



Digital folklore

A methodology for digital storytelling in non-formal education for adult learners with low levels of basic skills

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Authors:

Collective work

Typesetting and layout:

Łukasz Ostrowski

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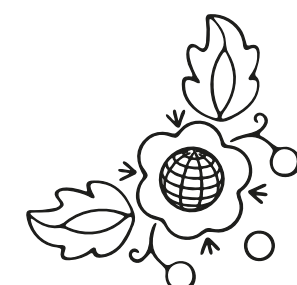
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Introduction

The project ‘Kaszëbsczi Òpòwiôdanié, or digital narratives as an educational tool for adults, particularly members of rural women’s clubs’ was born out of the belief that modern digital education need not begin with abstract concepts, technical instructions or a fear of technology. It can begin with something much closer to home: a family story, an old photograph, a recipe remembered by a grandmother, a tune sung whilst working, the route to school, an old smithy, the market, a wayside shrine, a field, a river or a house that no longer stands. This is precisely why digital narratives have become the backbone of the project — stories combining text, images, sound, film and maps, and thus forms of expression that allow local memory not only to be recorded, but also to be seen, heard and situated.



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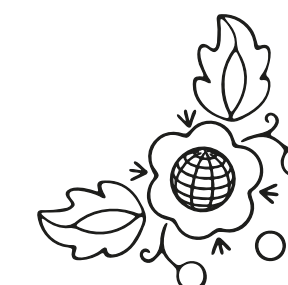
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This course comprises twelve workshops divided into four modules: an introduction to digital storytelling, smartphone photography, sound recording, and filming and editing.

The end result of the course is to be an interactive narrative map created in ArcGIS StoryMaps — a map on which local stories will be linked to specific places, photographs, memories and recordings.

This is therefore not a ‘tool-based’ course in the narrow sense. Rather, it is a process of moving from memory to action, from storytelling to publication, and from everyday experience to digital heritage.

The origins of the project

The countryside — both in Poland and Slovakia — has for decades been a place where knowledge has been passed on directly: through observation, shared activities, conversation, singing, rituals, work and participation in community life. Many elements of rural culture were never recorded in books or catalogued by institutions. They existed because someone remembered them, repeated them, practised them and passed them on. Today, this method of transmission is increasingly being disrupted. The rhythm of life is changing, traditional trades are disappearing, the landscape is transforming, and younger generations have fewer and fewer opportunities to hear stories told in their natural context — at the table, in the fields, in the kitchen, in the village hall, at the bus stop or during a local festival.

At the same time, we live in a world where more and more aspects of life are moving online. Public services, dealing with institutions, education, culture, communicating with family, promoting local initiatives and accessing information all require at least basic digital skills. The problem is that not everyone is starting from the same place in this transition. According to Eurostat data, in 2025, 60 per cent of European Union residents aged 16–74 possessed at least basic digital skills, whilst the EU's target for 2030 is 80 per cent. This means that, despite the widespread availability of the internet, a significant proportion of Europeans still lack the skills needed to navigate the digital world freely and safely (source: Eurostat).

The differences are particularly evident between urban and rural areas. Eurostat indicates that in 2023, 62.6% of people living in towns and cities, 53.3% of those living in smaller towns and suburbs, and only 47.5% of those living in rural areas in the European Union had at least basic general digital competences. In 24 of the 27 EU Member States, the highest level of such skills was recorded in urban areas. This shows that place of residence continues to influence access to the skills, confidence and opportunities needed to use digital tools. Digitalisation is not neutral: for some, it means convenience and new opportunities; for others, a sense of exclusion, dependence on younger people, or a fear of making mistakes (source: Eurostat).

In Poland, this challenge is particularly significant. Data published on the kompetencjefrowe.gov.pl website indicate that in 2025, half of Poland's population aged 15 and over had basic or higher digital skills, whilst 24 per cent had above-basic skills (<https://kompetencjefrowe.gov.pl>). Earlier data also highlighted Poland's gap compared to the European average: in 2023, 43 per cent of people aged 16–74 had at least basic digital skills, compared with an EU average of 54 per cent (source: <https://piit.org.pl>). These are not just numbers. Behind each of them is a real person who may not know how to send a photo securely, set up an account, save a file, check the reliability of information, protect their data, record good-quality audio, or publish content without infringing copyright or infringing on the privacy of others.

Slovakia faces similar challenges. The European profile of Slovakia's digital competences indicates that in 2024, 51.3% of the population had achieved a basic level of digital competence, compared with an EU average of 55.6% (<https://digital-skills-jobs.europa.eu/en/latest/insights/slovakia-snapshot-digital-skills>). In its 2025 report on the Digital Decade for Slovakia, the European Commission highlighted progress in infrastructure and connectivity, but also noted that the development of digital infrastructure still remains below EU averages, particularly in rural areas (<https://digital-strategy.ec.europa.eu/en/node/13722/printable/pdf>). This means that the project partners from Poland and Slovakia are brought together not only by a shared interest in local culture, but also by a similar experience: the need to empower adults in a world that is rapidly becoming digital.

The project addresses this need in a unique way, as it does not treat participants as people with 'gaps' that need to be filled. It treats them as bearers of memory, knowledge and experience. This is a very important shift. In digital education as traditionally understood, an adult – particularly an older person or someone less familiar with technology – can easily feel judged. They may be told that they 'can't keep up', 'can't do it', 'need to learn' or 'should be using it'. In this project, however, technology is subservient to the story. A smartphone, a microphone, a camera, an online map or StoryMaps are not an end in themselves. They are tools that help to preserve something important.



That is why setting the project against the backdrop of Polish and Slovak rural folklore is not merely an attractive thematic motif. It is an educational method. We understand folklore here in a broad sense: as songs, legends, customs, traditional dress, food, crafts, local names, family histories, rituals, the memory of places, the cultural landscape and everyday practices that shape the community's identity. Participants do not learn digital tools using random examples, but through material that is emotionally close to them. When someone photographs their own village, records a neighbour's voice, describes the old route to school, or marks a place on a map linked to their family history, learning ceases to be a technical exercise. It becomes work on something that has meaning.

This sense of purpose is key to the motivation of both project groups — the Polish and Slovak ones. For many adults, the mere suggestion that 'it is worth improving one's digital skills' may be too general. A much stronger motivation is the realisation that, thanks to these new skills, they can show the world their own village, preserve the memories of their parents and grandparents, document a local custom, create a digital showcase for the rural women's club, and pass on a story to their children and grandchildren in a format they'll want to open on their phones. Seen in this light, digitisation does not supplant tradition. On the contrary — it breathes new life into it.

It is also important that the project builds a bridge between generations. Older residents often possess knowledge that cannot be found online. Younger people are generally more comfortable using digital tools, but they do not always know local histories. Digital storytelling workshops can bring these two resources together: memory and technology. An older person can become the protagonist of a recording, a guide to the world of yesteryear, a source of stories. A younger person can assist with the technical aspects of documentation. An educator can create a safe space in which both parties learn from one another. In this way, digital literacy ceases to be an individual responsibility and becomes a shared endeavour.

Members of rural women's clubs and local women's organisations play a special role in the project. It is they who very often preserve, organise and revitalise the cultural life of the village: they organise events, look after recipes, traditional costumes, songs, gatherings, decorations, chronicles, competitions, workshops and local festivals. In many villages, they act as informal custodians of local memory. They know who has old photographs, who remembers an old song, and who can tell stories about displacements, weddings, harvests, church fairs, embroidery, traditional dishes or past pastimes. Equipping these people with digital documentation tools is therefore of more than just individual significance. It strengthens the entire local community.

Digital storytelling is, moreover, a format that is particularly well-suited to adult education. It requires neither programming nor specialist equipment. It can be created step by step: first, choosing a story; then a photograph, a short text, a voice recording, a location on a map, a simple video, a caption, consent to the use of one's image, and finally publication. Each of these stages develops specific skills: using the device, organising files, creating content, critical thinking, data security, collaboration, communication and legal awareness. Importantly, all these skills are put into practice straight away. Participants do not learn in a 'theoretical' way, but create something they can later show to their family, neighbours, local community and partners from the other country.

The project's international dimension further enhances its significance. The Polish and Slovak countryside each have their own languages, melodies, landscapes and rituals, but they are united by a sense of place, attachment to the land, respect for work, and family and community memory. Working together on digital narratives allows participants to see similarities and differences without creating hierarchies. One group might tell a story about a Kashubian tradition, whilst another might describe a Slovak custom; one might present a map of local recipes, whilst another might chart a route through places of remembrance; one might record a song, whilst another might capture a conversation with a craftsman. The result is not only a collection of educational materials, but also a dialogue between rural cultures — conducted through the language of images, sound, maps and memories.



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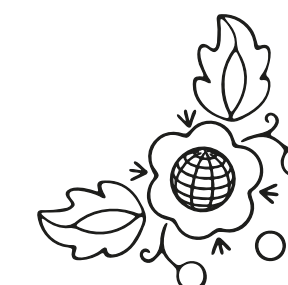
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The project also has a dimension relating to the protection of intangible heritage. Many stories are lost not because they are unimportant, but because no one recorded them in time. The person who remembered them passes away. The building that served as a point of reference disappears. The custom that seemed 'obvious' as long as it was practised disappears. Digital storytelling allows us to respond to this fragility. It cannot replace a living tradition, but it can document it, organise it and make it accessible. It can preserve the voice of the person telling the story in their own words. It can show a place before it changed. It can combine an archive photograph with a contemporary shot. It can make local history visible beyond the village's borders.

It is worth emphasising that digital storytelling requires not only technical skills but also sensitivity. That is why the script covers issues such as ethics, copyright, consent to the use of images, the GDPR and security. This is extremely important, because working with local memory means working with people, emotions and privacy. Not everything that is interesting should be published. Not every story can be shared without consent. Not every photograph from a family album may be used. Participants therefore learn not only how to do something, but also when, why and under what conditions to do it.

The project's greatest value, however, lies in its shift in perspective. Instead of telling rural residents, 'You must catch up with the digital world', the project says, 'Your stories are worth sharing with the digital world'. This may seem like a minor difference, but in adult education it is of immense significance. It builds a sense of agency. It shows that technology does not belong exclusively to experts, government bodies, companies or young people. It can be used by anyone who has something important to say. And the villagers have a great deal to say.

That is why 'Kaszëbsczi Òpòwiôdanié' is an educational, cultural and social project all at once. It develops digital skills, but does so by grounding them in local heritage. It empowers adults, not by highlighting their shortcomings, but by valuing their knowledge. It connects Poland and Slovakia, not through general declarations of cooperation, but through specific stories of people and places. It introduces modern tools, but does not sever them from tradition. It shows that digital technology and folklore are not opposites. They can come together — when the screen becomes a window onto memory, the map becomes a story, and technology helps to preserve a voice that might otherwise fall silent.

In this sense, every workshop is a step towards greater independence. The first login, the first photo, the first recording, the first point on the map, the first edit and the first publication are more than just exercises. They are an experience: 'I can do it'. And when that 'I can' is underpinned by the history of one's own place, motivation comes naturally. Participants do not learn simply for the sake of a certificate, but to create a digital record of their community. It is precisely this record — made up of images, sounds, memories and maps — that can become the project's most beautiful outcome.



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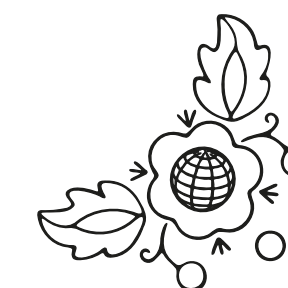
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Project activities

As part of the project, the partners carried out three main activities:

- Mobility programme for trainers working with adults in rural areas.
- Development of the 'Digital Folklore' teaching guide and local workshops to test the solutions.
- 'Digital Folklore' – group mobility for adult learners (final testing of the developed solutions and promotion of local cultural heritage at a transnational level).

Mobility of trainers working with adults in rural areas

The transnational mobility programme for trainers took place from 30 October 2025 to 4 November 2025 in Kashubia and constituted the first substantive phase of the project. The meeting was attended by 10 trainers and adult educators – five representatives each from the Kaszëbi we swiecë Foundation and the Slovak partner RegioDev. They were specialists in the fields of digital education, new media, cultural education, local crafts, community outreach, and working with older people and rural residents.

The main aim of the mobility was to develop the framework for the 'Digital Folklore' methodology, which was designed to combine the development of basic digital skills among adults with the documentation and preservation of local cultural heritage. The meeting also marked the start of work on an educational publication containing workshop scenarios designed for residents of rural areas at risk of digital exclusion.



The first day of the mobility programme was devoted to identifying the problems and needs of the target groups. Participants presented the experiences of both organisations in working with older people, members of community organisations and residents of small towns and villages. Specific examples of barriers hindering the use of digital technologies were analysed, such as limited access to equipment, a lack of adequate internet infrastructure, participants' low self-confidence and a lack of practical educational programmes tailored to the realities of rural life. This was followed by a project workshop, during which the trainers jointly drew up a map of the skills that should be developed as part of the project. Four main areas of work were identified: mobile photography, documentation of the local area, sound recording and the creation of film material. In the second part of the day, participants visited the West Kashubian Museum in Bytów, where they analysed ways of presenting local cultural heritage and considered how such content could be transformed into modern digital narratives accessible to both residents and tourists. In the evening, work began on the structure of the future publication.

The second day was practical in nature and was devoted to analysing and testing digital tools. The trainers worked with Snapseed, GIMP, SoundBridge and ArcGIS, carrying out sample exercises in exactly the same way as the workshop participants would later work. Each tool was assessed in terms of ease of use, accessibility for older people, and its suitability for use in educating people with low digital literacy. Methods for conducting sessions with older people, the pace of work, visual instructions and ways of supporting participants experiencing technological difficulties were also analysed in detail. In the afternoon, a consultation meeting was held with members of the Rural Housewives' Clubs from Nakla and Sylczno. The participants shared their own experiences of using technology, highlighted the problems they encounter on a daily basis, and suggested topics related to local folklore which, in their view, were worth documenting. In the evening, the trainers began developing the first visual concepts for the publications and designing workshop exercises.

The third day was devoted to storytelling methodology and education based on local histories. Participants analysed examples of digital narratives used in adult education and considered which elements of local heritage best engage participants. They worked on models for short digital stories based on residents' memories, family history, handicrafts, customs and local legends. An important part of the programme was a meeting with representatives of the Parchowo Parish Senior Citizens' Council, during which the issue of digital exclusion among older people, barriers to accessing education and expectations regarding new forms of engagement were discussed. In the afternoon, the trainers led fieldwork activities, documenting examples of local heritage and testing the photography exercises they had prepared. The day concluded with a cultural evening organised by the Rural Women's Clubs from Nakla and Sylczno. Participants learnt about local traditions, music, the region's history and the community work carried out by local women involved in the preservation of cultural heritage.

The fourth day focused on public consultations and mapping the region's cultural resources. During a meeting with representatives of the Rural Women's Clubs from Sulęczyno and Parchowo, potential content for use during the workshops was analysed. An extensive list was drawn up of local customs, handicrafts, community events, culinary traditions and places of remembrance, which could form the basis for subsequent exercises. In the second part of the day, the trainers worked on the concept of an interactive digital map. They developed the main content categories, the structure of future materials, and a method for integrating photographs, audio recordings, videos and descriptions within a single digital environment.

The fifth day was devoted to workshops and editorial work. Participants began the detailed development of twelve workshop scenarios. They worked in thematic groups responsible for mobile photography, digital local archaeology, a soundscape of memories, and film documentation. Each scenario included learning objectives, suggested exercises, instructions for trainers, evaluation methods and recommendations for working with older people. At the same time, plans were drawn up for the subsequent piloting of the workshops in Poland and Slovakia.

The sixth day was devoted to finalising the outcomes of the mobility programme. The trainers carried out a detailed review of all the materials developed, agreed on the structure of the publication and the timetable for further work. Responsibilities for individual chapters were allocated, a schedule of online meetings was set, and arrangements were made for collaborative work on the documents. It was decided to use a shared space on Google Drive to store materials and to hold regular working meetings on the Zoom platform. A consultation system was also planned following each pilot workshop, enabling ongoing adjustments to be made to the methodology under development.

The mobility concluded with the development of a complete outline of the 'Digital Folklore' methodology, the structure of the educational publication, and a detailed plan for further activities to be carried out from November 2025 to May 2026. It was during this meeting that the foundations were laid for all subsequent project outcomes, including the publication, pilot workshops and the transnational mobility of adult participants.

Development of the ‘Digital Folklore’ script and local workshops as part of the testing of solutions.

The activity involving the development of this educational script, ‘Digital Folklore’, and the testing of the proposed solutions during local workshops took place from November 2025 to May 2026. It constituted one of the key stages of the project, as it combined the expert work of the trainers with the practical testing of the prepared materials in real educational settings. The aim of the activity was to create a publication that would not only serve as a methodological guide but, above all, as a ready-to-use tool for working with adults in rural areas, particularly those with low digital literacy.

Work on the handbook began following a mobility programme for trainers from Poland and Slovakia, during which the principles of the ‘Digital Folklore’ methodology were developed. In line with the adopted concept, the publication was intended to demonstrate how to teach digital skills through topics close to the participants’ hearts: local history, folklore, traditions, crafts, residents’ memories and the cultural heritage of small communities. From the outset, it was established that technology would not be an end in itself, but rather a tool enabling the documentation and promotion of what is important and familiar to the participants.

The first phase of the work ran from November 2025 to January 2026 and involved preparing a detailed structure for the publication and developing twelve workshop scenarios. Ten trainers specialising in non-formal adult education worked on the material – five from Poland and five from Slovakia. They were specialists in digital education, new media, photography, sound production, cultural education, local crafts and community outreach. The team worked remotely, using a shared space on Google Drive and holding regular working meetings on the Zoom platform. During these meetings, they discussed successive sections of the script, allocated tasks, consulted on the level of difficulty of the exercises, and analysed whether the proposed activities would be feasible with older people and rural residents.

During this stage, 12 workshops were developed, divided into four thematic blocks. The first block focused on the basics of digital storytelling. It included an introduction to what digital storytelling is, how to plan one's own narrative, and how to use digital materials responsibly, taking into account safety, ethics, copyright and image rights. The second block was devoted to mobile photography. The sessions covered the basics of taking photos with a smartphone, the principles of composition, fieldwork involving photographing the local area, and the basics of photo editing and archiving. The third module focused on sound. Participants learnt how to record interviews, capture ambient sounds, create a 'sound map of memories' and the basics of audio editing using the SoundBridge programme. The fourth module covered film and the creation of complete multimedia content. It included the basics of filming with a smartphone, documenting local stories in the field, video editing, and compiling final narratives in ArcGIS StoryMaps.

The second phase of the project ran from February to April 2026 and involved testing the developed scenarios during local workshops. The pilot took place simultaneously in Poland and Slovakia. In each country, a group of 12 adult participants was formed, who took part in the full cycle of 12 workshops. On the Polish side, the group consisted primarily of rural residents associated with local community organisations and Rural Women's Clubs, in particular the Nakla Rural Women's Club. A significant proportion of the group were senior citizens who possessed extensive knowledge of local culture and traditions, but at the same time had a low level of digital skills. On the Slovak side, the workshops were attended by residents of the Veľký Krtíš region, who were also socially and culturally active and involved with local associations, craft clubs, folklore groups and RegioDev's educational activities.

Each workshop was conducted according to a prepared script, but also provided an opportunity to check whether the proposed exercises were understandable, accessible and feasible for people facing a digital divide. Participants learnt how to use the camera on their smartphones, took photographs of local places, documented architectural details, family heirlooms, regional symbols, the landscape and aspects of the community's everyday life. They then organised their photographs, learnt the basics of photo editing and prepared short descriptions that could be used in digital narratives.



In the next workshop, participants worked with sound. They recorded short statements, memories, interviews and sounds characteristic of their local areas. They learnt how to ask questions, how to record an interviewee using a smartphone, how to ensure the quality of the recording, and how to prepare the audio material for further use. They then moved on to video documentation, filming short clips depicting local stories, traditions and places of importance to the community. The final stage involved combining photographs, sound, video and text into a coherent digital narrative.

After each workshop, the teams of trainers from Poland and Slovakia met online to discuss how the sessions had gone. They analysed which exercises had been most engaging for the participants, which instructions needed simplifying, what technical difficulties had arisen, and how the participants had coped with the various tools. The trainers paid attention to the pace of work, the level of understanding of the instructions, the need for individual support, and hardware limitations such as older mobile phone models, insufficient storage space on devices, or unstable internet access. All these observations were documented and incorporated into subsequent versions of the lesson plans.

Thanks to the pilot, the script was significantly refined. Some instructions were simplified, more examples were added, guidance for trainers working with older people was expanded, the duration of the exercises was clarified, and the publication was supplemented with practical recommendations arising from working with participants. It was important that the script was not developed solely at a desk. It was tested during actual sessions with the very people for whom it was intended.

