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Visualising international law: movies and image references in teaching international law

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TEACHING INTERNATIONAL LAW

Edited by
Peter Hilpold and Giuseppe Nesi

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Teaching International Law

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Visualising International Law

Movies and Image References in Teaching International Law

Markus Beham, Melanie Fink and Ralph Janik*

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I Introduction

Discussions concerning the visualisation of international law are nothing new. The last couple of years have seen films discussed across the international law blogosphere.¹ The 2014 European Society of International Law Anniversary Conference in Vienna even dedicated a full Agora to “International Law and Film: The Power of Pictures”, convened by Andreas von Arnould and Carlos Esposito. We have been equally engaged, contributing to a conference held in Cologne in 2016 on the future of international law in German academia in general and new methods of teaching international law in particular,² along with a teaser blog post on the German *Völkerrechtsblog*.³ Our contribution and impressions from the debate – which oscillated between a more traditional approach of teaching international law and the need to adapt to changed

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1 See, exemplary, Marko Milanović, “Eye in the Sky”, *EJIL: Talk!* (9.5.2016) <<http://www.ejiltalk.org/eye-in-the-sky/>>; Kristen Boon, “International Law Movies”, *Opinio Juris* (10.2.2016) <<http://opiniojuris.org/2016/02/10/international-law-movies/>>; Marko Milanović, “House of Cards and International Law”, *EJIL: Talk!* (11.3.2015) <<http://www.ejiltalk.org/house-of-cards-and-international-law/>>; Kevin Jon Heller, “The Problem with ‘Crossing Lines’”, *Opinio Juris* (24.6.2013) <<http://opiniojuris.org/2013/06/24/the-problem-with-crossing-lines/>>.

2 “Die Lehre des internationalen Rechts – zeitgemäß?!” University of Cologne, 16 March 2016, conference programme available <<http://www.dgfir.de/workspace/media/documents/2016-03-16flyer-programm-tagung-koeln.pdf>>.

3 Markus Beham, Melanie Fink, Ralph Janik, “Völkerrecht verstehen – Wie gewinnen wir die anderen 99%?”, *Völkerrechtsblog* (9 March 2016) <<https://voelkerrechtsblog.org/volkerrecht-verstehen-wie-gewinnen-wir-die-anderen-99/>>.

realities in classrooms where every student has a smartphone or tablet ready – were since published in a conference volume⁴ and provide the starting point for our elaborations.

While we previously focused on the contextualisation of the use of image and film as a didactical tool and the need to open up the Germanophone tradition to more progressive teaching methods, the present contribution serves as a retrospective account of how this has worked out for us, sharing personal experiences in teaching both actively in the classroom and passively through textbooks (a joint effort that brought us together as a team of authors in the first place).⁵ We have included an English version of the annex first drawn up for our Cologne contribution suggesting possible film materials for use within the classroom.

II General Considerations

While the possibilities for the use of film and image references in teaching international law are boundless, there are a number of important considerations to keep in mind. Three particularly pressing issues that we have been confronted with in our past teaching careers involved the timeliness of cultural references, the boundaries stretched by the use of innovative teaching methods, and copyright considerations.

All of these issues are exacerbated by the necessity of almost exclusively teaching online classes throughout the Covid-19 pandemic (such as preserving any use of film and image references to eternity through recording sessions). For all the benefits resulting from the visualisation of international law through images: Whenever there is doubt, there is probably a good reason not to use a particular reference. Visualisation should never be the end in itself. Notwithstanding the importance to engage and stimulate students by using content they can relate to emotionally – we are teachers, not entertainers.

1 *Cultural References and Credibility*

Cultural references add a timestamp that may become dated quickly. A tip of the hat to the TV series *Homeland* may have been timely in 2015 but may be

4 Markus Beham, Melanie Fink, Ralph Janik, “Völkerrecht und Film: Von A wie ‘Argo’ bis Z wie ‘Zero Dark Thirty’”, in: Georg Nolte and Stephan Hobe (eds.), *Lehre des internationalen Rechts – zeitgemäß?! (C.F. Müller 2017)* 63–68.

