further adds to the already high cost of such work as an opportunity cost. All of this is bound to act as a deterrent for both funders and researchers. Moreover, despite rapid development, social media research is a new field, as also mentioned above; compared to social research based on surveys, standards have not yet been established. This is likely to cause problems in evaluating project applications as experienced by this author himself.

Another problem area is in the interpretation of the data. Social media users comprise a non-homogeneous group in terms of age, gender, education level, income level, religion, ethnicity, worldview, and geography. The data arising from the reactions of such a group to the posts and their interactions with each other are not structured for research. This complicates the analysis. To solve this problem, it has been recommended to use multiple methods and compare the findings obtained from different platforms (Tufekci 2014). This is exactly what has been done in this study.

As for the advantages... First of all, it is possible to access data on a much larger user base via social media that cannot be achieved with other methods. This potentially expands the scope and dimensions of the analysis, which is undoubtedly a factor that strengthens the validity of the result of the analysis. In the words of Tüfekçi (2014), "the emergence of 'big data' in social media has had a similar effect on the study of human behavior, similar to the introduction of the microscope and telescope into the fields of biology and astronomy".

Indeed, the Göbeklitepe video series produced within the scope of this study reached a total of 255,585 views in a relatively short period of 11 weeks on YouTube. The exact meaning of this figure can perhaps be better understood through a comparison with older methods of using film in history classroom: If the Göbeklitepe video series had been shown to all students in all classes in the 49 years since the foundation of [blank] University [blank] (1972), only 2,078 students would have been reached.

It was mentioned above that the inhomogeneous, open-ended nature of social media data creates methodological difficulties. However, this situation can also be seen as an advantage in terms of revealing new problems and research areas that may not be possible with other methods. For example, the percentage of liking expressed for the fourth episode titled "Poor Travelers Reaching Göbeklitepe", 75.74, was far below the channel average (82.19%). This is the episode that one YouTube user described "It was a very good episode. It was very good that you got into the subject of critical thinking". Why then is this low level of likes?

This is the video in which the subject of science, prejudice and critical thinking is discussed with historical roots and with expert opinions in the context of archaeological finds in Göbeklitepe. It appears as if the video has hit a prejudice wall. But why? Is it because [A8.1][A8.2]of the videos created about Göbeklitepe by others on YouTube that contain pseudo-science descriptions such as "ancient aliens", "the world's first temple", and "the door to the realm of the dead"? These videos containing pseudo-history elements appear to have reached millions of viewers on YouTube alone. Could those videos be the source of the opinion expressed by a Facebook user to the video post, "Poor Travelers Examine the Göbeklitepe Finds"?

"That hill is the temple where Abraham broke all the idols and was taken out to be thrown into the fire with a catapult as punishment, nothing else..."

It seems that the social media space left largely blank by the academic community is filled with YouTuber videos and similar content that have little or no connection with science facts and historical realities, but can be watched for pleasure. A few simple scans support this observation. So, how does this situation affect the science-society relationship in general and the history-society relationship in particular?

Unfortunately, as yet we do not know the answers to these questions, which may be of vital importance.[A9.1] A good starting point to answer them would be conducting a comprehensive analysis of the impact of pseudo-science and pseudo-history content on the viewers on major social media platforms, just as it is done in the second stage of this project.

Conclusion and Recommendations

Social media studies can be classified into two groups: research that uses social media as a tool for collecting data (such as the application of surveys through social media platforms), and research on the effectiveness and content of social media itself. This study constitutes a third group as it combines features from both groups: Designing videos and publishing them on social media in order to generate data, and using the data thus obtained to measure the impact of the study itself. This is a first.

The research question addressed in this study is whether social media can enhance efficiency in history teaching and learning. Through quantitative and qualitative analysis of the data generated from viewer interactions with the videos on two major social media platforms, the answer has been shown to be yes, provided that care is given to conceptual design and content quality. The design and implementation processes therefore explained in sufficient detail so that it creates a model for further research. This is also significant for developing practical applications of history teaching and learning involving social media.

At this point, it should be noted that not only videos reached a high number of users compared to, say, classroom environment, but also are still active on YouTube [blank] channel. At the time of writing this paper, the channel has 1345 subscribers, reached more than 255000 views and 2500 hours watch time. Facebook page with the same name has 1535 followers. According to the current figures, the videos are viewed around 50 per day. This means that the cost per learner will decrease further over time.[A10.1]

This study raised the questions of impact of wide availability of pseudo-science and pseudo-history content on social media platforms on science-society relationship in general and history-society relationship in particular. These questions may be addressed following the research model described in this paper. Because of the experimental and pioneering nature of the study It took at least 50% longer than planned. That in turn increased the cost (the increased cost was covered by the project manager's own private budget). This may be a deterrent for future similar studies.

It may be therefore suggested that the studies involving both participation and research using social media, just as is done in this study, can be encouraged through special project calls, until a number of good practices emerge not just in history but also in other fields of social sciences as well.

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Appendixes

I: [Blank] ([Blank]) Göbeklitepe Video Series Contributors

PROJECT MANAGER

[Blank]

PROJECT CONSULTANTS

[Blank]

ANIMATION / COMMENT

[Blank]

SERIES EDITOR

[Blank]

VIDEO EDITOR

[Blank]

TECHNICAL CONSTRUCTION

Film Icabi Production Ltd.

Gobeklitepe Video List on YouTube Channel: [Blank] ([Blank]):

[Blank]

II: Data Tables

Table 1. Number of Likes/Dislikes on YouTube

Video	Like 	Dislike 	Like (vs. dislike)
1. Poor Travelers Prepare for a Trip to Göbeklitepe	134	14	90%
2. Poor Travelers Go to a Traditional History Class	103	19	84%
3. Poor Travelers go to the Biological Anthropology Lab.	112	15	88%
4. Poor Travelers Arrive at Göbeklitepe	227	72	75%
5. Poor Travelers Examine Findings at Göbeklitepe	98	19	83%
6. Poor Travelers Look for Clues to Modern Society	224	84	72%
7. Poor Travelers on Neolithic Society	79	12	86%
8. Poor Travelers on Rhythm of the Daily Life at Göbeklitepe	84	12	87%
9. Poor Travelers Tackle with the Process of Believing	106	32	76%
10. Poor Travelers Discuss Cultural Continuity	71	2	97%
11. Poor Travelers as Advocates of Historical Heritage	35	3	92%
Total	1273	284	81%