In May 2026, the editorial work was completed and the final version of the publication was prepared. The handbook was produced in Polish and English and made available under an open licence so that other organisations, cultural institutions, rural women's clubs, senior citizens' clubs, libraries, community centres and adult educators could make use of it. The publication is divided into three main sections. The first contains an introduction to the issue of digital exclusion in rural areas and a description of the methodological framework. The second section comprises a complete set of 12 workshop scenarios. The third section contains a summary, conclusions from the pilot phase and recommendations for the further use of the 'Digital Folklore' methodology.

The outcome of the project was therefore not only the production of this publication, but also the creation of a proven model for working with adults in rural areas. Local workshops demonstrated that people with low digital literacy can successfully learn new technologies if the training is delivered step by step, in a safe atmosphere and based on topics relevant to their everyday lives. As a result, the 'Digital Folklore' workbook has become a practical tool supporting both the development of digital skills and the preservation of local cultural heritage.

‘Digital folklore’ – group mobility among adult learners

The transnational mobility programme for adult learners took place from 25 May 2026 to 31 May 2026 in Slovakia and marked the culmination of the project. This activity brought together all the previous elements of the project – the ‘Digital Folklore’ methodology, the experience gained during the pilot workshops, and the outcomes developed by the trainers during the preparatory mobility. The main aim of the activity was to enable participants to put their digital skills into practice in an authentic intercultural environment and to create shared digital narratives documenting the local cultural heritage of the Hont, Novohrad and Kashubia regions.

The mobility was preceded by several months of preparation for the participants. All those taking part in the trip had previously completed a full cycle of twelve local workshops held in Poland and Slovakia. As a result, the participants arrived at the mobility programme equipped with basic skills in mobile photography, documenting local spaces, recording audio, creating short video clips and using digital applications to support the creation of multimedia narratives.

A total of 24 adult participants took part in the project – 12 from Poland and 12 from Slovakia. They were primarily people living in rural areas, largely senior citizens and individuals actively involved in the social and cultural life of their local communities. On the Polish side, the participants were mainly members of the Rural Housewives’ Clubs from Nakla and Sylczno, as well as residents of the municipalities of Parchowo and Sulęczyno. On the Slovak side, participants included residents of the Hont and Novohrad regions associated with local associations, folklore groups and community initiatives supported by the RegioDev organisation.

Out of concern for the environment, the organisers decided to use carpooling. The group's journey from Poland to Hrušov took place on 24 May 2026, whilst the return journey was organised for 1 June 2026. The use of carpooling helped to reduce carbon dioxide emissions and was in line with the principles of sustainable development promoted by the Erasmus+ programme.

The first day of the mobility was devoted to team-building and exploring the cultural heritage of the Hont region. The participants were officially welcomed by representatives of the local authorities and the host organisation. A presentation was given on the history of Hrušov, its significance for the region, and the measures being taken to preserve local traditions. The participants then watched a demonstration of the traditional baking of 'lepniki' – a distinctive regional product. During the demonstration, they took photographs, filmed short clips and made documentary notes. The next item on the programme was a visit to the local museum and community centre, where they analysed exhibits and examples of tangible heritage with a view to using them in digital narratives. In the afternoon, a cultural exchange took place featuring a children's folk ensemble, followed by workshops on creating the first micro-stories based on the stories and traditions they had learnt about. On the very first day, participants began gathering material to be used in their subsequent work on a joint digital map.

The second day was spent in the field and focused on documenting the local landscape and the region's cultural heritage. Participants worked in Polish-Slovak teams, visiting Kalvária Hrušovská, viewpoints and sites linked to the region's history. In practice, they applied the skills acquired during the photography workshops, learning how to document spaces thoughtfully, take landscape photographs and capture images of local cultural symbols. In the afternoon, a workshop entitled 'A Sound Map of Memories' took place. Participants recorded ambient sounds, conversations with local residents and short interviews about the region's history. In the evening, they analysed the material they had gathered and discussed ways of using it in digital narratives.

The third day was devoted to intergenerational learning and documenting the history of local communities. Participants visited a school, local places of worship and sites associated with the daily lives of the region's inhabitants. They explored different perspectives on local heritage – from both older people and younger generations. Meetings focusing on Romani traditions and local culinary heritage attracted particular interest. The photographs, recordings and notes collected were then used during workshops on creating digital micro-stories. Participants also learnt the basics of photo editing and how to prepare material for publication.

The fourth day took the form of an intensive 'Digital Folklore Lab'. This was when participants began transforming the collected materials into concrete digital outputs. They worked on descriptions of places, plotted GPS locations, organised photographs and recordings, and prepared the structure of a shared digital map. In doing so, they used the ArcGIS application, learning how to assign materials to specific points on the map. Another important element of the day was a cultural exchange with a local singing group and the joint development of a legend and categories for the map they were creating. At the same time, workshops on the basics of graphics, sound and film editing were held.

The fifth day included an educational visit to the village of Vinica. Participants learnt about the village's history, local traditions and examples of regional products. They documented locations, spoke with residents and gathered material for further project work. In the afternoon, a digital storytelling workshop took place, during which participants created short films showcasing the most interesting aspects of mobility. This was followed by graphic design workshops inspired by the folklore of Kashubia and the Hont and Novohrad regions. Another key element of the programme was an introduction to the use of artificial intelligence in promoting local cultural heritage. Participants explored examples of tools that support the creation of promotional and educational materials.

The final day of the mobility was devoted to finalising the results and presenting them to the public. Participants completed the collaborative digital map, refined the descriptions, selected photographs and prepared narratives showcasing the most interesting stories gathered throughout the week. Workshops were also held on promoting local cultural heritage on social media, during which the principles of creating engaging online content and the responsible use of digital media were discussed. The highlight of the day was the presentation of the mobility's results. The participants presented the photographic material, audio recordings, videos and a collaborative digital map they had produced, documenting the cultural heritage of the partner regions. The mobility concluded with a reflection on the experiences gained and a summary of the learning process.

The mobility not only resulted in the development of the participants' digital skills but also in the creation of specific materials documenting local cultural heritage. The outcomes included photographs, audio recordings, video footage, digital micro-stories and a shared interactive map presenting the history, culture and traditions of the Hont, Novohrad and Kashubia regions. The project confirmed that adults, including older people living in rural areas, can effectively use modern technologies to preserve and promote local cultural identity. The project also demonstrated that combining digital education with topics close to the participants' hearts is an effective tool for combating digital exclusion and enhancing social engagement among adults.



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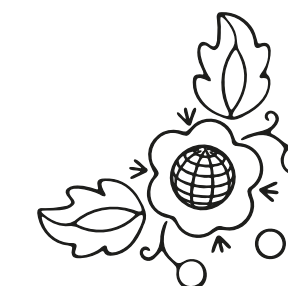
Action type: Key Action 2 – Cooperation partnerships, small-scale partnerships in the adult education sector under the Erasmus+ Programme, deadline: 5 March 2025.

Project title: Kashubian stories, or digital narratives as an educational tool for adults, especially members of rural housewives' circles.

Application number: 2025-1-PL01-KA210-ADU-000356695



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Main body



What is digital storytelling?

BLOCK I: Introduction to Digital Narratives Workshop 1 of 12

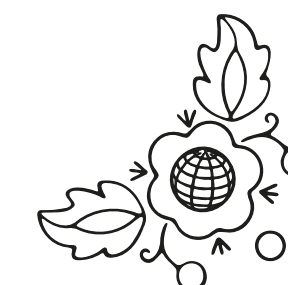


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About this course

12 workshops, one story

This course consists of four thematic modules:

- Block I (workshops 1–3): Digital storytelling — what it is, how to plan it, legal considerations
- Block II (workshops 4–6): Smartphone photography — from the basics to finished photos
- Block III (workshops 7–9): Sound recording — interviews, memories, sounds of places
- Block IV (workshops 10–12): Filming and editing — from the first shot to the finished footage

The end result: an interactive narrative map of your location, created using ArcGIS StoryMaps.

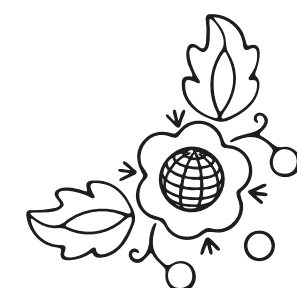


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What you'll learn today

By the end of this workshop:

- You will know what digital storytelling is and what it is used for
- You will be familiar with the ArcGIS StoryMaps tool and will have seen examples of completed projects
- You will have your own StoryMaps account and will be able to log in
- You will have created your first test page

What is digital storytelling?

Digital storytelling is storytelling enhanced with digital media

A traditional story is something that is spoken or written.

Digital storytelling combines text with:

- photographs
- audio recordings
- video footage
- maps and locations

This makes the story more engaging — you can see it, hear it and 'explore' it.

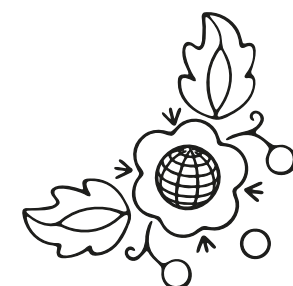


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Why is this important?

Every place has stories that are lost

Older residents remember things that aren't recorded anywhere

- Buildings change, disappear, and new ones are built
- Traditions and customs fade away along with the generation that remembers them
- Sounds, landscapes, the atmosphere of places — all of this is changing

Digital storytelling allows these stories to be preserved and shared with others — before it is too late.

What will you have achieved by the end of the course?

Your interactive narrative map

Imagine a website where:

- you see a map with locations marked on it
- you click on a location and read its story
- you view photos — both old and new
- you listen to a resident's recollection
- you watch a short documentary film

This is what ArcGIS StoryMap is all about. And you're the one who'll create it.

Let's see what the finished design looks like

Before we start creating, let's take a look at what others have done.

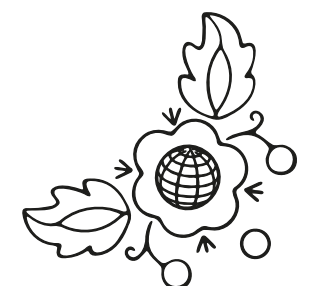


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Example: „The Two Koreas”

Link:

<https://storymaps.arcgis.com/stories/2f952e57606b4caaa0a557218756cc38>

Note the:

- easy navigation
- combination of map and narrative
- photos that ‘speak for themselves’

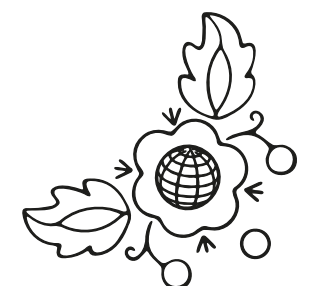


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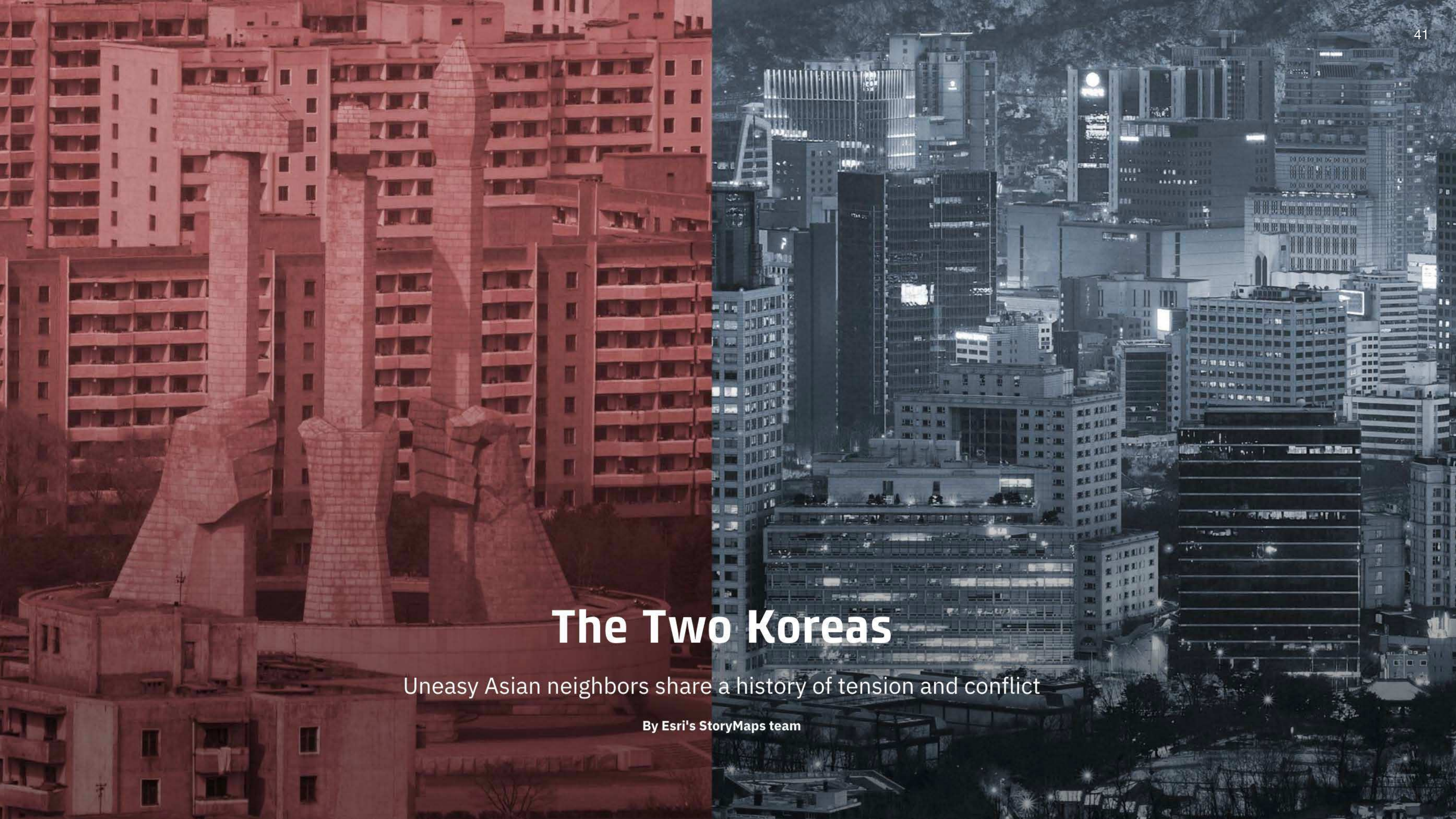
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The Two Koreas

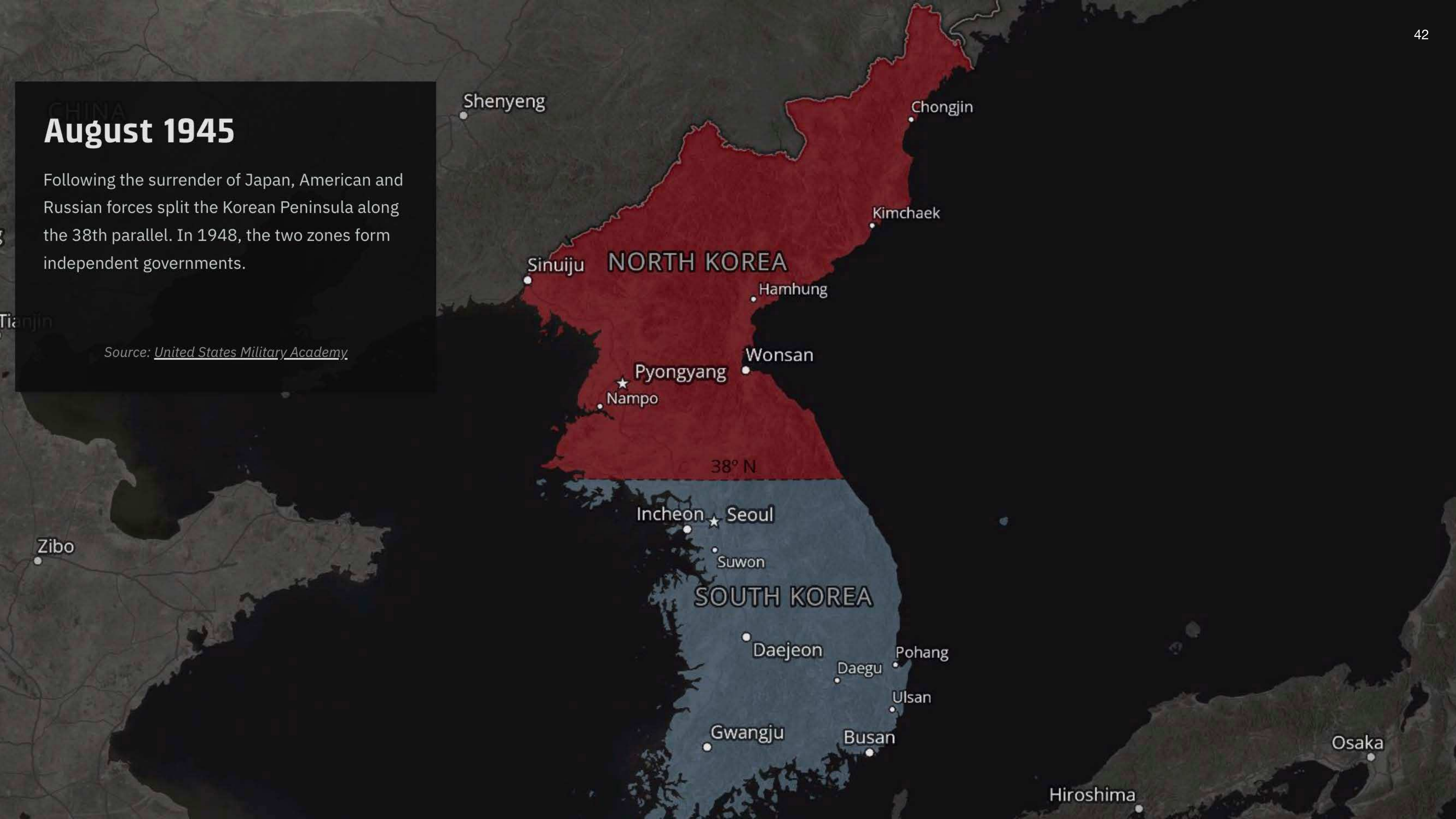
Uneasy Asian neighbors share a history of tension and conflict

By Esri's StoryMaps team

August 1945

Following the surrender of Japan, American and Russian forces split the Korean Peninsula along the 38th parallel. In 1948, the two zones form independent governments.

Source: United States Military Academy.





Left: a stylized, highly choreographed event in a North Korea (image: Michael Day/CC BY 2.0). Right: a Gangnam-style flash mob in Seoul (image: Korea Culture and Information Service/CC BY-SA 2.0).

The regime enforces its policies through fear and collective punishment. Citizens convicted of political crimes—and their families—are often banished to labor camps, where up to 40 percent of prisoners perish of starvation. Other suspected criminals, or opponents of the regime, are put to death.