5 Markus Beham, Melanie Fink, and Ralph Janik, *Völkerrecht verstehen (Facultas 2015; 2nd edn. 2019; 3rd edn. 2021)*.

met without triggering effect just a few years later. We have already been called out and for mentioning *Terminator 2: Judgment Day*⁶ or Sean Connery James Bond movies, what we would have thought as timeless classics. In reworking the second edition of our textbook we ended up editing out the one or other example.

It is equally important to remain credible in the use of such film and image references. An inevitable fact of academic life is the increasing age gap between student and teacher as the latter progresses along his or her career. The issue lies less in the age gap itself than the fact that it is only the teacher that gets older.⁷ The use of a particular cultural reference may simply no longer be appreciated by a new generation of students or, in the worst case, appear as an inappropriate attempt at youthfulness. This leads to a second consideration.

2 *Drawing Boundaries*

The use of progressive teaching methods may create a more open teaching atmosphere but may equally necessitate drawing the boundaries more carefully. While it is a personal choice, how much of one's personal life and interests – think cultural references – flow into teaching, one should be aware that this reduces the distance between teachers and students. The use of progressive teaching methods should be grounded in their didactical value, not (primarily) in amusement. What is the image one wishes to project? This is a fine line that each and every teacher needs to draw for herself.

3 *Copyright Issues*

Educational and research establishments, such as universities, are increasingly aware of the complexities surrounding the use of copyright-protected materials in teaching activities, especially in the digital realm. Whereas some universities have clearer guidelines for such use and have put in place the required licenses for different teaching uses, that is not always the case. Even then, it is sometimes unclear what types of use are allowed for teachers in different contexts.

The result is that universities (explicitly or implicitly) pass the burden of clarifying rights clearance to teachers. These then have to, typically on a

6 The reference was used to show that debates on artificial intelligence and killer robots are not new; according to a spontaneous poll in my (Ralph) classes, only about a fifth of the students had seen the movie. Some two years later, the number had even decreased to 3 out of approximately 80 students (!).

7 See also the various references to the age gap between teacher and student throughout the contributions of this volume.

case-by-case basis, assess which restrictions apply before making available educational materials that include third-party content online. For instance, making such materials available will generally be allowed if three conditions are met: it must be for the sole purpose of illustration for teaching, take place under the responsibility of an educational establishment, and be accompanied by the indication of the source, including the author's name, unless this turns out to be impossible. In many cases, the university must also pay compensation to rights holders for these uses through a licensing agreement.

For a teacher, it is burdensome to check these conditions. The alternative approach of using solely publicly available materials with open content licenses that allow educational re-use is equally laborious given the time restraints attached to the preparation for courses as part of the academic schedule.

The best approach is generally to contact the university library or competent service to clarify the type of educational licenses agreed upon with rights holders' representatives (usually collective rights management organisations) and clarify the applicable guidelines in your establishment. Usually these will involve allowing the posting of copyright-protected materials through a secure electronic environment accessible only by the educational establishment's students and teaching staff (Moodle, Canvas, or Blackboard, for example). For the hobby photographers among us, we recommend building up a personal photo stock of public international law imagery for teaching purposes (from a visit to an international organisation, a trip to a *de facto* state, or a glass of shōchū).

III Images

One of the first conscious confrontations with the use of images for teaching law came for me (Markus, pursuing his LL.M. degree) during a seminar on international investment law at Columbia Law School held by adjunct professor Oliver Thomas Johnson, judge at the Iran-US Claims Tribunal. After brief introductions and a presentation of the overall syllabus, he handed out a Peanuts comic strip to which he had added the heading "All you need to remember about fair and equitable treatment". It featured the recurring scenario in which Lucy van Pelt pulls a football away from Charlie Brown shortly before he kicks it, leading him to trip and fall over. In the present scenario, suspicious Charlie Brown already knows better than to try and kick the ball again. So Lucy offers a signed document testifying that she will not pull the ball away. Checking the document, Charlie Brown is reassured, and – how else could it be – runs straight into his usual misfortune. Picking up the document,

Lucy marvels: “Peculiar thing about this document.. It was never notarized!” What started off as a humorous gimmick ends up in a long-term anchor for the concept of fair and equitable treatment – arguably a “you know it when you see it” standard, often difficult for students to grasp at first.