1984
North Korea conducts its first
test firing of ballistic missiles.

Chun Doo-hwan

Choi Kyu-hah

1988
The first free, fair,
and direct presidential
election is held; Seoul
hosts the 1988
Summer Olympics.

Roh Tae-woo

1993

1994



Kim Jong-il



Kim Young-sam

1998



2000

Kim Dae-jung is the first

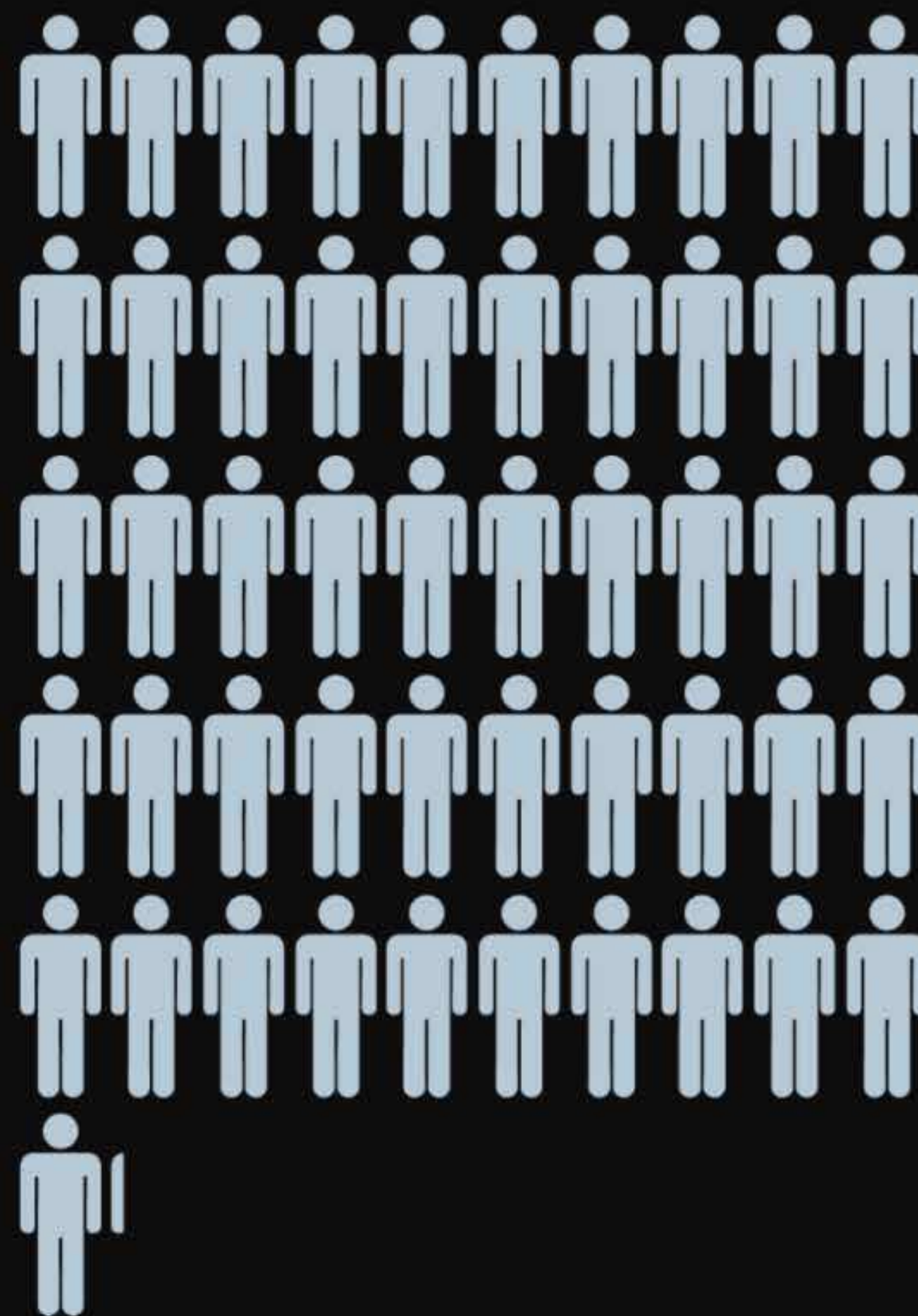
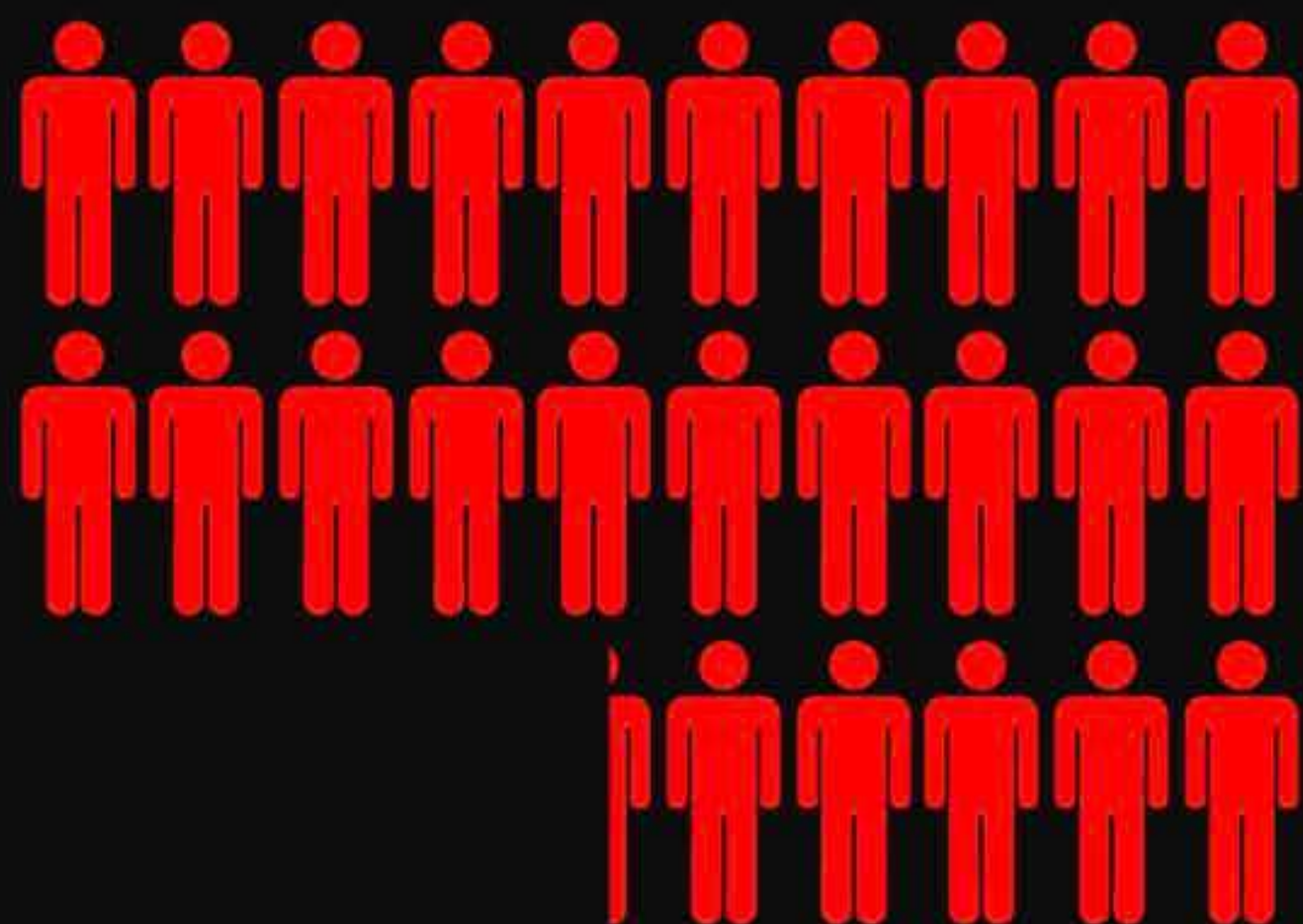
POPULATION

North Korea

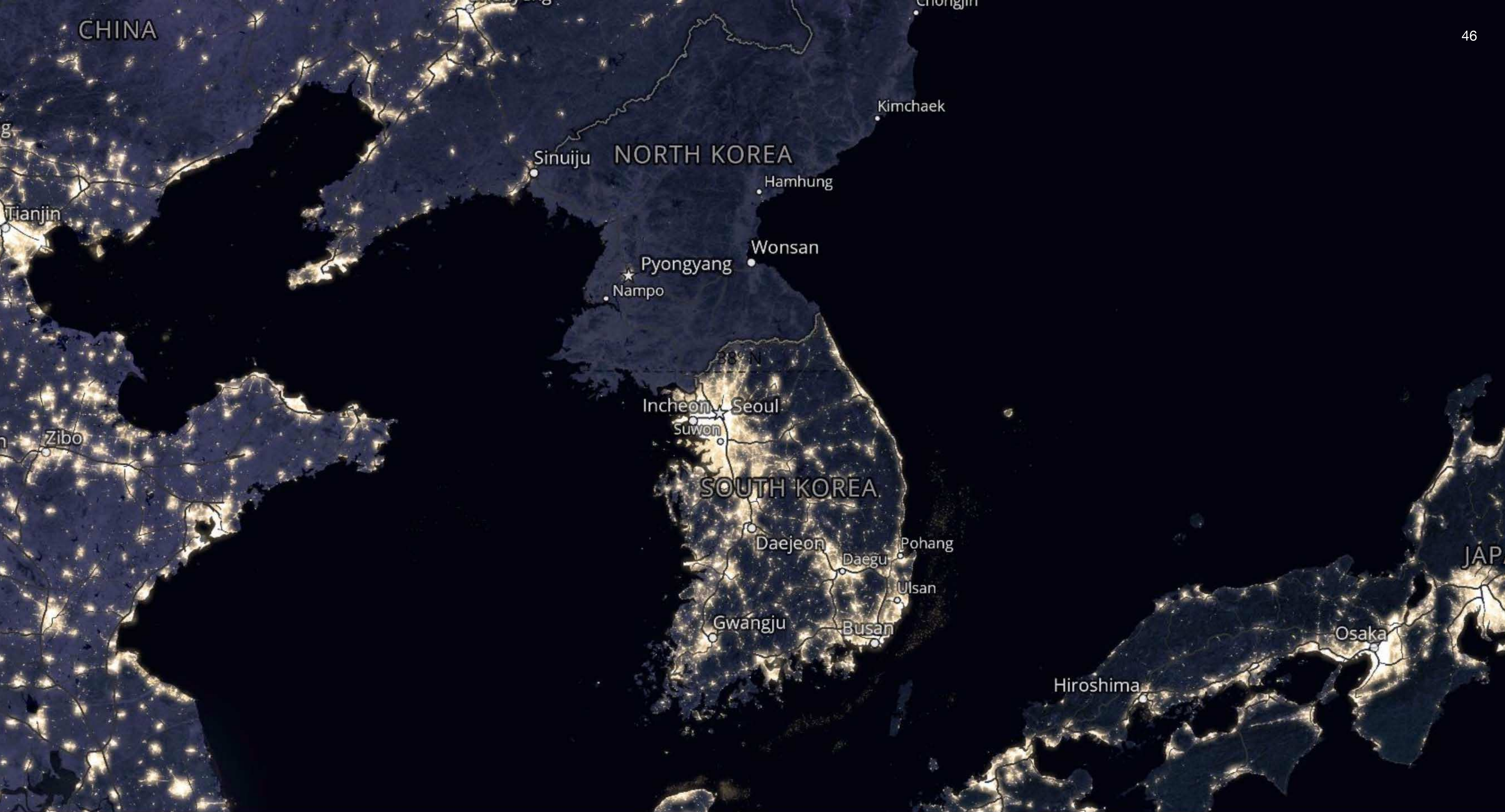
25.25 million

South Korea

51.18 million



Source: CIA World Factbook



CHINA

NORTH KOREA

SOUTH KOREA

JAPAN



Though not yet operational, North Korea's long-range ballistic missiles present a greater threat.

The Taepodong-2, a militarized version of the rocket DPRK has used to send spy satellites into orbit, has an estimated range of 8,000km, but could be modified to deliver warheads up to 15,000km.

- Flight tested
- In development or untested

What do these examples have in common?

A model of good digital storytelling

Each of these projects:

1. Tells a specific story (it is not a random collection of photos)
2. Combines different media — text, images, sound, film
3. Is linked to a place — it uses a map
4. Is understandable to someone unfamiliar with the subject
5. Evokes emotions — curiosity, nostalgia, admiration

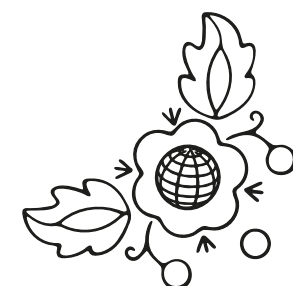


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ArcGIS StoryMaps — Your tool

Let's take a look at the tool we'll be using throughout the course.

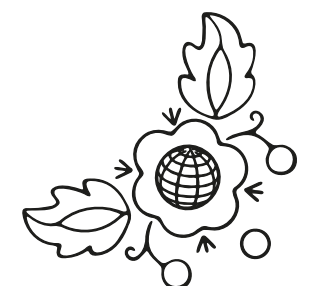


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What is ArcGIS StoryMaps?

This is a free (in its basic version) online tool from Esri.

It allows you to create interactive websites that combine:

- **maps and locations**
- **text**
- **photos and galleries**
- **audio recordings**
- **video content**
- **embedded multimedia from other websites**

No programming skills are required. It works in a web browser.

The StoryMaps interface — at a glance

Once you've logged in, you'll see:

- a list of your projects (empty for now)
- the '**New story**' button for creating a new project
- the account settings menu

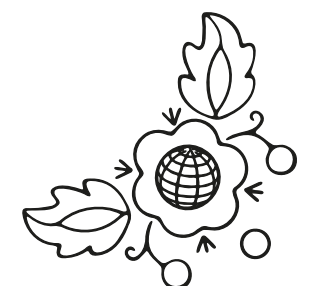


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Filters

View items in

- ☒ My Content
- ☐ My Favorites
- ☐ My Groups

Content type

- ☒ All content
- ☐ Stories
- ☐ Briefings
- ☐ Frames Beta
- ☐ Collections

Publish status

All statuses

Sharing

All sharing

Quick links

-  Get started
-  Tutorials
-  Story planning
-  Explore stories

Content

+ Create

 Search

 Most recent



Showing: 1 - 1 of 1



Create your first story

Bring together maps, photos, videos, and text to craft a narrative that informs and inspires

Start a story

Showing: 1 - 1 of 1

The Structure of StoryMap

What does StoryMap consist of?

Each project consists of a sequence of content blocks that you arrange one below the other:

- **Text** — headings, paragraphs, quotes
- **Image** — a single photo or a gallery
- **Map** — an interactive map with marked points
- **Audio** — an embedded audio file
- **Video** — an embedded video
- **Separator** — a visual transition between sections

It works like building blocks — you don't need to write any code.

Types of layouts

Visual layouts in StoryMaps

StoryMaps offers several ways to present content:

- **Scrollable story (Sidecar)** — text and media side by side, scrolled together
- **Map with markers (Map Tour)** — a map with marked locations; click a marker → view the content
- **Slideshow** — full-screen transitions between sections
- **Swipe** — a comparison of two maps or photos (e.g. then vs. now)

Time for some practice

Let's log in to StoryMaps and create our first test page.

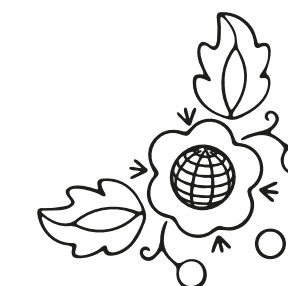


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Step-by-step guide to logging in

Log in to ArcGIS StoryMaps

1. Open your web browser (Chrome, Firefox or Edge)
2. Go to: storymaps.arcgis.com
3. Click **“Sign in”**
4. Select **“ArcGIS login”**
5. Enter the username and password provided by your trainer
6. Once logged in, you will see the StoryMaps homepage

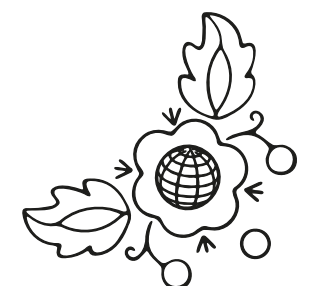


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ArcGIS StoryMaps

Transform your maps and geographic information system (GIS) work into interactive content that informs, inspires, and engages stakeholders

[Sign in](#)

[Learn more about ArcGIS StoryMaps](#)

Tworzenie nowej historii

Nowy projekt — krok po kroku

1. Kliknij przycisk „**+ New story**” (w prawym górnym rogu lub na środku ekranu)
2. Wybierz „**Start from scratch**” (**Zacznij od zera**)
3. Zobaczysz pustą stronę z miejscem na tytuł

Wpisz roboczy tytuł — np. „Moja pierwsza historia” lub „Test [Twoje imię]”

To jest Twoja piaskownica — tu będziemy ćwiczyć. Nic się nie zepsuje.

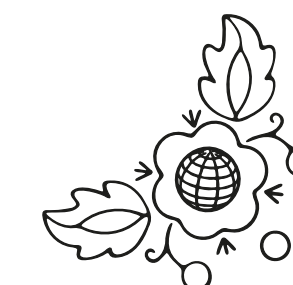


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 Draft



Saved

Design

Insights

Preview

Publish >



59



ArcGIS StoryMaps

Add cover image or



Story title

Start with a short introduction or subtitle (optional)

Michał Żadkowski

Draft



Tell your story...

Adding a title and text

Title and opening text

At the top of the page, you'll see a large title field.

- Click on it and enter the title of your test story

Below that, you can click **'+'** to add a new block.

- Select **'Text'**
- Enter a short paragraph — e.g. 'This is my first attempt at creating a StoryMap. I'm learning how this tool works.'

That's it — you now have a page with a title and text.



Draft



Saved

Design

Insights

Preview

Publish >



61

Add cover image



Story title

Start with a short introduction

(optional)

Basic

Text

Button

Separator

Code

Data Visualization

Map

Chart

Infographic

B *I*

Text

Add a paragraph or just a few words; highlight text to change its color, add a link, or convert it to a different style (like a heading or a list)

Add a photo

Add the first photo

Click “+” below the text and select “**Image**”.

You have two options: To try it out: take a photo with your smartphone (of anything — the view outside the window, a cup on the table) and upload it to your project.

- **Upload** — upload a photo from your computer or phone
- **Link** — paste the URL of a photo from the internet

Once uploaded, you can:

- add a caption to the photo
- choose how it is displayed (small, medium, full width)

Michał Żadkowski

Draft



-- Separator

{ } Code

Data Visualization

📍 Map

📊 Chart

123 Infographic

📄 Table

Media

🖼️ Image

🌐 360 image

🖼️ Image gallery

📺 Video

🔊 Audio



onsectetur adipiscing elit. Curabitur vestibulum, mi nec
is luctus dui, ac varius sem nulla non sapien. Integer nec
mentum elit. Vivamus aliquet lorem ac lorem tincidunt, sit
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in eros. Suspendisse potenti. Aenean nec lobortis metus.
I bibendum laoreet. Cras sit amet ligula eget urna suscipit

Image

Spruce up your story by uploading a photo or
linking to one on the web

Preview

What does your website look like?

Click the **‘Preview’** button in the top menu.

You will see your page exactly as your audience will see it — with the title, text and photo.

This is StoryMap. It’s simple for now, but as the course progresses we’ll be adding:

more photos and galleries

maps with marked locations

audio recordings

video footage

Return to editing by clicking “Edit” or the back arrow.

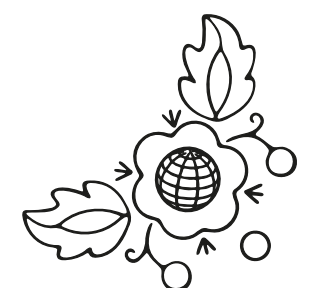


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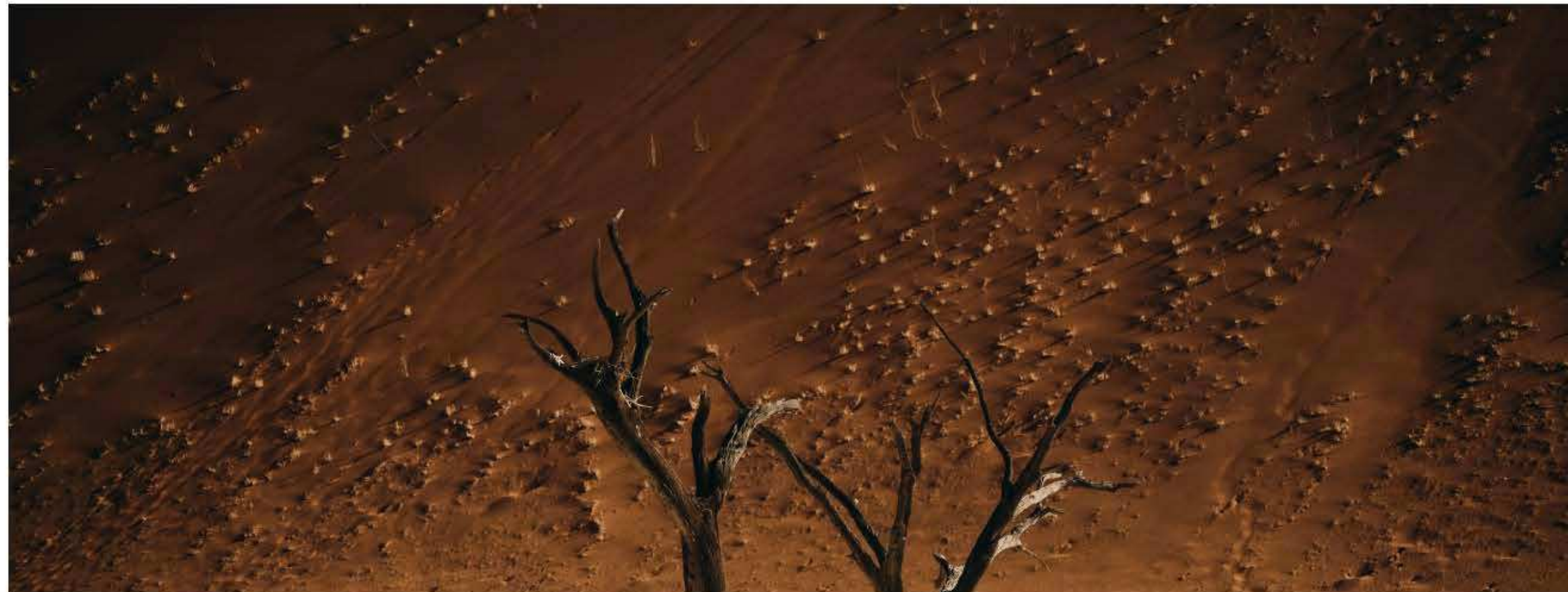


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Michał Zadkowski

Draft

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Saving

Saving and publishing

StoryMaps saves your work automatically — you don't need to click 'Save'.

An important distinction:

- Draft — only you can see this. You can edit, change or delete it.
- Published — visible to everyone who has the link.

For now, we'll stick with the draft version. We'll only publish the finished project at the end of the course.

Where can I find content?

Where will we get the material for our stories?

In the next workshop, we will learn:

Workshop	What you will learn	What you'll get
4–6	Taking photos with a smartphone	Photos of places, people and details
7–9	Audio recording	Interviews, memoirs, ambient sounds
10–11	Filming with a smartphone	Short documentaries
12	Assembly and finishing	A ready-made narrative map

But before we start gathering materials, we need to know **what story we want to tell**. We'll look at that in the next session.

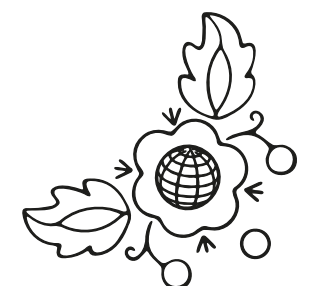


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What story is worth telling?

Think about your place

Every place has stories worth telling.

- **A place that has changed** — what did the street look like 30 years ago? What used to stand where the new block of flats is now?
- **A person who remembers** — who in your neighbourhood has memories worth recording?
- **A tradition that is fading** — what customs, crafts and recipes are disappearing?
- **A sound that will vanish** — what does the market, a craftsman's workshop or an old school sound like?
- **A route worth taking** — a path, a route or a trail with a history

You don't have to decide just yet. But start thinking.

Examples of topics

Examples of narrative themes

- **“Three Houses”** — the story of three buildings on one street across three eras
- **“Voices of the Market”** — audio recordings from the local market, interviews with stallholders
- **“The Way to School”** — what the daily journey to school was like 50 years ago vs. today
- **“The Last Blacksmith”** — a film portrait of a local craftsman
- **“Map of Grandma’s Recipes”** — traditional dishes linked to locations on a map

These are just ideas. Your story may be completely different — the important thing is that it’s local, personal and true.

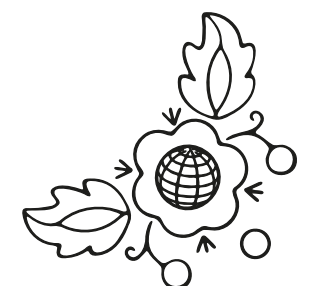


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Assignment for the next class

Before the next workshop

Think about the theme of your story. Ask yourself:

- Which place in my neighbourhood would I like to show others?
- Who could I film — who has an interesting story to tell?
- What in my neighbourhood is changing or disappearing?

You don't need to have a ready-made answer. All you need to do is start observing your surroundings with the thought: **“What here is worth telling?”**

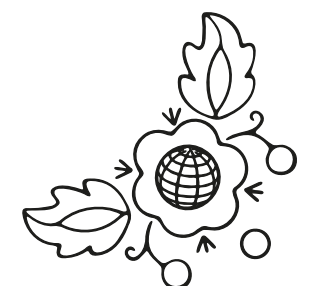


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What next?

In the next lesson

Workshop 2: Planning your own narrative

- How to build a story — protagonist, setting, conflict, emotion
- Choosing a topic and creating an outline for your story
- Storyboard — what you want to show and in what order

Summary

What did we learn today?

- ☑ We know what digital storytelling is and why it's worth creating
- ☑ We've seen examples of existing projects on ArcGIS StoryMaps
- ☑ We've logged into StoryMaps
- ☑ We've created our first test page with a title, text and photo
- ☑ We know what the overall course plan is

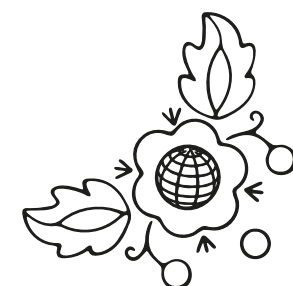


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Planning your own narrative

BLOCK I: Introduction to Digital Narratives Workshop 2 of 12

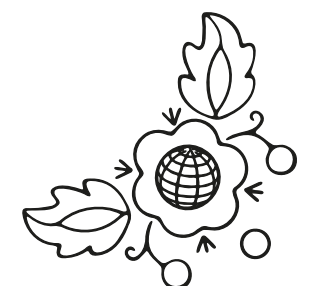


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What you'll learn today

After this workshop:

- You'll know how to construct a good story — you'll be familiar with its basic elements
- You'll have chosen a topic for your digital narrative
- You'll have a storyboard ready — a plan of what you want to show
- You'll know what materials you need to gather for the next workshop

Reminder

What do we already know?

In the previous session:

- We learnt what digital storytelling is
- We looked at examples of finished projects on StoryMaps
- We logged in and created a test page

Today we're moving from inspiration to planning — your own story.

How do you tell stories?

Before we pick up a camera or a microphone, we need to know what story we want to tell.

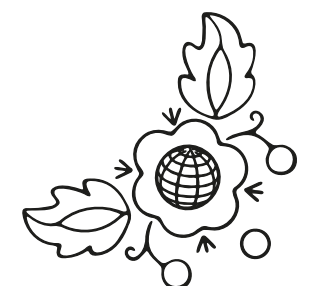


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The elements of a good story

Every good story has four elements

1. **Protagonist** — who is at the heart of the story? A person, a place, a tradition?
2. **Setting** — where does it take place? A specific street, a building, a landscape?
3. **Change** — what happened? What was it like before, and what is it like now?
4. **Emotion** — why is this important? How do we feel when listening to this story?

You don't need a complicated plot. All you need is one place, one change, one voice.

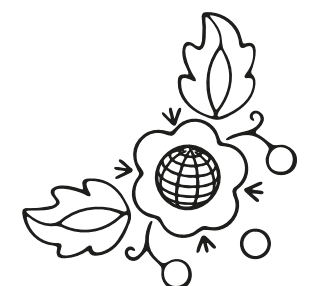


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Hero

Element 1: Hero

The protagonist of a digital narrative could be:

- **A person** — a neighbour, a craftsman, a teacher, a grandmother
- **A place** — a building, a square, a road, a river
- **An object** — a tool, a recipe, an outfit, a machine
- **Tradition** — a custom, a festival, a way of working

Question to ask yourself: *Who or what is at the heart of my story?*

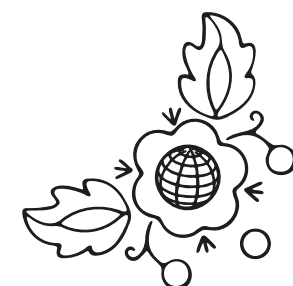


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Location

Element 2: Location

Digital storytelling is always set in a specific place — that's why we use maps.

Good questions:

- **Where exactly is this taking place?**
- **Can I go there and take photos?**
- **Has the place changed over the years?**
- **Are there any archive photos of the place?**

The more specific the location, the better the story.

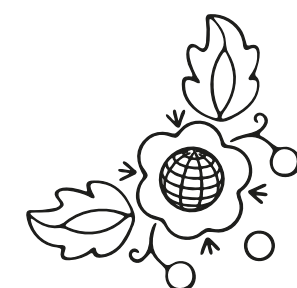


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Change

Element 3: Change

A story without change is merely a description. Change gives a story its tension and meaning.

Examples of change:

- **A building that had stood here for 100 years — it was demolished last year**
- **A craft once practised by half the village — today, just one person does it**
- **A street full of shops — today, empty shopfronts**
- **A tradition that everyone knew — today only a handful remember it**

Question: What has changed? What is disappearing?

Emotion

Element 4: Emotion

Why is this story worth telling?

- **Does it evoke nostalgia** — a longing for something that is fading away?
- **Does it inspire admiration** — a sense of wonder at a skill or beauty?
- **Does it spark curiosity** — a desire to find out more?
- **Does it stir unease** — a sense that it must be recorded before it vanishes?

You don't need to write it down — It's enough that you feel it. The emotion will be conveyed to the reader.

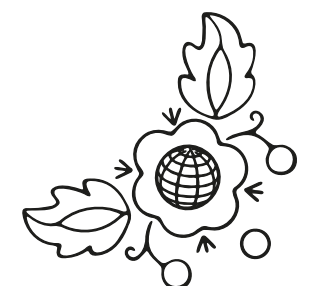


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Example of use

How do these elements work together?

Topic: **“The Last Blacksmith”**

- **Hero:** Mr Stanisław, 78, blacksmith
- **Location:** the smithy on Lipowa Street
- **Change:** there used to be five smithies in the area; today there is just one left — and Mr Stanisław is retiring
- **Emotion:** admiration for the craft, anxiety that it will disappear forever

From these four elements, a plan emerges: what to photograph, who to record, what to film.

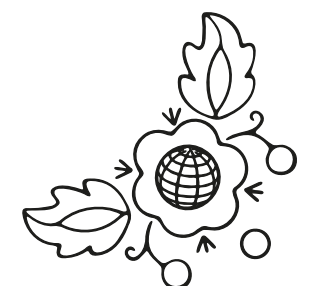


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Another example

How do these elements work together?

Topic: **“The Way to School”**

- **Hero:** the route children used to take to school 50 years ago
- **Location:** several points on the map — home, crossroads, school
- **Change:** the dirt track has turned into tarmac, the fields into a housing estate, the school into a warehouse
- **Emotion:** nostalgia, surprise at the scale of the changes

From these four elements, a plan emerges: what to photograph, who to record, what to film.

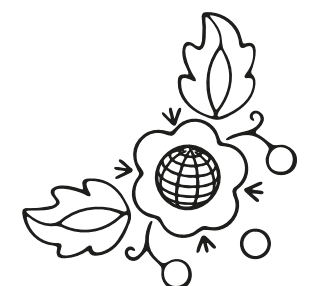


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Another example

How do these elements work together?

Materials to collect:

- **Contemporary photographs of the same locations**
- **Archival photographs (if available)**
- **A recording of a conversation with someone who has walked this route**
- **A short film of a walk along this route today**

Time for your feature

Let's think about what story you want to tell.

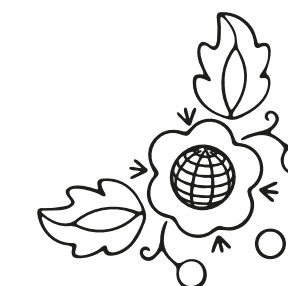


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Topic categories

Five categories that might help

If you don't have an idea yet — think along one of these lines:

- **A place that has changed** — a building, a street, a square
- **A person who remembers** — an elderly resident with memories
- **A craft or tradition** — something that is disappearing
- **A road or trail** — a route with a history
- **A taste or sound** — a recipe, a melody, the sound of a place

Exercise: choosing a topic

Choose your topic

Take a piece of paper and answer the following questions:

1. **What do I want to write about? (one sentence)**
2. **Who is the main character?**
3. **Where does it take place? (a specific place)**
4. **What has changed or is changing?**
5. **Why is this important?**

Don't look for the perfect topic — look for a topic that is close to your heart.

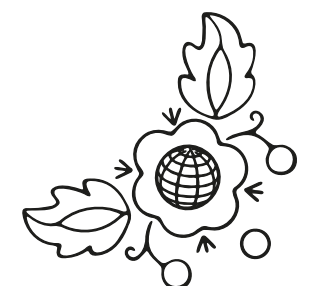


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Presentation of ideas

Share your idea

Tell the group in 2–3 sentences:

- **What is your story about?**
- **Where does it take place?**
- **Why are you interested in it?**

We're not here to judge — we're here to inspire one another.

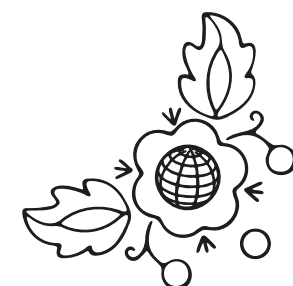


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From idea to plan

You've got a topic. Now let's plan what materials we'll need.

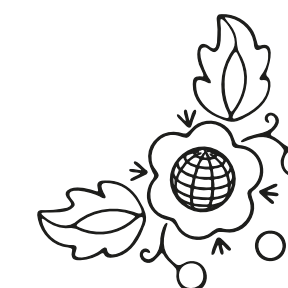


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Co to jest storyboard?

Plan Twojej narracji

Storyboard to po prostu lista kolejnych „scen” Twojej opowieści.

Dla każdej sceny określasz:

- **Co widzi odbiorca** — zdjęcie? film? mapa?
- **Co słyszy** — nagranie rozmowy? dźwięk otoczenia? cisza?
- **Co czyta** — krótki tekst? podpis? cytat?

Nie musi być piękny. Może być napisany odręcznie na kartce. Ważne, żeby pokazywał kolejność i rodzaj materiałów.

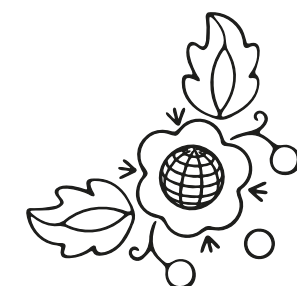


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Przykład storyboardu

„Ostatni kowal”

Scena	Odbiorca widzi	Odbiorca słyszy	Tekst
1. Intro	Zdjęcie kuźni z zewnątrz	–	„Przy ulicy Lipowej stoi ostatnia kuźnia w okolicy”
2. Bohater	Portret pana Stanisława	Nagranie: pan S. opowiada, jak zaczynał	Krótki biogram
3. Rzemiosło	Film: praca przy kowadle	Dźwięk kuźni — młot, ogień	–
4. Zmiana	Mapa: 5 kuźni kiedyś vs. 1 dziś	–	„W latach 70. było tu pięć kuźni...”
5. Przyszłość	Zdjęcie zamkniętych drzwi kuźni	Nagranie: pan S. mówi o emeryturze	„Kto przejmie kuźnię?”



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Jak myśleć o scenach

Ile scen potrzeba?

- **Minimum 4–5 scen** — intro, bohater, sedno, zmiana, zakończenie
- **Maksimum 8–10 scen** — więcej nie znaczy lepiej

Każda scena to jeden „ekran” w StoryMaps — blok tekstu, zdjęcie, mapa lub nagranie.

Prosta zasada: jeśli nie wiesz, co w danej scenie pokaże się odbiorcy — scena jest jeszcze niepotrzebna.

Ćwiczenie: storyboard

Stwórz swój storyboard

Na kartce lub w tabeli rozpisz 5–7 scen swojej narracji.

Dla każdej sceny zapisz:

- **Co widzi odbiorca (zdjęcie / film / mapa)**
- **Co słyszy (nagranie / cisza)**
- **Krótki opis tekstu**

Nie martw się, że nie masz jeszcze zdjęć ani nagrań — planujesz, co trzeba będzie zebrać.

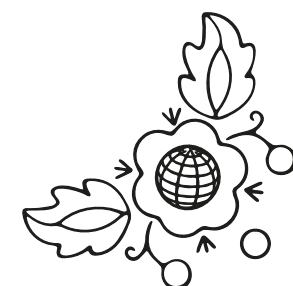


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Jakie materiały będą Ci potrzebne?

Storyboard pokazuje nie tylko, co chcesz opowiedzieć — ale też co musisz przygotować.

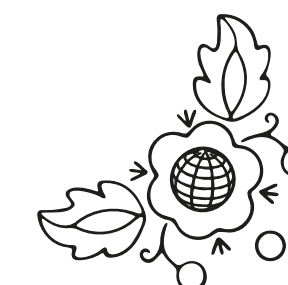


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Materials checklist

Materials to be collected

Photos:

- Which places do I need to photograph?
- Do I need archive photos? Where can I get them?
- Do I need portraits of people?

Materials checklist

Materials to be collected

Audio recordings:

- Who do I want to record? What should I ask?
- What ambient sounds are worth capturing?

Materials checklist

Materials to be collected

Video:

- Do I need footage? What sort?
- Is a short clip enough, or do I need a longer report? Who do I want to film? What should I ask?

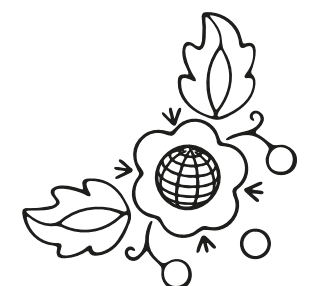


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Archival materials

Where can I find archival material?

Old photographs and documents can enrich your narrative:

- **Home archives** — family albums, old postcards
- **Local library** — regional collections, old newspapers
- **Regional museum** — photographs, maps, documents
- **Local council** — archived plans, official photographs
- **Neighbours and friends** — “Do you have any old photographs of this place?”

Remember: in the next session, we will discuss how to use other people’s materials legally.

Structure in StoryMaps. What will it look like?

Your storyboard will be converted into specific blocks in StoryMaps

A storyboard element	A block in StoryMaps
A photo of the location	Image
A portrait of the hero	Image with caption
Recording of a conversation	Embed audio
A short film	Embed video
Location on the map	Map
Description, commentary	Text
A comparison of then and now	Swipe

Exercise: creating a StoryMaps entry

Add a map to StoryMaps

Open your test project from the previous session.

1. Change the title to a working title for your narrative
2. Add a text block with a brief description: what your story will be about (2–3 sentences)
3. If you already have a photo related to the topic, add it

This is still a draft. But your StoryMaps project is starting to take shape.

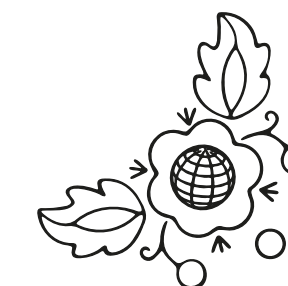


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Ostatni kowal / Last blacksmith

Michał Żadkowski
Draft

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Joint review of projects

Let's have a look at what we've got

- Everyone shares their title and a brief description on StoryMaps
- We discuss: is the topic specific enough?
- We give each other tips: what materials are worth collecting

Assignment for the next class

Before the next workshop

1. Refine your storyboard — fill in the missing scenes
2. Start looking for archive footage
3. If you're planning to record an interview with someone — make a preliminary appointment
4. Check that you have enough space on your phone for photos and videos

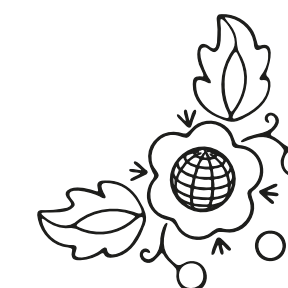


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What next?

In the next lesson

Workshop 3: Ethics, copyright and security

- What you can and cannot publish
- How to use other people's photos and materials legally
- How to obtain permission to record a conversation
- Data security online

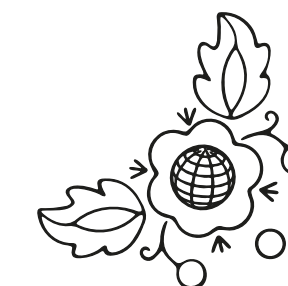


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Summary

What did we learn today?

- ☑ We know the four elements of a good story: the protagonist, the setting, the conflict, and the emotion
- ☑ We have chosen the theme for our digital narrative
- ☑ We have created a storyboard — a sequence of scenes
- ☑ We know what materials we need to gather
- ☑ We have updated our project in StoryMaps

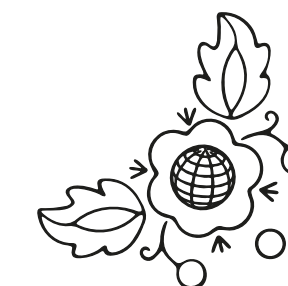


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Ethics, copyright and security

BLOCK I: Introduction to Digital Narratives Workshop 3 of 12

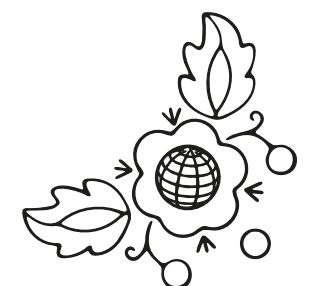


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What you'll learn today

After this workshop:

- You'll know what you're allowed to publish and what you're not
- You'll understand the basics of copyright and Creative Commons licences
- You'll be able to draw up a consent form for recording
- You'll be familiar with the rules on personal data protection (GDPR)
- You'll know where to legally download photos, sound clips and music

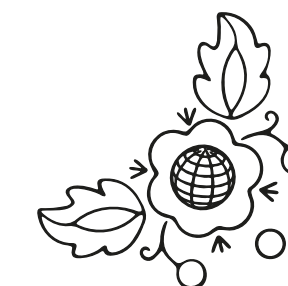


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Why is this important?