Of course, the use of images is neither novel nor uncommon. Textbooks and PowerPoint slides around the world are dotted with anything from clip-art to pictures to any other imaginable visualisations. The distinction lies in the respective purpose: Should the image simply refresh student’s attention, should it make an otherwise dry and abstract topic more colourful, or does it serve to prove a point in itself (as was the case with the Peanuts comic strip)? Each of these are equally useful in different situations.

An image that has stood the test of time in defining international law at the outset of any general or specialised course, is a collage or potpourri of multiple images encapsulating international law, from diplomatic relations (any images of heads of state) to the use of force, from land and sea to air and space, from international crimes (Joseph Kony and the then-viral video from 2012 about his crimes⁸ comes to mind) and terrorism to liberal democracy and multilateralism (a picture of the UN headquarters, for example). What at first might appear overwhelming, allows students to embrace the broad scope of international regulation that spans way beyond any domestic legal field they will have usually been confronted with in their curriculum.

When dealing with the sources of international law or international organisations, it is oftentimes useful to show a picture, ideally taken oneself to add to the overall credibility. A picture of the “Non-Violence” sculpture, commonly referred to as “the knotted gun”, in front of the Secretariat Building of the United Nations in New York may quickly engrain the main purposes and principles of the UN Charter in the minds of students. A picture of the fire-proof safe stacked up with international treaties at the Treaty Section of the United Nations Office of Legal Affairs can illustrate that the sources are neither abstract nor just available as PDF documents online: they lead a physical existence just as any private law contract. A picture of the observer seat of the Sovereign Military Order of Malta in the General Assembly of the United Nations makes both international organisations and subjects of international law *sui generis* immediately relatable.

But the idea of images is not just restricted to pictures. Images may be created in the minds of students by simple descriptions. In our textbook, we oftentimes included brief depictions of movie or TV series sequences featuring

8 Wikipedia, “Kony 2012” <https://en.wikipedia.org/wiki/Kony_2012>.

international law to serve as anchors. Similarly, passing out the playlist of songs which supposedly drove Manuel Noriega out of the Apostolic Nunciature in Panama City,⁹ may serve as a humorous anchor in a class on diplomatic law.

A final topic we broadly discussed in Cologne was that of internet memes¹⁰ with international law references – of course, more topical then than now – easily available for use through the procrastination Tumblr site “Internationally Wrongful Memes”¹¹ or the “Apologetic Internat’l Law Memes for Utopian Teens Twitter Account” (@IntLawMemes). Here, the line between didactical use and mere amusement is particularly narrow with the danger of drawing upon images that may since have acquired a negative connotation – think “Pepe the Frog” – for being overall offensive. To close the circle here to the preliminary considerations above: when in doubt, do not use.

IV Film

As indicated above, short clips from movies or TV series may also serve as an introduction into specific topics. I (Ralph, also pursuing his LL.M. degree) remember well how Martijn Keeman, who was my coach back when I was part of the University of Amsterdam’s team participating in the Frits Kalshoven International Humanitarian Law competition, showed us a number of key scenes from *Saving Private Ryan* to discuss them from a legal point of view – assuming the Geneva Conventions and the Additional Protocols had already existed during World War II. The movie contains numerous questions for a class on International Humanitarian Law to kick off a discussion: Is a soldier picking up an apple when entering a foreign village engaging in pillage? What is the law on targeting (the sniper scene)¹²? Do surrendered soldiers enjoy Prisoner of War status and what shall be done with them if they cannot be detained on the spot?¹³ Some of these scenes are available on YouTube and can thus be used effortlessly.

In general, IMDb’s list of war movies contains countless suggestions for movies suitable for teaching International Humanitarian Law ranging from *Apocalypse Now*, *Full Metal Jacket*, or *Platoon*, to more recent ones such as

9 <http://nsarchive.gwu.edu/nsa/DOCUMENT/950206.htm>.

10 A term borrowed from Richard Dawkins, *The Selfish Gene* (Oxford: Oxford University Press, 1976) to describe ideas spreading through popular culture.

11 <http://memecogens.tumblr.com/>.

12 <https://www.youtube.com/watch?v=wgHRj2-vvs8>.

13 <https://www.youtube.com/watch?v=3QspU7uDDM8>.