Why do we need to talk about this?

As we create our digital narrative, we will:

- Take photographs of people and places
- Record conversations and interviews
- Use other people's photographs (from archives or the internet)
- Publishing material online

Each of these activities involves legal and ethical considerations. It is best to familiarise yourself with them now — before we start gathering material.

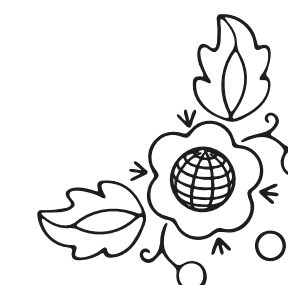


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Copyright — the basics

What does it mean for something to be ‘protected by copyright’?

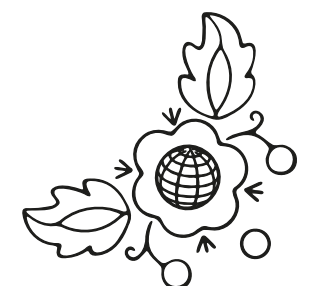


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Copyright

What is protected?

Almost everything anyone creates is automatically protected:

- **Photographs** (even amateur ones, taken on a mobile phone)
- **Audio recordings and music**
- **Films and video material**
- **Texts** (articles, books, online posts)
- **Graphics, illustrations, maps**

You don't need to register your work anywhere — protection arises automatically upon creation.

Copyright

What does this mean for us in practice?

- You can't simply download a photo from the internet and add it to your StoryMap
- You can't use someone else's music as background music for a video
- You can't copy text from Wikipedia without citing the source
- Even an old photo from an archive may have an owner

The general rule is: if you didn't create something yourself, you need to check whether you're allowed to use it.

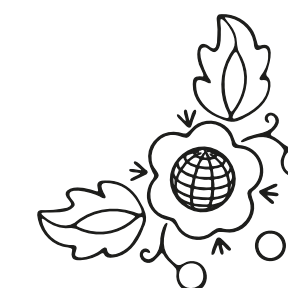


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Exceptions

When CAN you use other people's material?

- **You have the author's permission** — preferably in writing
- **The material is licensed under an open licence** — e.g. Creative Commons
- **The material is in the public domain** — the copyright has expired
- **A quotation** — a short excerpt with the source cited (for educational or critical purposes)

In our project, we will most often use options 1 and 2.

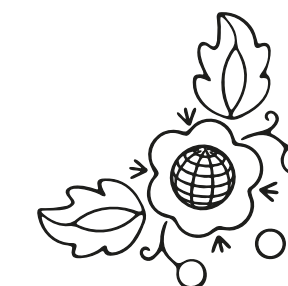


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Creative Commons licences

Free resources you can use — legally.

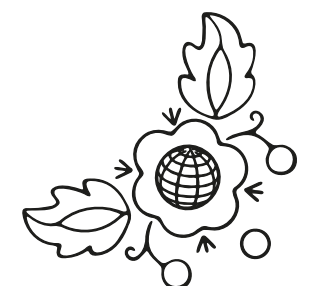


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What is Creative Commons?

(CC) — what is it?

This is a licensing system that allows authors to make their works available for free use — subject to certain conditions.

Key designations:

- **CC BY** — you may use it, but you must credit the author
- **CC BY-SA** — as above + your work must be licensed under the same terms
- **CC BY-NC** — you may use it, but not for commercial purposes
- **CC BY-ND** — you may use it, but you may not modify it
- **CC0** — no restrictions, like the public domain



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The CC Licenses

There are six different license types, listed from most to least permissive here:



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Where can I find free resources?

Free resource banks

Images:

Pixabay (pixabay.com) — free, no attribution required

Unsplash (unsplash.com) — free high-quality images

Wikimedia Commons (commons.wikimedia.org) — a vast database

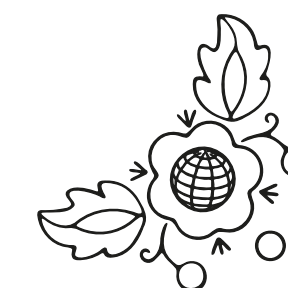


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Where can I find free resources?

Free resource banks

Sounds and music:

Freesound (freesound.org) — ambient sounds, sound effects

Free Music Archive (freemusicarchive.org) — music under open licences

Where can I find free resources?

Free resource banks

CC Search:

search.creativecommons.org — a search engine for CC content

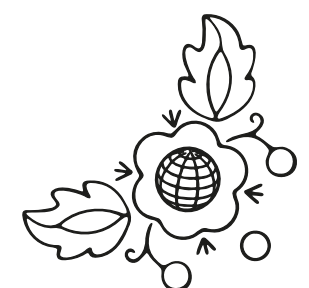


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Exercise: searching

Find a legal photo

- Go to pixabay.com or unsplash.com
- Search for a photo related to your narrative theme (e.g. 'smithy', 'market', 'country road')
- Check the licence — can you use this photo?
- Download one photo to your computer

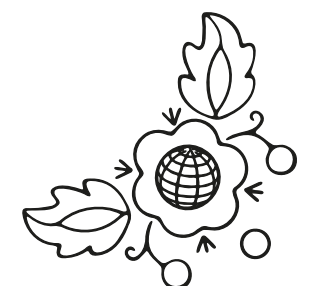


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Photographing and filming people

When you need consent — and how to obtain it.

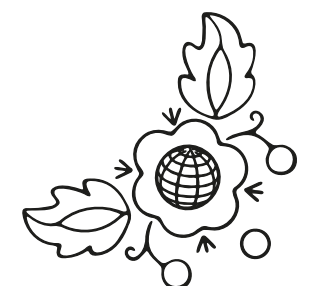


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Consent to the use of my image

Photographing people — when do you need permission?

Whenever a person is recognisable in a photo or video and you plan to publish it.

Exceptions (you do not need consent):

- People in a crowd or at a public event
- Public figures in the context of their role
- Photos in which the person is unrecognisable

In our project: we film specific people, take portraits and conduct interviews — **we always need consent.**

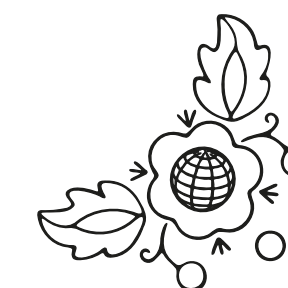


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The GDPR at a glance

GDPR — what do we need to know?

The GDPR (General Data Protection Regulation) applies throughout the European Union.

The most important principles for our project:

- **Consent must be voluntary** — no one can be forced to be filmed
- **Consent must be informed** — the person knows what the footage will be used for
- **Consent must be specific** — not 'for everything', but for a specific purpose
- **It can be withdrawn** — the person can ask for the footage to be deleted

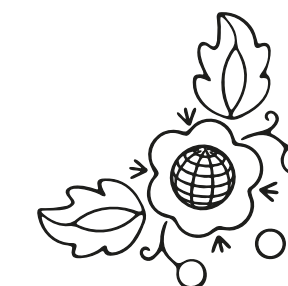


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Consent form

What should it contain?

A simple consent form for a recording or photograph should include:

- **Who is collecting the material** — project name, organisation
- **What type of material** — photograph / audio recording / video
- **For what purpose** — publication on StoryMaps, educational materials
- **Where it will be published** — online, a specific website
- **Signature of the person giving consent and the date**
- **Information about the right to withdraw consent**

On the next slide — a ready-made template.

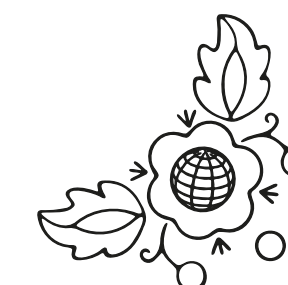


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Form template

CONSENT TO THE USE OF IMAGE / RECORDING

I, _____ (first name and surname), consent to the recording of my image / voice in the form of: ☐ a photograph ☐ an audio recording ☐ a video recording

as part of the project: _____

The material will be used for educational purposes and published online in the form of a digital narrative (ArcGIS StoryMaps).

I understand that I may withdraw my consent at any time by contacting: _____

Date: _____ Signature: _____

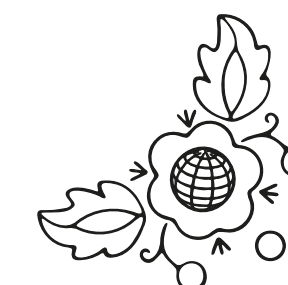


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Exercise: form

Please complete the consent form

You will receive a printed copy of the consent form.

1. Read it carefully
2. Fill it in as a 'practice run' — enter your details as the person giving consent
3. Think about it: is everything clear? Is anything missing?

Discussion: What questions might the people we ask for consent have?

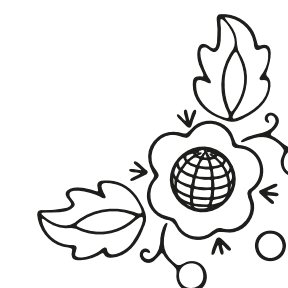


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Ethics in historical documentation

The law is the bare minimum. Ethics goes further.

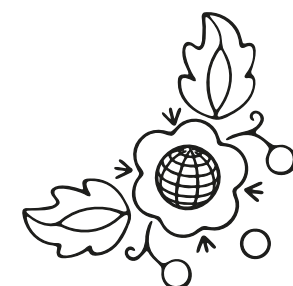


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Respect for the hero

Respect for people and places

A few rules to bear in mind:

- **Do not record anyone without their knowledge and consent** — even if the law allows it
- **Do not publish material that could harm someone** — even unintentionally
- **Give the person being filmed the right to review the footage** — show them what you're going to publish
- **Respect privacy** — not everything that's interesting is suitable for publication
- **Be true to the facts** — don't manipulate the context of photos or statements

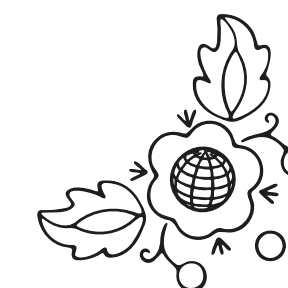


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Difficult situations

What to do if...

...someone doesn't want to be filmed? Respect that. Don't insist. Perhaps they'll agree to a voice recording without showing their face.

...someone is sharing something very personal? Ask directly: "Can I publish this? Are you comfortable with that?"

...do you want to use a photo of someone who has passed away? Talk to their family. Show sensitivity.

...are you unsure whether you can publish something? When in doubt — don't publish it. Or ask your trainer.

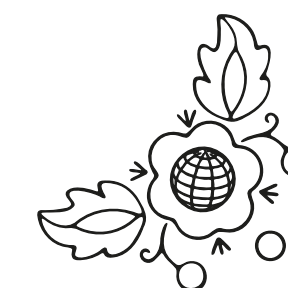


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Online safety

Your content will be online — what you need to know.

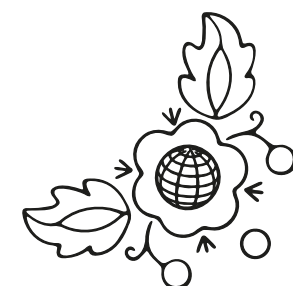


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Data security

Basic principles

- A strong password for your ArcGIS account — at least 8 characters, including letters, numbers and special characters
- Do not share your password with others
- Be careful what you publish — once it's online, it's hard to remove
- Do not disclose the home addresses of people being filmed — unless they give their consent
- Back up your material — in the cloud or on an external hard drive

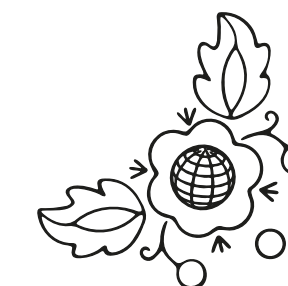


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Photo security

Photo metadata — hidden information

Every photo taken with a smartphone contains hidden data (EXIF metadata):

- Date and time taken
- Phone model
- GPS location (if enabled)

Before you post a photo — **think carefully about whether you want to reveal this information.**

How to remove metadata:

- On a computer: File properties → Remove personal data
- In Snapseed: export the photo — the metadata will be removed automatically

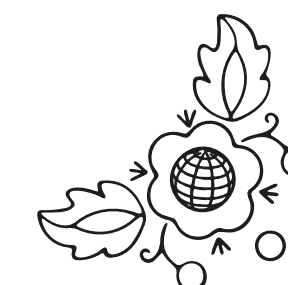


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Summary of the rules

7 principles for digital storytelling

1. **Create your own content** — it's the easiest way
2. **Use legal sources** — Pixabay, Unsplash, CC
3. **Always ask for permission** — for photos, recordings, videos
4. **Use a consent form** — written consent protects both parties
5. **Respect privacy** — don't publish anything that could harm someone
6. **Cite your sources** — if you use other people's material
7. **Stay safe** — strong passwords, backups

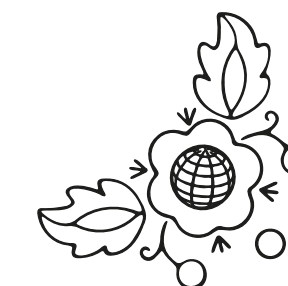


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Useful links

Useful websites

- **pixabay.com** — free photos, graphics and videos
- **unsplash.com** — free high-quality photos
- **freesound.org** — free sounds and effects
- **search.creativecommons.org** — CC content search engine
- **commons.wikimedia.org** — Wikimedia media repository

Make a note of these addresses — they'll come in handy when gathering materials.

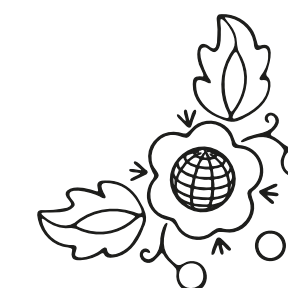


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Assignment for the next class

Before the next workshop

1. Print out 2–3 consent forms — they'll come in handy for field recordings
2. Check whether GPS location tagging is enabled for photos on your phone — and decide whether you want to keep it
3. Visit Pixabay or Unsplash — look for photos that could complement your narrative
4. If you plan to film a specific person — have a preliminary discussion with them about consent

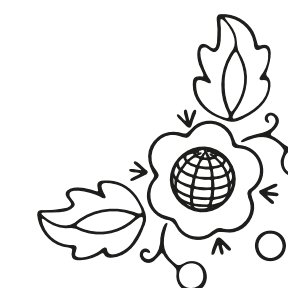


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What next?

In the next lesson

Workshop 4: The basics of mobile photography

- Smartphone camera settings
- Composition rules — how to take better photos
- First photography exercises

We're starting to gather material for your stories!

Summary

What did we learn today?

- ☑ We understand the basics of copyright law
- ☑ We know what Creative Commons licences are and where to find free materials
- ☑ We are familiar with the GDPR rules regarding the filming of people
- ☑ We have a consent form template and know how to fill it in
- ☑ We know how to ensure data security and privacy

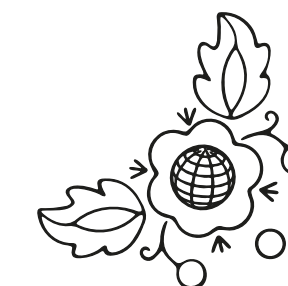


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The basics of mobile photography

SECTION II: Digital photography with a smartphone

Workshop 4 of 12

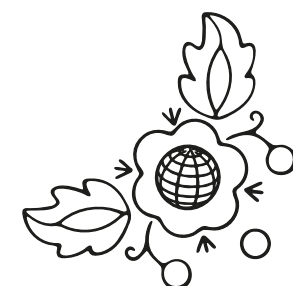


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What you'll learn today

After this workshop:

- You'll know the basic camera settings on your smartphone
- You'll be able to adjust focus and exposure deliberately
- You'll know the principles of composition — the rule of thirds, leading lines, symmetry
- You'll have taken your first deliberate photos with your narrative in mind

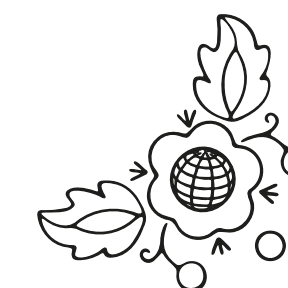


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Why a smartphone?

A smartphone is all you need for a camera

- Modern smartphones take better photos than professional cameras from 10 years ago
- You always have it with you — you won't miss a moment
- You can upload your photos straight away to StoryMaps
- You don't need expensive equipment to tell a good story

It's not the equipment that matters most — it's what and how you photograph.

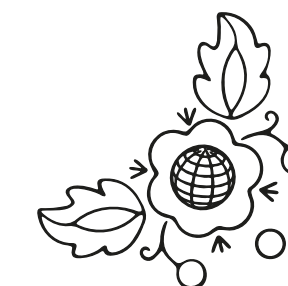


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Get to know your camera

Before we start taking photos, let's see what your phone can do.

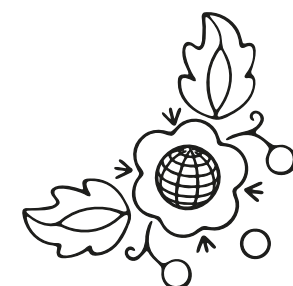


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Turning on the camera

The smartphone camera — the basics

Open the camera app on your phone.

The key elements you should look for:

- **Shutter button** — a large round button at the bottom
- **Photo/video switch** — change mode
- **Front/rear camera** — a rotating camera icon
- **Zoom — zoom in** (using your fingers or buttons)
- **Settings** — a cogwheel icon

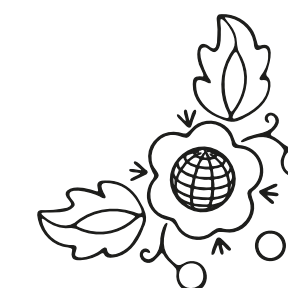


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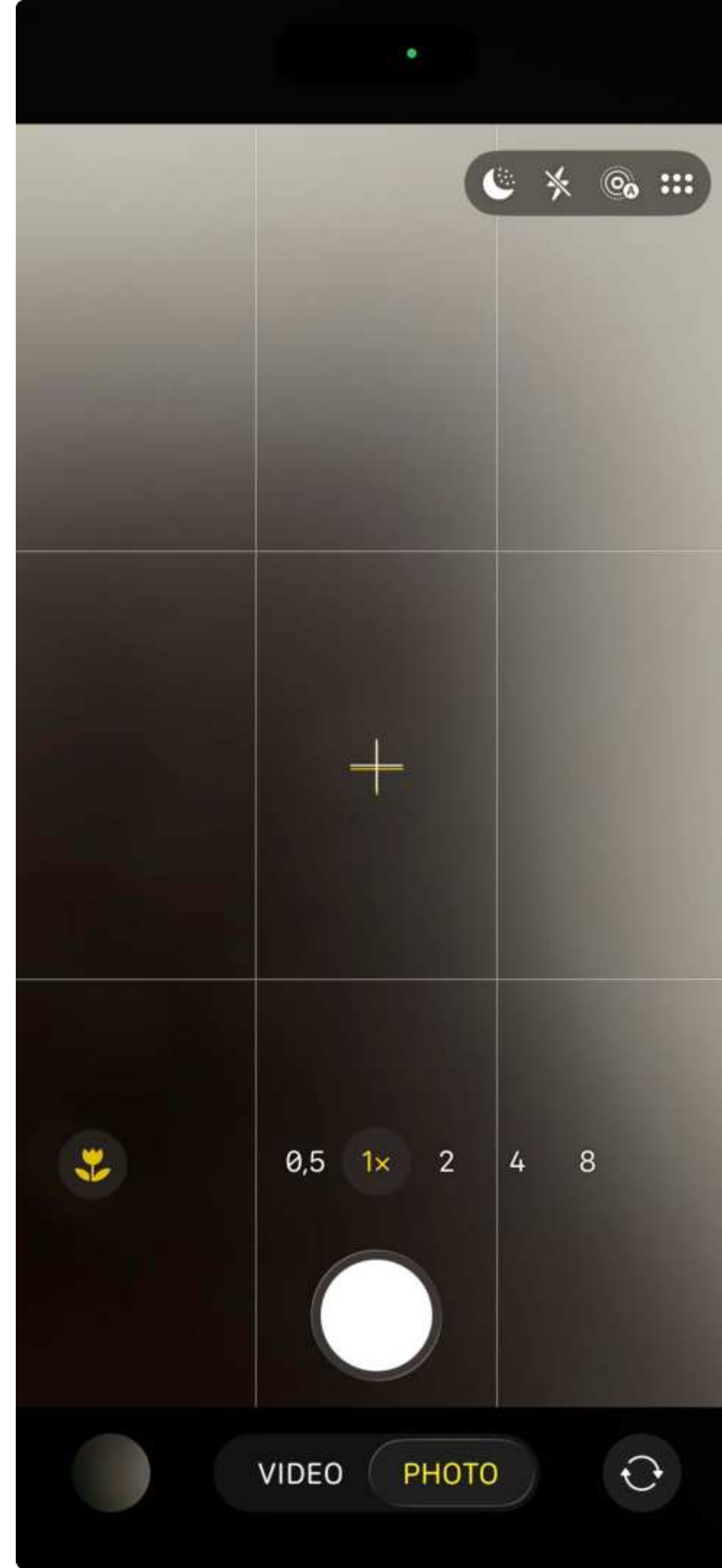
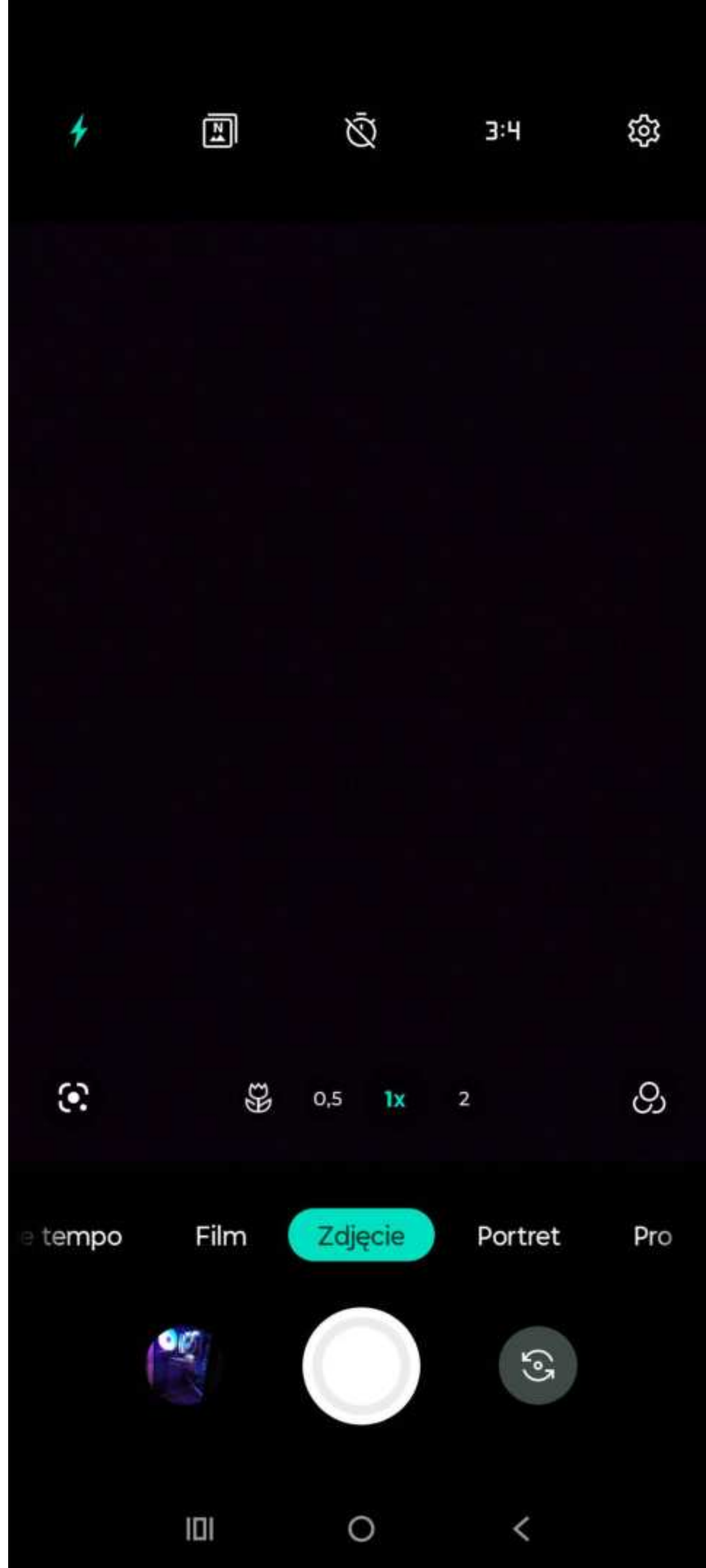
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Focus

What the camera 'sees'

Your smartphone focuses automatically — but not always where you want it to.

How to focus manually:

- Tap the screen with your finger where you want the image to be in focus
- A square or circle will appear — this is the focus point
- The camera will adjust the focus and brightness to that point

Exercise: Place two objects at different distances from the camera. Tap the closer one — see how the further one becomes blurred. Tap the further one — the opposite effect occurs.

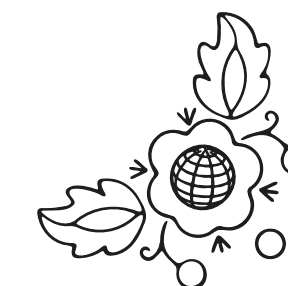


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Exhibition

“Brightness” of the photo

Sometimes a photo turns out too dark or too light. You can fix this:

On an iPhone: tap the screen, then swipe up (to make it brighter) or down (to make it darker)

On Android: tap the screen, then use the brightness slider (sun icon)

When this is important:

- You’re taking a photo in a dark room — brighten it
- You’re taking a photo against the light (e.g. a window behind a person) — brighten it
- You’re taking a photo of snow or a bright wall — darken it

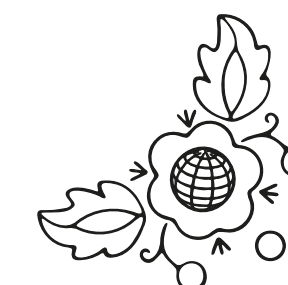


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Grid

Your best helper

Turn on the grid in your camera settings. It divides the screen into 9 sections.

How to turn it on:

- iPhone: Settings → Camera → Grid → turn on
- Android: Camera → Settings → Grid lines → turn on

Why? The grid helps you apply the rules of composition, which we'll discuss in a moment.

Turn it on now and leave it on permanently

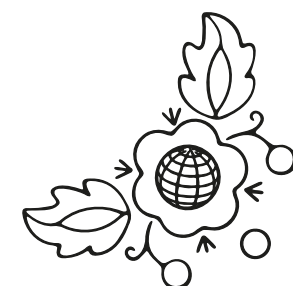


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Other useful settings

HDR, Flash, Timer

HDR (High Dynamic Range):

- Improves photos with high contrast (e.g. a bright sky and a dark building)
- Turn on 'Auto HDR' mode — the phone will decide when to use it

Flash:

- Almost always: turn off
- The phone's flash produces harsh, flat light — photos look unnatural
- It's better to look for natural light

Timer:

- Useful when you want to be in the photo or avoid blurring

Zasady kompozycji

Jak robić zdjęcia, które „dobrze wyglądają”?

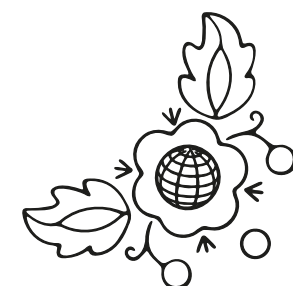


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Reguła trzecich

Najważniejsza zasada kompozycji w fotografii.

Zasada: Nie umieszczaj głównego obiektu na środku kadru. Umieść go na przecięciu linii siatki.

- **Horyzont** — na górnej lub dolnej linii, nie na środku
- **Twarz osoby** — oczy na górnej linii
- **Budynek, drzewo** — na lewej lub prawej linii

Zdjęcia skomponowane według reguły trzecich są bardziej dynamiczne i ciekawe niż zdjęcia z obiektem na środku.

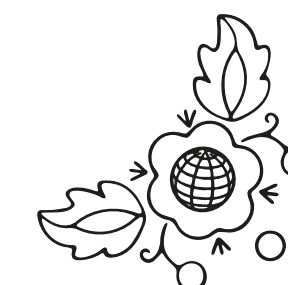


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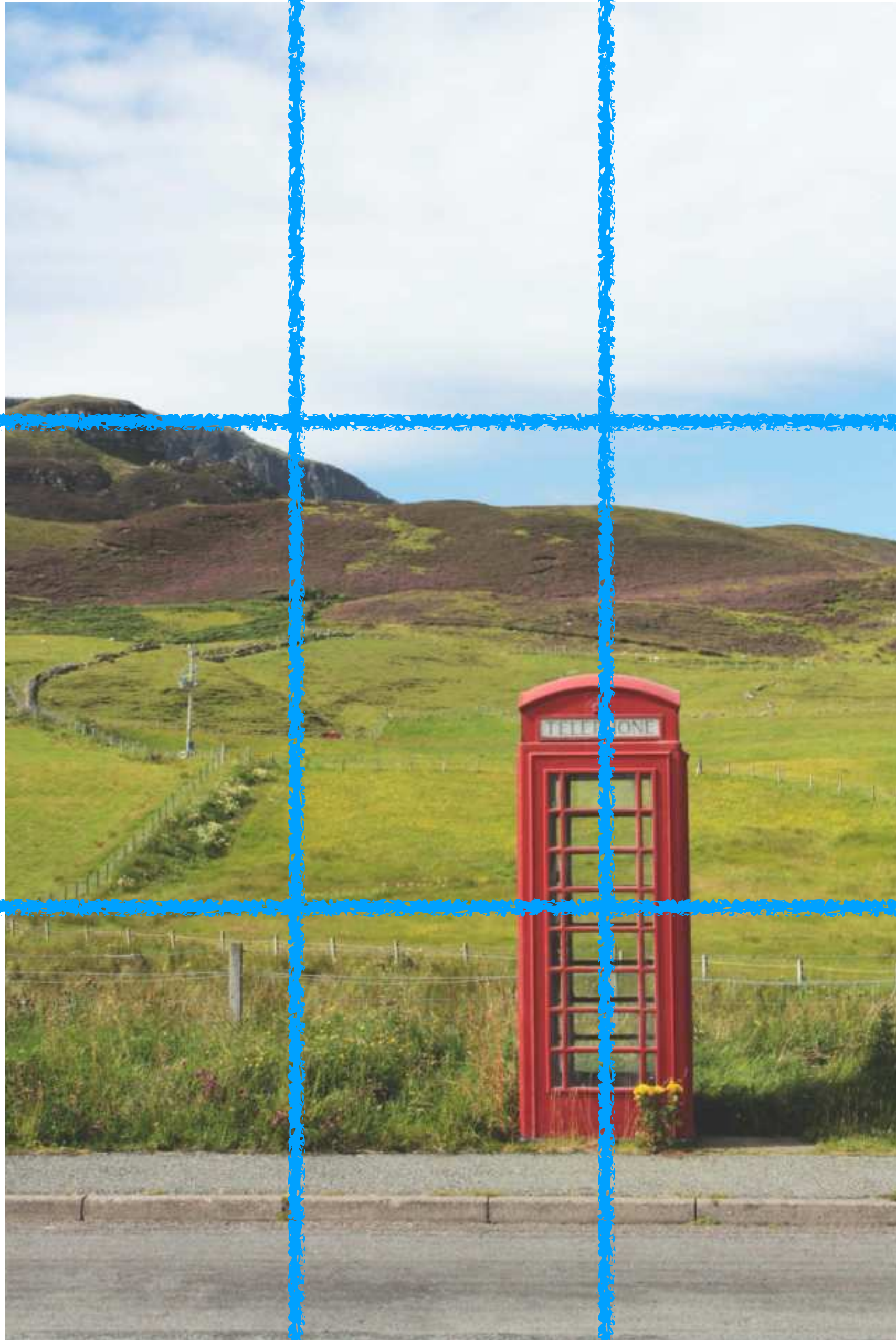
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Guide lines

Look for lines that draw the eye into the depths of the photograph.

- **A road stretching into the distance**
- **A fence, a wall, a row of trees**
- **A railway track, a path**
- **The edge of a building**

Leading lines give the photograph depth and direction — the viewer's gaze follows them to the main subject.

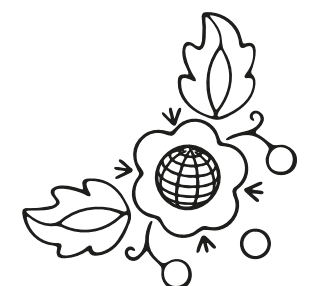


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Perspective

Change your perspective

Most of the time, we take photos standing up, holding our phone at eye level. That's boring.

Give it a go:

- **From below** — crouch down and take a photo of a building looking upwards
- **From above** — raise your phone and take a photo of a table, a pavement or a pattern
- **Up close** — get closer than usual and show the detail
- **Through something** — take a photo through a gate, a window, or some leaves

Changing your perspective changes the whole story of the photo.

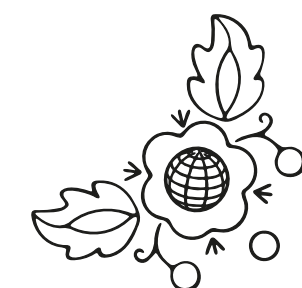


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Background and clutter

Watch out for what's behind the hero

A common mistake: we focus on the main subject and fail to notice what's in the background.

Before taking the photo, check:

- Is there a lamppost or tree 'growing' out of the person's head?
- Is there a rubbish bin, a car or a random person in the background?
- Does the background distract from the subject of the photo?

Solution: move a step to the left or right, change your angle, or move closer.

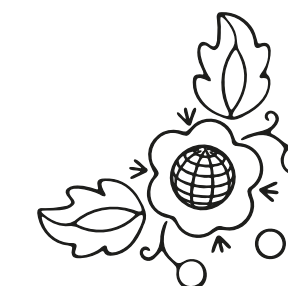


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Natural light

The most important element of photography

Best light for photos:

- Morning (before 10:00) and afternoon (after 16:00) — soft, warm
- Cloudy skies — even, with no harsh shadows
- Side lighting — highlights textures and shapes

Worst light:

- Harsh midday sun — deep shadows, squinting eyes
- Phone flash — flat, artificial
- Strong light behind a person — face in shadow

Indoor exercise

5 photos using 5 techniques

Take 5 photos in the room, applying the principles you've learnt:

1. **The rule of thirds** — place the subject at the intersection of the grid lines
2. **Leading lines** — find a line that guides the eye
3. **Change of perspective** — a shot from below or above
4. **Detail** — get very close to an object
5. **Light** — find the most interesting light in the room (window, lamp)

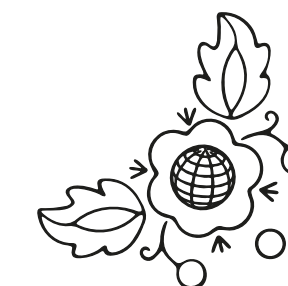


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Photo gallery

Show your photos on the screen (using a projector or by turning your phone around).

For each photo:

- **What approach did you take?**
- **What worked well?**
- **What could be improved?**

Note: we're not judging whether a photo is 'nice' or 'ugly' — we're discussing conscious compositional choices.

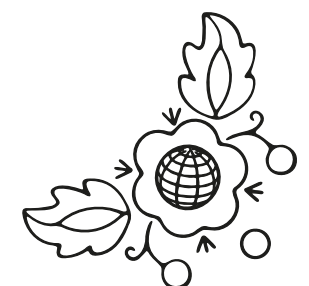


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Common mistakes

The 5 most common mistakes

- **Dirty lens** — wipe it down before taking a photo
- **Finger on the lens** — hold the phone by the edges
- **Digital zoom** — instead of zooming, move closer (digital zoom reduces image quality)
- **Blur** — hold the phone with both hands, rest your elbows against your body
- **Too much in the frame** — less is better, but make sure it's clearer

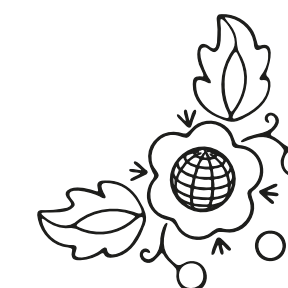


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Stabilisation

How can I hold my phone steady?

- Hold the camera with both hands
- Rest your elbows against your body or the table
- Use a tripod if you have one
- Take a deep breath in, breathe out — and only then press the shutter button
- Use the 2-second self-timer — it eliminates camera shake caused by tapping the screen

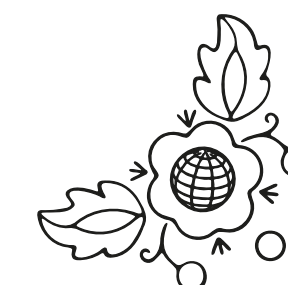


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Photography for StoryMaps

Photos for your story — what to bear in mind

When taking photos for the project, bear the following in mind:

- **Landscape or portrait?** StoryMaps displays landscape photos better
- **Variety of shots** — wide shots, medium shots, close-ups
- **Context** — a photo should tell a story even without a caption
- **Backup** — take more photos than you need; you can choose the best ones later

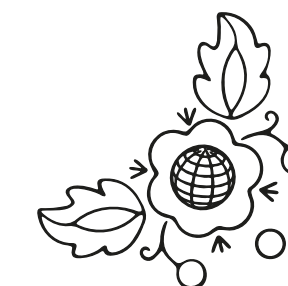


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Homework for the next lesson

In the next session, we're heading out into the field!

Get ready:

- Charge your phone fully
- Free up some space for photos (at least 1 GB)
- Check that the grid is turned on
- Go over your storyboard — what photos do you need?
- Wear comfortable shoes

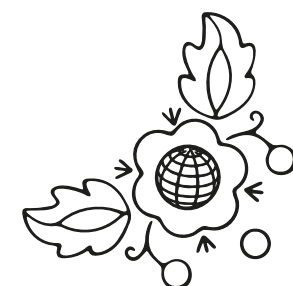


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What next?

In the next lesson

Workshop 5: Fieldwork — photographing the local area

- We leave the classroom and take photographs
- We document places linked to our stories
- We practise composition in real-world conditions

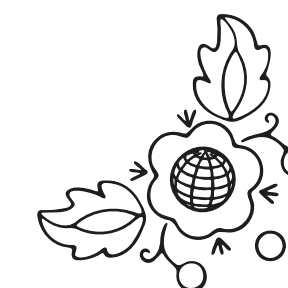


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Summary

What did we learn today?

- ☑ We know the camera settings — focus, exposure, grid, HDR
- ☑ We know the principles of composition — the rule of thirds, leading lines, perspective
- ☑ We know how to work with light
- ☑ We've taken our first deliberate photos
- ☑ We know how to prepare for field photography

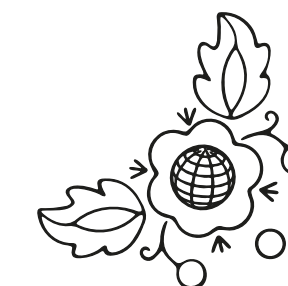


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Fieldwork — photographing the local area

BLOCK II: Digital Photography with a Smartphone Workshop 5 of 12

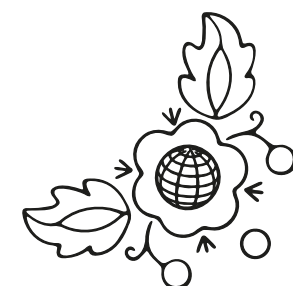


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What you'll learn today

After this workshop:

- You'll have a collection of field photos related to your narrative
- You'll be able to apply the principles of composition in the field
- You'll know how to document locations thoughtfully—wide shots, medium shots, and close-ups
- You'll know how to take comparative photos (then vs. now)

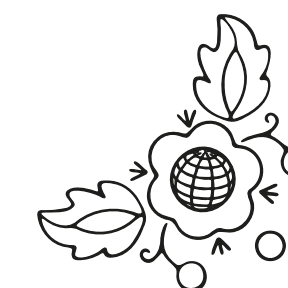


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Today's Schedule

What will this workshop be like?

- Briefing — review of the rules, discussion of the checklist
- Field trip — photography according to the plan
- Return to the classroom — break
- Review and selection of photos — group analysis
- Summary

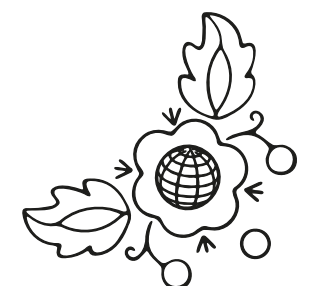


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A reminder of the rules

A quick recap from the previous class

Before we go, check this:

- ☐ Is the grid on?
- ☐ Is the flash off?
- ☐ Is the phone charged?
- ☐ Is there enough storage space for photos?
- ☐ Is the lens clean?