Inglorious Basterds and *Eye in the Sky* (which, strictly speaking, discusses targeted killings outside of armed conflicts and may thus be used to illustrate the difference between International Humanitarian Law with its principle of distinction and law enforcement operations). However, since these movies inevitably contain drastic depictions of violence and other explicit content, one should warn students before clicking the play-button (at the same time, students signing up for International Humanitarian Law classes might be aware of and prepared for the subject matter; the situation may be different in general international law classes).

Another topic easily enriched with short clips is diplomatic law, a long-time fascination for movie producers starting with Alfred Hitchcock's classic *The Man Who Knew Too Much*.¹⁴ More recently, the first minutes of Ben Affleck's 2012 thriller *Argo* contain an apt summary of the background and facts of the *Tehran Hostages* case.¹⁵ In TV, the Columbo episode *A Case of Immunity* ends with a somewhat absurd scene where the murderer "declares" to waive his immunity in order to avoid prosecution in his home state, having realized that his head of state has heard his confession. On top of that, the head of state announces that he will bow to the decision of Inspector Columbo – who is, as a reminder, a homicide detective with the Los Angeles Police Department.¹⁶ The scene provides a perfect occasion to ask students to identify legal and policy issues and how these might actually play out in practice. Other TV series such as *Homeland* provide more thoroughly researched scenes on diplomatic law, including the special status of a diplomatic bag (Season 2, Episode 3) and the inviolability of diplomats (Season 1, Episode 10).

These are just two examples of international law featuring prominently on screen – either directly by explicitly mentioning international law or indirectly by featuring situations regulated by international law. Movie buffs might come up with countless other scenes suited to be shown and discussed in class.

Aside from fiction, there is an increasing number of documentaries. To name just a few examples: International Criminal Law and the International

14 Confusingly enough, Hitchcock produced two movies with the same name; we are talking about the one from 1956.

15 *Case Concerning United States Diplomatic and Consular Staff in Tehran (United States of America v. Iran)*, Judgment of 24 May 1980, ICJ Reports 1980, 3.

16 For an analysis of this episode from an international law point of view see Maxime Didat, "Columbo (Ted Post, 1975, saison 5, épisode 2): un diplomate peut-il renoncer à son immunité diplomatique?", *Centre de droit international, Université Libre de Bruxelles* <<http://cdi.ulb.ac.be/columbo-ted-post1975-saison-5-episode-2-un-diplomate-peut-il-renoncer-son-immunite-diplomatique-une-analyse-de-maxime-didat/>>.

Criminal Court are featured in *The Court* from 2013,¹⁷ the genocide in Rwanda and the fate of Canadian General Roméo Dallaire was covered in *Shakehands with the devil*,¹⁸ and the UN was criticised polemically in *U.N. Me.*¹⁹

Students can be motivated through interdisciplinary teaching methods, by inviting them to watch documentaries and write reviews from an international law perspective. Practical examples include the seminar “Cinema and Human Rights” at the University of Vienna where students receive free tickets for an annual human rights movie festival (*This Human World*) and are asked to write a seminar paper on one of the movies (for example, a discussion on the freedom of assembly on the basis of *Everyday Rebellion*).²⁰ Another innovative example comes from Andreas von Arnould’s and Arne Reißmann’s interdisciplinary seminar “Völkerrecht im Film” (“International law in movies”) at the University of Kiel where students watched movies together and subsequently analysed the legal aspects contained therein on the basis of methods used in film studies.²¹

For those preferring a more traditional approach to implementing alternative teaching methods, the large collections of videos from the UN Audiovisual Library of International Law²² – while probably not as exciting as Hollywood movies – offer a great opportunity to bring the “big names” of international law scholarship and their legal thought into the classroom. In addition to the more general lectures on international law, those on the sources of international law have proven a great resource in class. In addition, one may find lectures on virtually every subtopic of international law.

Moving into actual practice, YouTube is loaded with official speeches by world leaders and outtakes from TV news. These may not only serve as opportunities to discuss current developments (for example, one may show former US Secretary of State Mike Pompeo’ interview on how and whether the drone strike on Qasem Soleimani was justified by a direct and immediate threat to the US,²³ or Donald Trump’s announcement of his tariffs on steel and aluminium

17 <http://www.thecourt-movie.com/>.

18 <https://www.imdb.com/title/tt0424435/>. In addition to the documentary, there is also a movie with the same name.

19 <https://www.unmemovie.com/>.

20 <https://everydayrebellion.net/the-project/>.