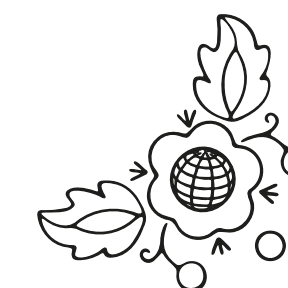


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A reminder of the rules

A quick recap from the previous class

Composition rules:

- ☐ The Rule of Thirds
- ☐ Leading Lines
- ☐ Different Perspectives
- ☐ Pay Attention to the Background

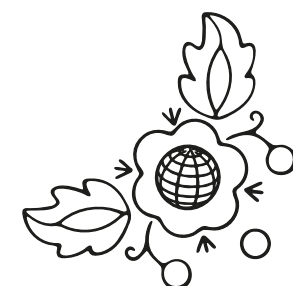


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Field Checklist

List of photos to take

For every location related to your story, do the following at a minimum:

1. **Wide shot** — the entire location, context, surroundings
2. **Medium shot** — the building, object, or person itself
3. **Detail** — a street sign, a section of a wall, a doorknob, a tool
4. **Photo with context** — something that captures the “spirit” of the place
5. **Comparative photo** (if you have archival photos) — the same frame as in the old photo

Take plenty of photos — you can choose the best ones later.

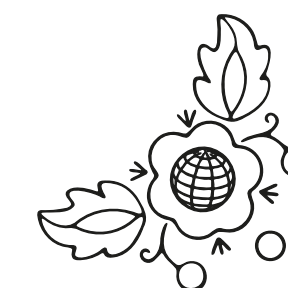


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Comparison photos

then vs. now

If you have an old photo of your location:

- Open the old photo on your phone screen (or a printout)
- Stand in the exact same spot where the original photo was taken
- Align the frame—same buildings, same perspective
- Take a photo

In StoryMaps, we'll use the **Swipe** feature — the viewer will slide the slider and see the change.

Even a rough alignment produces a great effect.

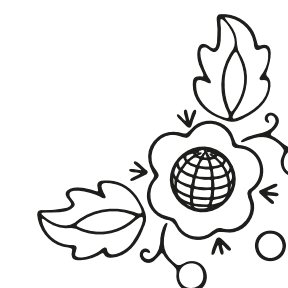


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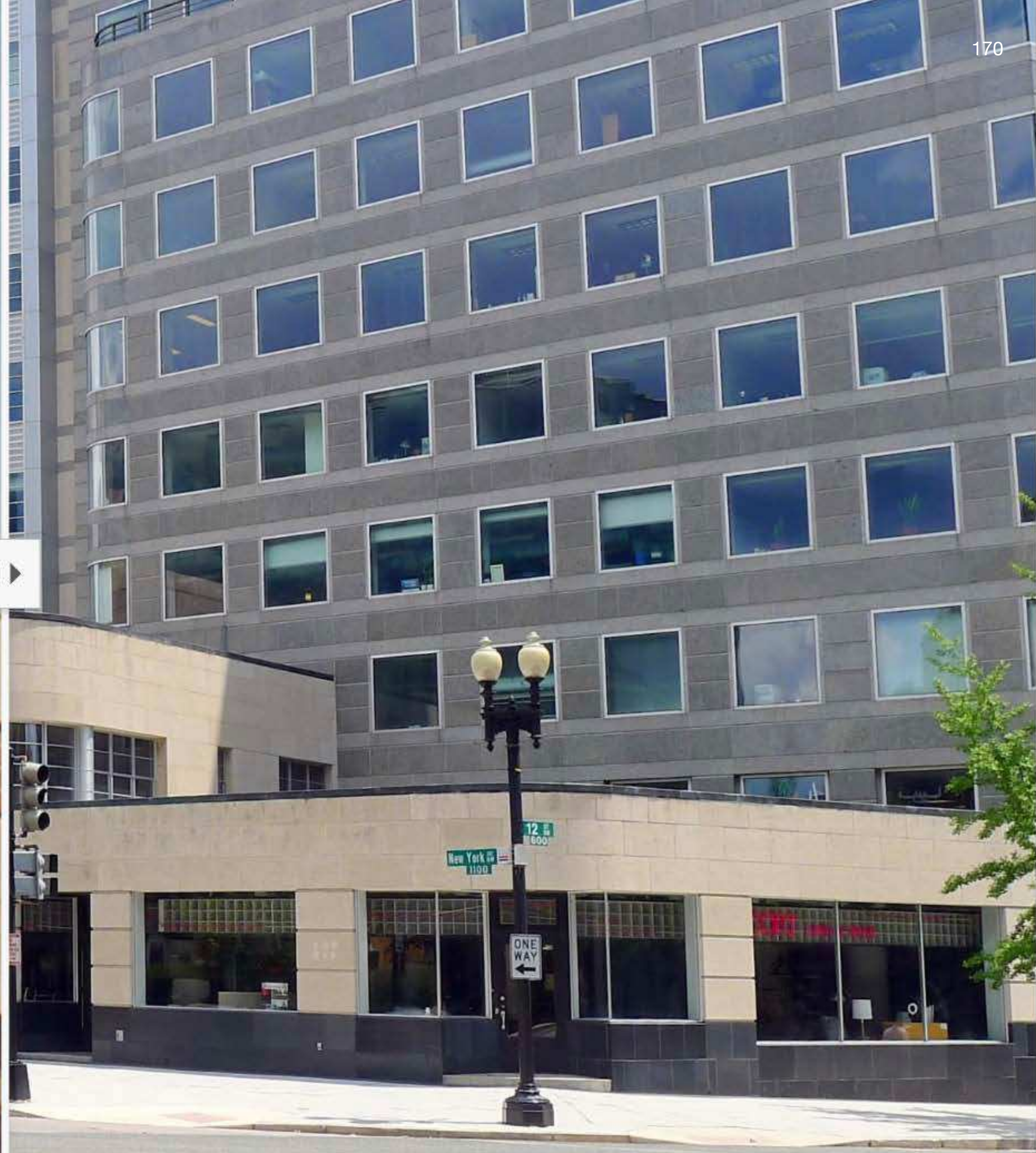
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Photographing people

If your story includes portraits:

- **Ask for permission** before taking a photo
- Take photos in the person's natural surroundings (a blacksmith's shop, a garden, a kitchen)
- The best portraits: a person engaged in their work, not posing
- Side lighting from a window — best for portraits
- Also take photos of hands, tools, and details — they tell the story

Remember the consent form!

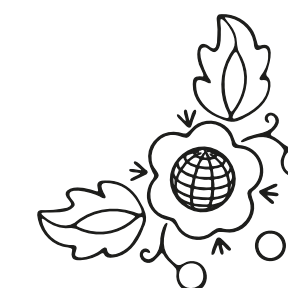


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Photographing buildings and places

- Look for an interesting angle—a straight-on shot isn't always the best
- Take photos at different times of day — morning and afternoon light creates warm colors
- Include the surroundings — a tree, a sidewalk, the sky
- Look for details — graffiti on a wall, an old advertisement, a weathered facade
- Take one photo with a person in the frame — it gives a sense of scale

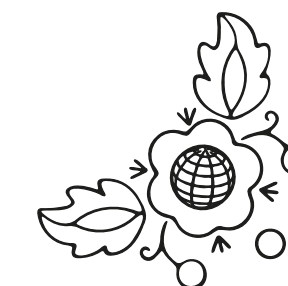


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Photographing details

The details tell the story

Close-ups often say more than wide shots:

- A craftsman's hands at work
- A faded inscription on the wall
- An old door lock
- Patterns in embroidery, weaving, and ceramics
- Tools arranged on a table

Photographing details

The details tell the story

How to take good close-ups with a smartphone:

- Get close, but no closer than 10 cm (any closer and the phone won't be able to focus)
- Tap the screen at the point where you want to focus
- Hold the phone steady—even the slightest shake is visible in close-ups

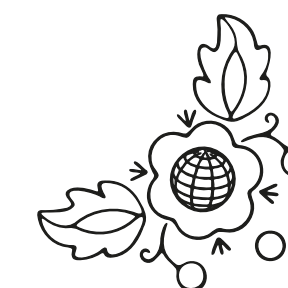


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Let's head out into the field!

Time to take some photos.

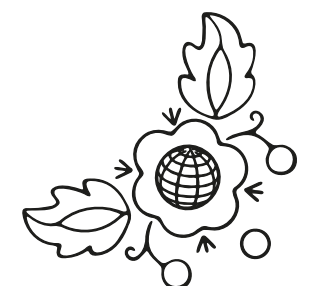


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Field Manual

Field assignment

Goal: Take at least 15–20 photos related to your story.

Remember:

- **The checklist** (wide shot, medium shot, close-up, context, comparison)
- **Composition rules** (rule of thirds, lines, perspective)
- **Variety** — don't take 20 photos of the same thing from the same spot
- **Permissions** — if you're photographing recognizable people

Tip: Before each photo, pause for 3 seconds and ask yourself: What do I want to say with this photo?

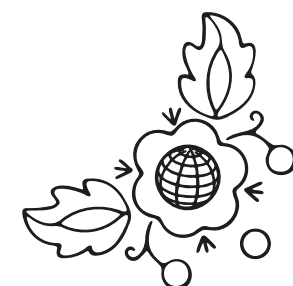


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Photo Gallery

Let's see what we managed to capture.

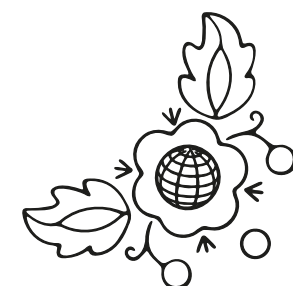


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Photo selection

How do I choose the best photos?

Out of 15–20 photos, maybe 5–8 will make it into StoryMaps. How do you choose?

Selection criteria:

- Is the photo in focus? (Discard any blurry ones)
- Is the composition well thought out?
- Does the photo tell a story—does it convey a message?
- Is there variety—not just wide shots?
- Does it fit the storyboard?

Exercise: Review your photos and select the 5 best ones. Mark them with a star or move them to a separate album.

Joint review

Let's show each other our photos

Each participant shows their 3 best photos and explains:

- What they photographed and why
- What compositional principle they used
- What was challenging

Group discussion: What makes photos that “work” stand out?

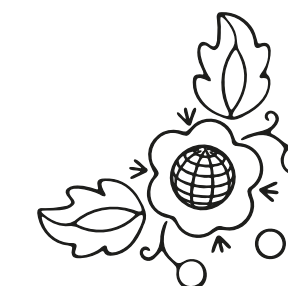


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What could be improved?

Common issues with field photos

- **Too far from the subject** — next time, get closer
- **Boring composition** — change your perspective, angle, or height
- **No main subject** — a photo with “nothing in it,” too many elements
- **Bad lighting** — next time, avoid direct midday sun
- **Crooked horizon** — use the grid

Don't worry — in the next class, we'll learn how to edit photos in an editor.

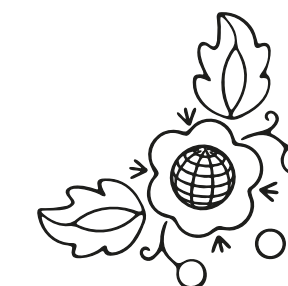


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Organizing the material

Organize your photos

Before you finish — organize your phone:

- **Create an album/folder** named after the project (e.g., “StoryMap — Kuźnia”)
- **Move** all the photos from today’s class into it
- **Delete** the clearly unsuccessful ones (blurry, random)
- **Mark** your favorites with a star

This way, you’ll be able to quickly find your materials during the next class.

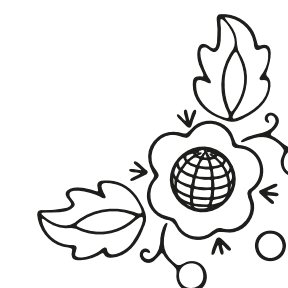


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Assignment for the next class

Before the next workshop:

- Look through the photos again—at your leisure, at home
- If any shots are missing from the storyboard—take them yourself
- Make sure the best photos are in a separate album
- If you have archival photos—prepare them (scan or take a photo of the photo)

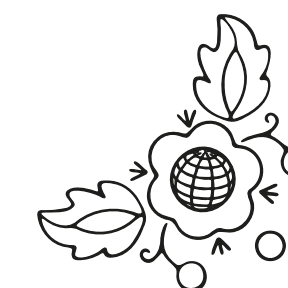


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What's next?

In the next class

Workshop 6: Photo Editing and Archiving

- Editing photos in Snapseed — brightness, contrast, cropping
- Organizing photos in the cloud (Google Photos / Google Drive)
- Adding photos to a project in StoryMaps

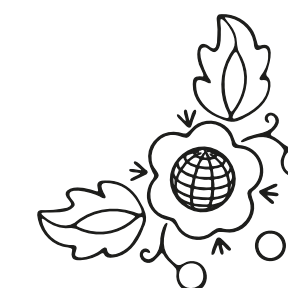


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Summary

What did we learn today?

- ☑ We know how to plan a photo shoot—a shot list
- ☑ We've practiced shooting on location—different angles and perspectives
- ☑ We're familiar with the technique of before-and-after photos (then vs. now)
- ☑ We've gone through the selection process—we've chosen the best photos
- ☑ We've organized the photos on our phone

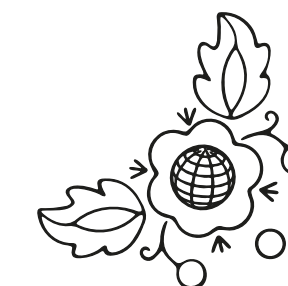


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Photo editing and archiving

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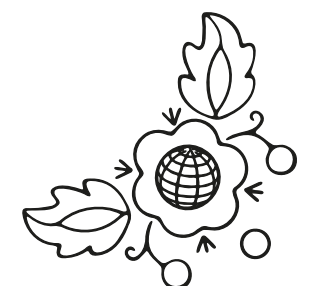


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What you'll learn today

After this workshop:

- You'll be able to edit a photo in Snapseed—brightness, contrast, cropping
- You'll know how to organize and back up your photos in the cloud
- You'll have added your first finished photos to your StoryMaps project
- You'll know the difference between photo editing and photo manipulation

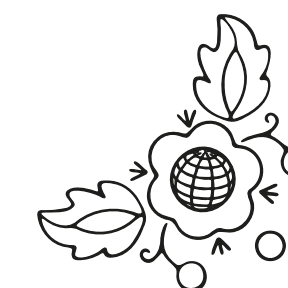


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Why edit photos?

Editing isn't cheating

Even the best photo often needs a little tweaking:

- The sky was beautiful, but it came out pale in the photo
- The building is slightly crooked
- The photo is a bit too dark
- There's too much empty space in the frame

Editing = bringing out what you actually saw in the photo.

The line: we adjust the lighting, color, and composition—we don't change the content of the photo.

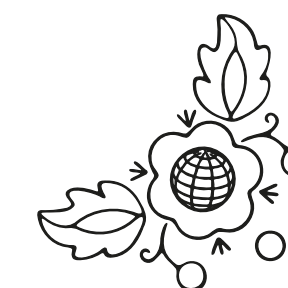


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Snapseed — Your photo editor

A free Google app. Simple, but very effective.

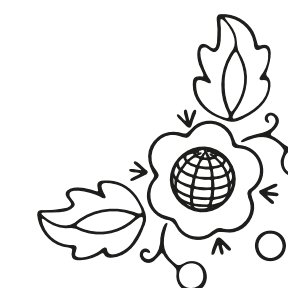


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Snapseed

Installation

1. Open Google Play (Android) or the App Store (iPhone)
2. Search for **“Snapseed”**
3. Install it (the app is free)
4. Open the app

If you already have Snapseed, make sure you have the latest version.

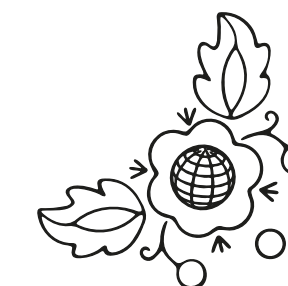


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Snapseed

Opening a photo

1. Open Snapseed
2. Tap the screen or click “+” to open a photo
3. Select one of your photos
4. The photo will appear on the screen—ready to edit

At the bottom of the screen, you'll see three tabs:

1. **Looks** — predefined filters
2. **Tools** — manual editing
3. **Export** — saving



Tool 1

Adjust image (Tune Image)

The most important tool. Open: **Tools** → **Adjust Image**

Swipe up/down to select a parameter, left/right to change the value:

- **Brightness** — lightens or darkens the entire photo
- **Contrast** — the difference between light and dark areas
- **Saturation** — color intensity
- **Ambiance** — enhances details in shadows and highlights
- **Shadows** — brightens dark areas
- **Highlights** — darkens bright areas



Adjust



+90



Contrast



Exercise: Correction

Edit your photo

Open one of your field photos and follow these steps:

- **Brightness** — is the photo bright enough? Adjust (+/- 10-20)
- **Contrast** — increase slightly (+10-15); the photo will gain depth
- **Saturation** — gently (+5-10); don't overdo it
- **Shadows** — if the dark areas are too dark, lighten them

Rule: less is more.

A subtle adjustment looks natural. An exaggerated one looks artificial.

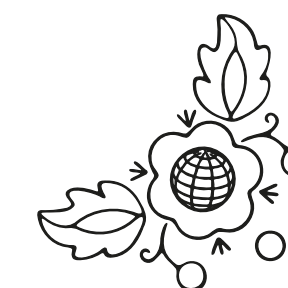


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Tool 2

Cropping (Crop)

Tools → Crop

Cropping allows you to:

- Remove unwanted elements from the edges of the photo
- Improve the composition (move the subject to the intersection of the rule of thirds)
- Select the aspect ratio

Tool 2

Cropping (Crop)

Useful aspect ratios:

- **16:9** — widescreen, great for StoryMaps as header images
- **4:3** — standard, versatile
- **1:1** — square, good for portraits and details
- **Free** — any aspect ratio



Crop



0.00°



Tool 3

Rotate / Straighten

Tools → Rotate

Useful when:

- The horizon is crooked — move the slider to straighten it
- The building is tilted
- The photo needs to be rotated 90°

Snapseed displays a guide grid — making it easy to level the photo.

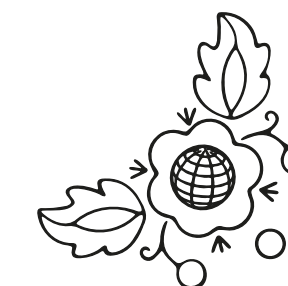


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Tool 4

Perspective

Tools → Perspective

Very useful for photos of buildings — pointing your smartphone upward makes the building “retract” backward.

- **Vertical skew** — straightens “retracting” buildings
- **Horizontal skew** — corrects sideways distortion

A slight correction is enough—too much and the photo looks strange.

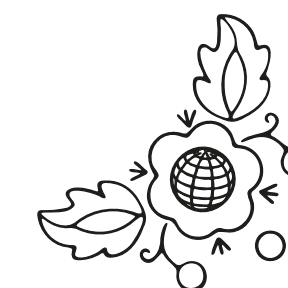


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Perspective



Tilt



Rotate



Scale



Free



Exercise: Full version

Editing 3 photos

Select your 3 best outdoor photos. For each one:

- **Adjust the image** — brightness, contrast, saturation
- **Crop** — remove unnecessary elements, improve the composition
- **Straighten** — straighten the horizon if necessary
- **Perspective** — correct it if the building appears to be “leaning”

Save each photo after editing (**Export** → **Save a copy**).

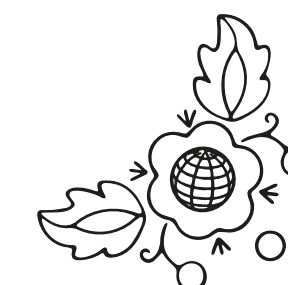


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Saving

Saving photos in Snapseed

Export → Save a copy

Important: “Save a copy” creates a new file—the original remains unchanged.

Do not use “Save”—this overwrites the original and you cannot undo the changes.

Always keep the original! You can return to it and edit it differently.

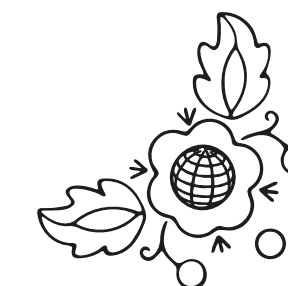


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Archiving — protect your materials

The photos on your phone could be lost. Back them up.