21 See Arne Reissmann, “Innovative Lehrformate für die Didaktik der Völkerrechtswissenschaft” *Völkerrechtsblog* (21 March 2016) <<https://voelkerrechtsblog.org/innovativ-lehrformate-fur-die-didaktik-der-volkerrechtswissenschaft/>>.

22 <http://www.un.org/law/avl/>.

23 <https://youtu.be/0FETxb3-IUQ>.

based on the argument of national security interests)²⁴ but also the impact of international law in general.

Comparing world leaders' rhetoric or coverage of the same incident from a variety of TV channels from different countries or regions can also serve to show that the domestic understanding of international law varies (for example, I – Ralph – showed both CNN's²⁵ and Russia Today's²⁶ coverage of the November 2018 Kerch incident to highlight the similarities and differences and discuss whether reporting was legally biased or not).

As most of us know, many students have the impression that international law is not “real law” (to paraphrase John Austin) and that it does not really play a role in international affairs. Hearing leaders like Vladimir Putin or Barack Obama talk about the need to uphold international law or the importance of the United Nations and human rights (as they did during their speeches at the UN general assembly, which are all available on YouTube)²⁷ might change their mind. At the very least, it could make them understand the relevance of international law as the common language in international *fora*.

v Graphs and Charts

Beyond the obvious tools of images and film, graphs and charts may also serve as useful means to reach the “visual learner”. These types of visualisations are a particularly effective way to show numbers and concepts, depict processes, and illustrate relationships. At Leiden University (where Melanie teaches), a whole book dedicated to accompanying the regular textbook by illustrating EU law in charts is available to master students.²⁸

The simplest and most common charts are those depicting numbers or categories and their relationships. The popular bar graph features several vertical or horizontal columns and is typically used in order to compare various categories or to show quantitative growth over time. Think of illustrating, for instance, the explosion in the number of international organisations over the last decades. The pie chart, a circle cut up into segments that visualises parts

24 <https://youtu.be/eEoEicH6Yf4>.

25 <https://youtu.be/yssaYlkXe1o>.

26 <https://youtu.be/leoGExvvnso>.

27 Barack Obama's final speech includes references to the “liberal world order”, democracy, the United Nations, see <https://youtu.be/ji6pl5Vwrvk>. For Putin's speech, where he highlighted the origins of the United Nations, can be found at <https://youtu.be/q13yzl6k6wo>.

28 Christa Tobler and Jacques Beglinger, *Essential EU Law in Charts* (5th ed, HVG-ORAC 2020).

of a whole, is particularly useful to show, for example, how budgets (of international organisations, for example) are constituted or spent.

Flow charts are an excellent tool to illustrate processes. In its most basic form, this chart shows a sequence of steps in a process. Think of illustrating the sequence of sub-analyses required for a particular assessment, the several steps in the assessment of international responsibility for example (equivalent to the “Prüfungsschemata” that students at German-speaking Universities strive to collect). More complex versions of the flow chart allow for the depiction of different choices within a process together with their impact, ideal to visualise multi-layered treaty-making processes, for instance.

Charts also serve to illustrate complex relationships in a more straightforward manner than text or speech can. This is true for instance for the common three-way relationships, such as between a sending state, a host state, and an international organisation in the area of diplomatic representation of international organisations or between a “perpetrator” state, an aiding state, and an injured party in the application of the rules on responsibility for rendering aid or assistance in the commission of an internationally wrongful act.

Of course, there are no limits to creating more customised graphs, charts, and other diagrams from scratch. The universally recognised depiction of the EU before the entry into force of the Lisbon Treaty as a temple with three pillars under a common roof is testament to that. Spatial regimes, such as the law of the sea or air and space law, are particularly suitable to explore the potential of such illustrations.

But how does the lawyer with limited IT know-how beyond simple word processing software go about including graphs and charts in their teaching toolbox? Word and Powerpoint, software most academics are already familiar with, provide useful and easy to use templates for the most common types of charts. Excel offers tools beyond that, in particular the possibility to draw graphs, but requires a dose more of technical skill. For more extravagant or customised graphs and charts, there is a broad range of specific software, often available online, designed with the non-expert illustrator in mind and simple to use.²⁹ In any case, the hesitant teacher can rest assured, there is no need for fancy 3D columns or animated pies. In our experience, simple and neat graphs work just as well, if not better, and help to focus on the core message.

For those not wishing to venture into the creation of graphs and charts themselves, there is plenty of material online, provided by various actors of

29 See, for instance, yEd: <https://www.yworks.com/products/yed/>; or Creately: <https://creately.com/>.

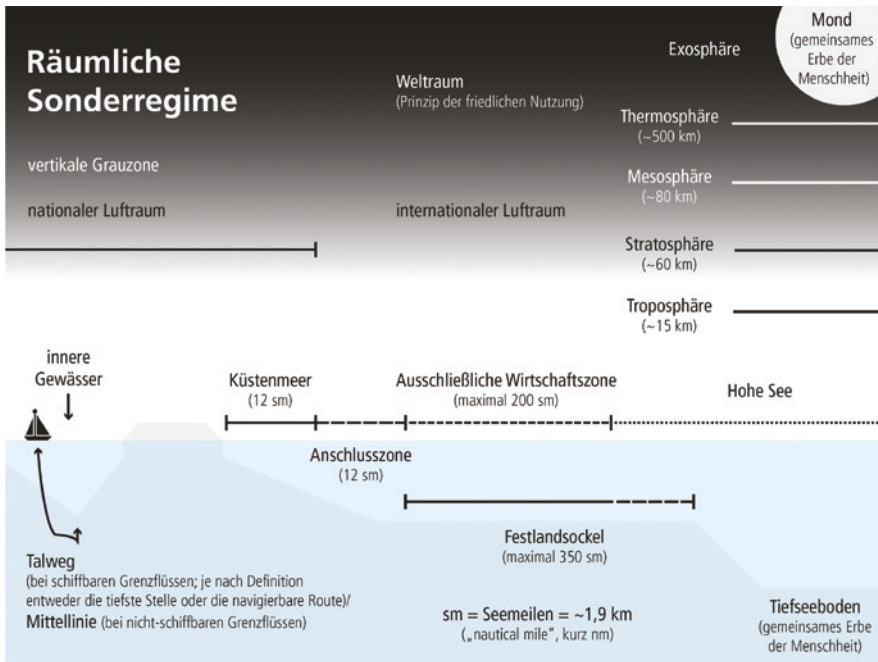


FIGURE 1 An example of how illustrations can be used to illustrate spatial regimes

NOTE: MARKUS BEHAM, MELANIE FINK, RALPH JANIK, *VÖLKERRECHT VERSTEHEN* (3RD EDN., FACULTAS 2021) 310

international relations. The Sustainable Development Goals, for instance, appear as multicoloured, numbered bricks.³⁰ Another good example are the visualisations through treaty ratification maps provided for human rights treaties by the Office of the United Nations High Commissioner for Human Rights (OHCHR)³¹ and for investment agreements by UNCTAD,³² while the WTO provides a handy overview of regional and preferential trade agreements.³³ Last but not least, the ICRC has a panoply of different visual teaching materials online.³⁴

30 <https://www.un.org/sustainabledevelopment/sustainable-development-goals/>.

31 <http://indicators.ohchr.org/>.

32 <https://investmentpolicyhub.unctad.org/IIA>.

33 <http://rtais.wto.org/UI/PublicMaintainRTAHome.aspx>.

34 <https://www.icrc.org/en/document/creating-and-teaching-ihl-course>.

Annex: Teaching materials

For convenience, we have included a small collection of movies and specific episodes from TV series which include international law-related topics that we found useful in the past (by showing clips or as references).

Title	Topic	Relevant content
<i>13 Hours: The Secret Soldiers of Benghazi</i>	diplomatic law	Includes a scene depicting the 2012 attack on the US consulate in Benghazi.
<i>Argo</i>	diplomatic law	The introductory scene includes a summary of the historic background from the Iranian revolution to the Tehran hostage crisis itself.
<i>Black Hawk Down</i>	international humanitarian law / use of force	“Targeting” in wars where fighters are hardly distinguishable from civilians, including against guerrilla tactics on the basis of the battle of Mogadishu 1993.
<i>Columbo</i> , Season 5, Episode 2	diplomatic law	Columbo repeatedly violates the basic principles of diplomatic law when going after the “prime secretary” of the delegation of a fictional country whom he suspects of a homicide; the final scene has already been discussed above
<i>Homeland</i> , Season 1, Episode 10	diplomatic law	Blackmailing of a Saudi diplomat (WARNING: explicit dialogue!).
<i>Homeland</i> , Season 2, Episode 5	human rights	Torture scene with a “ticking time bomb” scenario.
<i>Hotel Rwanda</i>	human rights	Movie on the genocide in Rwanda, specifically depicting the dilemmas of a UN peacekeeping unit.
<i>House of Cards</i> , Season 3, Episode 7	United Nations	Discussion of an “emergency session” of the United Nations General Assembly on the basis of the “Uniting for Peace” Resolution.

Title	Topic	Relevant content
<i>Iron Sky</i>	space law	Political satire of a fictional Security Council dealing with the peaceful use of outer space.
<i>Jack Ryan</i> , Season 2, Episode 6	diplomatic law	Declaration of the entire personnel of a US-embassy as <i>persona non grata</i> .
<i>Lone Survivor</i>	international humanitarian law	Depiction of “rules of engagement” and consequences of their violations.
<i>Lord of War</i>	international criminal law	Features a warlord modelled on Charles Taylor and his role in the Sierra Leone war. Various issues of arms trade and violations of international law.
<i>New Girl</i> , Season 3, Episode 1	law of the sea	One of the main characters (Nick) flees from Hotel securities after dodging the bill and tries to thwart them off by shouting that he was in international waters.
<i>Quo Vadis</i> , <i>Aida?</i>	genocide	Portrayal of a UN interpreter during the Srebrenica genocide
<i>Room</i> 2806: <i>The Accusation</i>	diplomatic law	Documentary on the “DSK affair” concerning former managing director of the International Monetary Fund (IMF), Dominique Strauss-Kahn.
<i>Simpsons</i> , Season 2, Episode 1	pacific settlement of disputes	Difference between individual and state responsibility and between the International Criminal Court and the International Court of Justice, since there is trial against Krusty the Clown in front of the International Court of Justice (for “crimes against clowndom”).
<i>Simpsons</i> , Season 25, Episode 11	human rights	Upon discovering that Mr. Burns has handed out Google Glass goggles to all of his employees so as to spy on them (he can see what they see). Simpson explicitly refers to the right to privacy.

Title	Topic	Relevant content
<i>Simpsons</i> , Season 25, Episode 9	diplomatic law	Charged with violating US copyright laws, the Simpson family hide in the Swedish consulate; Lisa describes the difference between consulates and embassies and the police – just like in the example of Noriega – tries to pressure the Simpsons by playing loud Rock music.
<i>Sometimes in April</i>	human rights	Movie on the genocide in Rwanda.
<i>The Act of Killing</i>	human rights, international criminal law	Documentary on the mass killings in Indonesia during the era of the Suharto regime from 1965 to 1966.
<i>The Hunting Party</i>	international criminal law	Humorous depiction of the hunt for Radovan Karadžić.
<i>The Martian</i>	law of the sea/ space law	The main character muses on the law applicable to Mars, mingling the treaty regulation of the law of the sea with space law.
<i>The Unforgiven</i>	international criminal law	Documentary about the convicted war criminal Esad Landžo who served as camp guard at the Čelebići camp during the Bosnian War.
<i>U.N. me</i>	United Nations	Polemic critique of the United Nations, in particular its anti-Israel bias.
<i>Zero Dark Thirty</i>	human rights	Depiction of the “enhanced interrogation techniques” used by the US after 9/11.

Detailed descriptions of these movies and TV series can be found in the Internet Movie Database (IMDb). In addition, collections of movies³⁵ and other media dealing with international law may be found online.³⁶

35 See, generally, <http://iiljfilms.blogspot.co.at/>. For a collection including short descriptions see Lyonette Louis-Jacques, “Foreign, Comparative, and International Law and Justice on Film and TV: An A to Z List”, <<https://uchicago.app.box.com/s/ptoyiv3zbgax8nogutcgkiobv-b2kqaoqv>>. For a list on international criminal law and related movies and documentaries see <http://www.genocidescholars.org/resources/filmography>. For a list on international humanitarian law see <http://www.redcross.org/humanityinwar/for-students>.

36 <http://cdi.ulb.ac.be/culture-pop-et-droit-international/>.

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