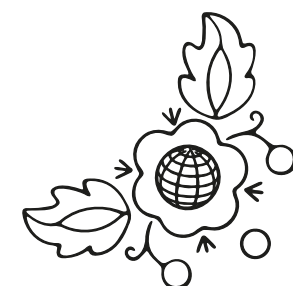


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Google Photos

Automatic backup

Google Photos is the easiest way to back up your photos:

1. Open the Google Photos app (usually pre-installed on Android)
2. Sign in with your Google account
3. Turn on automatic backup (Settings → Backup → Turn on)
4. Your photos will be automatically uploaded to the cloud

Advantages:

- Photos accessible from any device (phone, computer, tablet)
- They won't be lost, even if you lose your phone
- Easy to share with others

Cloud-based organization

Organizing Photos

Create a folder for the project in Google Photos (or Google Drive):

1. Create an album with the project name (e.g., “StoryMap — My Narrative”)
2. Move your edited photos into it
3. Optional: create subfolders — “Places,” “Portraits,” “Details,” “Archive”

Organizing things now will save a lot of time when we put the StoryMap together.

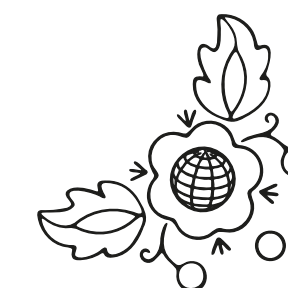


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Photos in StoryMaps

It's time to add the finished materials to your project.

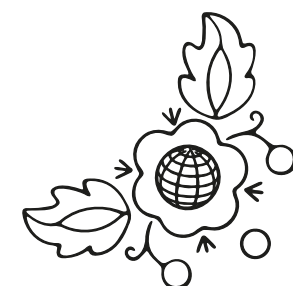


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Adding photos to StoryMaps

Reminder

1. Open your project in StoryMaps (**storymaps.arcgis.com**)
2. Click “+” where you want to add a photo
3. Select “**Image**”
4. Click “**Upload**” and select the edited photo from your computer or phone
5. Add a caption—a short description of what’s shown in the photo

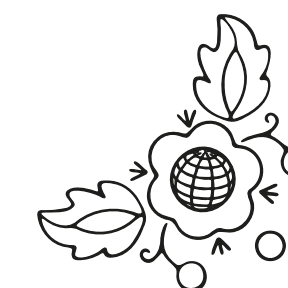


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Photo gallery

A few photos side by side

If you have several photos of the same place or subject:

- Click “+” → select “**Image gallery**”
- Upload several photos at once
- StoryMaps will arrange them into an interactive gallery — viewers can browse through them

The gallery works well for:

- Series of details (e.g., a blacksmith’s tools)
- Different shots of the same place
- “Then vs. now” photos (though Swipe is better for this)

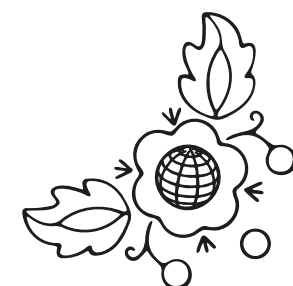


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- Text
- Button
- Separator
- Code

Data Visualization

- Map
- Chart
- Infographic
- Table

Media

- Image
- 360 image
- Image gallery
- Video

Add a caption (optional)



Image gallery

Showcase a set of related photos with one of several layout options

Exercise: Add photos

Add 3–5 photos to StoryMaps

1. Open your project in StoryMaps
2. Add 3–5 edited photos in the appropriate places (according to the storyboard)
3. Add a caption to each photo
4. Use the Preview feature — see how your narrative looks with real photos

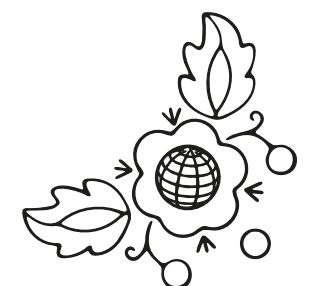


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Photo captions

How do you write good captions?

A photo caption in StoryMaps should:

- Explain what the viewer **doesn't see** in the photo
- Be brief—1–2 sentences
- Provide context—date, location, background

Good caption: “The blacksmith shop on Lipowa Street, 2024. The only operating blacksmith shop in the area—Mr. Stanisław has been working here for 45 years.”

Poor caption: “Photo of the building” or “Blacksmith shop”

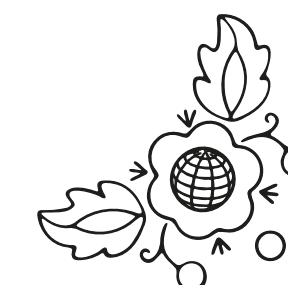


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Assignment for the next class

Before the next workshop:

- Finish editing the remaining photos in Snapseed
- Upload the edited photos to the cloud (Google Photos / Google Drive)
- Add more photos to StoryMaps — following the storyboard
- Write captions for all the photos

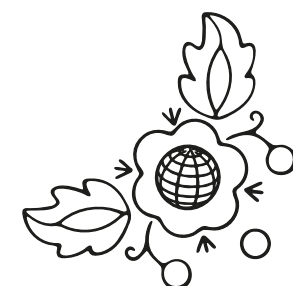


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What's next?

In the next class

Workshop 7: Basics of Audio Recording

- How to Record Clear Audio with a Smartphone
- Interview Techniques
- First Test Recordings

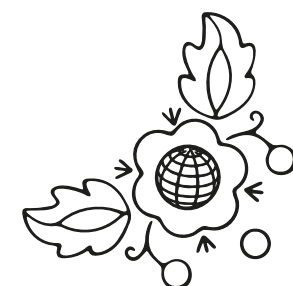


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Summary

What did we learn today?

- ☑ We know how to edit photos in Snapseed—brightness, contrast, cropping, perspective
- ☑ We know how to save photos while keeping the original
- ☑ We have a backup in the cloud
- ☑ We've added our first finished photos to StoryMaps with captions
- ☑ We know how to write good captions

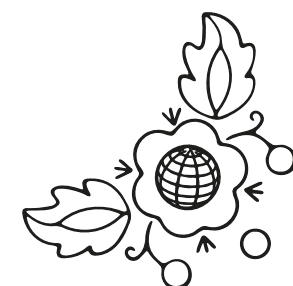


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The Basics of Audio Recording

Block III: Sound and Field Recordings
Workshop 7 of 12

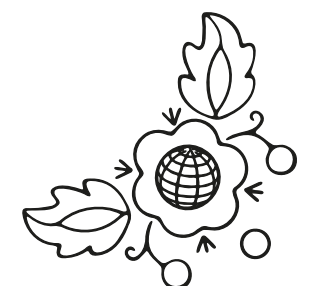


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What you'll learn today

After this workshop:

- You'll know why sound is so important in digital storytelling
- You'll be able to record clear audio using your smartphone
- You'll know the basic principles of good recording
- You'll know how to prepare for an interview
- You'll have made your first test recordings

Why sound?

Sound adds what a photo can't show

- **A person's voice** — emotions, tone, pauses, laughter
- **The sounds of a place** — a market, a blacksmith's shop, the wind, birds, bells
- **A story** — a memory told in one's own words

A single 2-minute recording of a grandmother's story about the old days says more than 10 pages of text.

In StoryMaps, you can embed audio next to a photo or map—the listener clicks “play” and listens while looking at the location.

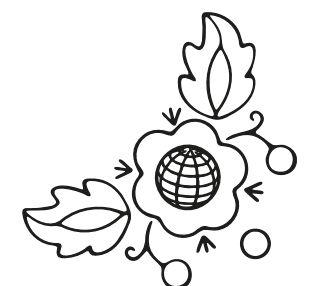


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Two types of recordings

What are we going to record?

1. Interviews and memoirs

- A conversation with a local resident about the past
- Memories of a place, tradition or event
- A story about craftsmanship, work and everyday life

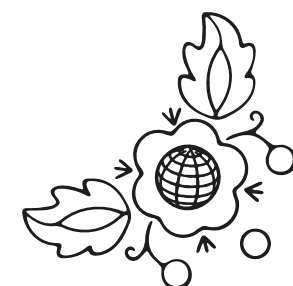


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Two types of recordings

What are we going to record?

2. Soundscapes

- Sounds of the market, workshop, kitchen
- Sounds of nature — river, forest, field
- Church bells, tower clock
- An “acoustic portrait” of a place

Both types of recordings enrich the narrative in StoryMaps.

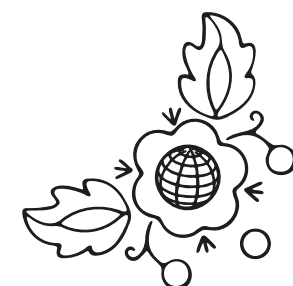


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Smartphone recording techniques

How do you record sound that sounds good?

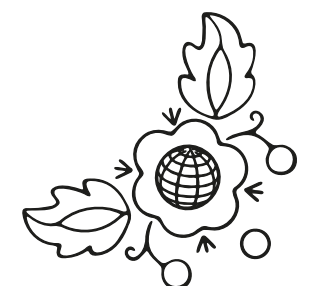


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Recording app

What should I use to record?

You can use the built-in voice recorder app or install a better one:

Android:

- Built-in Voice Recorder / Audio Recorder
- Easy Voice Recorder (free, simple)

iPhone:

- Voice Recorder (Voice Memos) — built-in, adequate

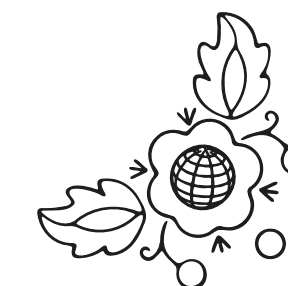


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Recording app

What should I use to record?

Important settings:

- Format: **WAV** or **M4A** (best quality)
- Avoid using MP3 when recording — it compresses the file and reduces the quality

If available, select the highest recording quality

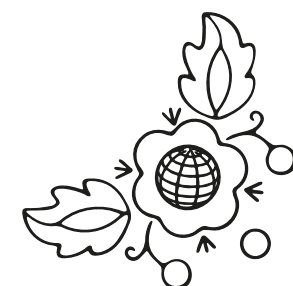


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Recording

20:43 0:26



00:26,18



Rule 1: Find some peace and quiet

The biggest enemy of a good recording is background noise.

Before recording, check the following:

- Close the windows — traffic noise is the most common problem
- Turn off the TV, radio and music
- Turn off the air conditioning or fan, if possible
- Wait until a car or train has passed
- Mute notifications on your phone

Test: record 10 seconds of silence in the room and listen — what can you hear?

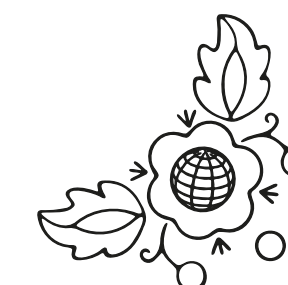


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Rule 2: Distance

Close, but not too close

Optimal distance between the microphone and the speaker: 20–30 cm

- Too far away (1 metre+) → quiet voice, lots of background noise
- Too close (5 cm) → distortion, ‘popping’ sounds
- Just right (20–30 cm) → clear, natural voice

Where is the microphone on your phone?

- iPhone: at the bottom (next to the Lightning/USB-C port) and at the top
- Android: usually at the bottom — check your model’s manual

Point the microphone towards the speaker.

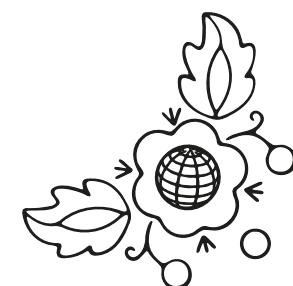


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Rule 3: Stability

Don't move the phone

When recording:

- Place your phone on the table between you and the person you're speaking to
- Or hold it still — don't wave your hand around with the phone
- Don't touch the screen — every tap can be heard on the recording
- Don't place your phone on a vibrating surface

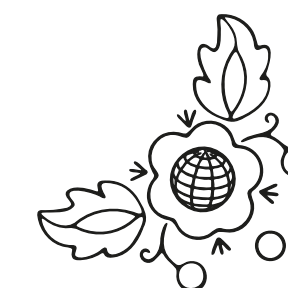


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Rule 4: Level

Check the recording level

Before you start the actual recording, make a test recording (30 seconds).

- Listen to it on headphones (not through the phone's speaker!):
- Is the voice clear?
- Is there any hissing, crackling or echo?
- Is the voice too quiet or too loud (distorted)?

If it's too quiet, move closer with the phone. **If it's too loud or distorted**, move the phone further away. **If there's a lot of background noise**, move to a different location.

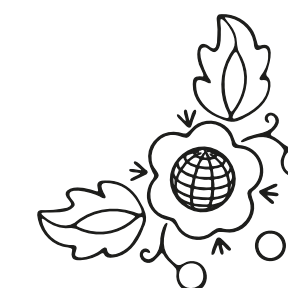


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Exercise: Recording test

Test recording

1. Open the voice recorder app
2. Place your phone on the table
3. Record for 30 seconds — say your name, today's date and one sentence about your project
4. Listen back — preferably using headphones

Questions:

- Is the sound clear and crisp?
- What can be heard in the background?
- What could be improved?

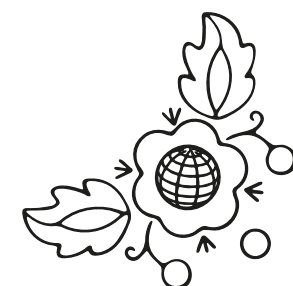


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Conducting an interview

How do you get people to tell their story?

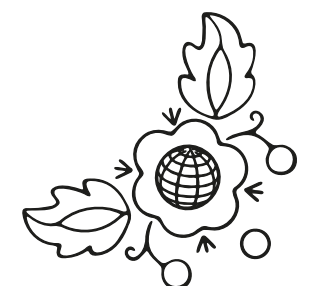


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Preparing for the interview

Before the interview — get ready

1. **Decide on a topic** — what do you want to talk about? What memories are you interested in?
2. **Prepare 5–7 questions** — write them down on a piece of paper
3. **Obtain consent** — the consent form from Workshop 3
4. **Check your equipment** — a fully charged phone, a quiet space, a working voice recorder
5. **Choose a quiet place** — the kitchen, a room, the garden (not near a busy road)

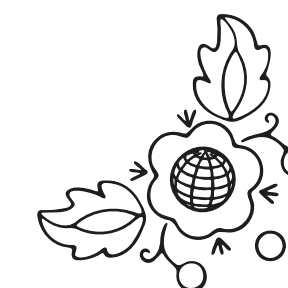


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What questions should you ask?

Open-ended questions vs. closed questions

Closed questions (avoid):

- “Have you lived here for a long time?” → “Yes” (end of conversation)
- “Was it nice here in the past?” → “Yes”

Open questions (use):

- “What was this street like when you first moved here?”
- “Please tell me what a market day was like back then”
- “What has changed the most in this neighbourhood?”
- “If you could show someone one place from the past — what would it be?”

Open-ended questions invite storytelling. Closed questions end it.

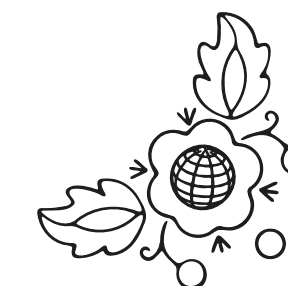


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During the interview

While recording a conversation

- **Don't interrupt** — let the person finish their thought, even if they pause
- **Don't correct them** — even if they're not being entirely precise
- **Respond quietly** — nod your head instead of saying “yes, yes, yes”
- **Allow for silence** — the most interesting part often follows a pause
- **Listen** — the best questions arise from attentive listening

The recording doesn't have to be perfect. Authenticity is more important than technical perfection.

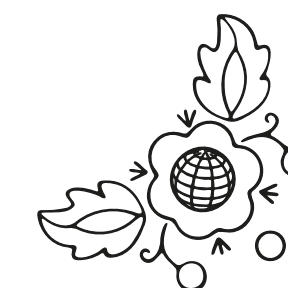


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How long should I record for?

How much material do we need?

- **Record more than you need** — it's easier to edit down than to add more
- **A typical interview:** 10–20 minutes of recording
- **Of this, the following will be included in StoryMaps:** 1–3 minutes of the most interesting bits
- **Ambient recordings:** 2–5 minutes of continuous recording

Don't stop recording too soon — people often say the most interesting things 'after the interview is over'.

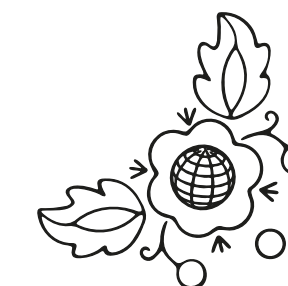


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Soundscape

Recording ambient sounds

Ambient sounds (soundscape) add atmosphere to the narrative:

How to record:

- Stand still with your phone in your hand
- Point the microphone towards the sound source
- Record at least 2 minutes of continuous sound
- Don't move or speak

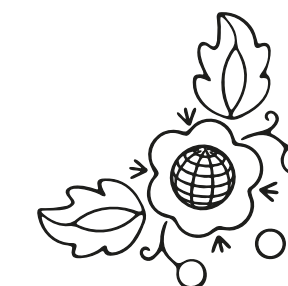


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Soundscape

Recording ambient sounds

What to record:

- The sounds of the market, the shop, the workshop
- Bells, clocks, sirens
- Wind, rain, birds, the river
- The 'silence' of a place — every place has its own silence

Exercise: mock interview

Interview in pairs

Get into pairs. One person asks the questions, the other tells the story.

Topic: Tell us about your favourite place from your childhood.

Rules:

- The questioner: prepare 3 open-ended questions (1 minute to prepare)
- Record the conversation (3–5 minutes)
- Then swap roles

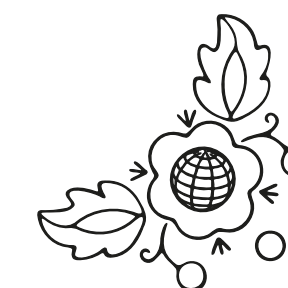


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Exercise: mock interview

Interview in pairs

Once you've recorded it, listen to it together and assess:

- Is the voice clear?
- Were the questions open-ended?
- Did you interrupt each other?

Overview of recordings

Let's have a listen

Those who wish to do so can play a clip of the recording on the forum.

Discussion:

- What went well?
- What was the most difficult part?
- Which questions were most effective in getting the interviewee to open up?

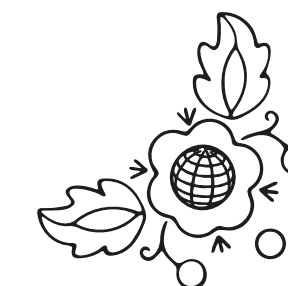


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Common problems

The most common problems with recordings

Problem	Reason	Solution
A quiet voice	Too far from the microphone	Come closer
Background noise	Ambient noise	Change location, close the windows
Crackling	Touching the phone	Put it on the table and don't touch it
Echo	A large, empty room	A smaller room; the furniture dampens the echo
"Blowing"	Too close to the microphone	Move it 5 cm away

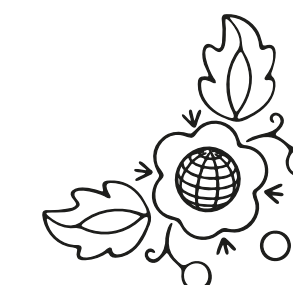


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Organising recordings

Organising recordings

Immediately after each recording:

1. **Rename the file** — e.g. “Interview_Mr_Kowalski_forge” instead of “Recording_047”
2. **Note the date and location** — in the filename or in a note
3. **Make a backup** — upload to Google Drive or email it to yourself
4. **Take notes** — what is in the recording, at which minute the most interesting part is

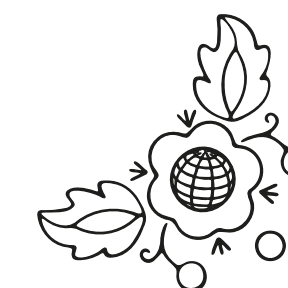


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Homework for the next lesson

In the next session, we're heading out into the field to record!

Before your next workshop:

1. Arrange a meeting with the interviewee — the person you want to interview
2. Prepare 5–7 open-ended questions
3. Print out the consent form
4. Charge your phone and make some space
5. If you have a lavalier microphone — bring it with you
6. Bring headphones — for listening back to recordings in the field

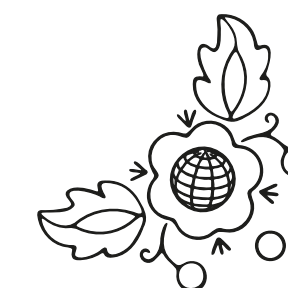


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What next?

In the next lesson

Workshop 8: Field recordings — interviews and ambient sounds

- We head out into the field
- We record interviews with local residents
- We collect ambient sounds
- We listen to and select the material

Summary

What did we learn today?

- ☑ We know why sound is important in digital storytelling
- ☑ We know the four principles of good recording: silence, distance, stability, and level control
- ☑ We know how to ask open-ended questions
- ☑ We know how to record ambient sounds
- ☑ We've made our first test recordings

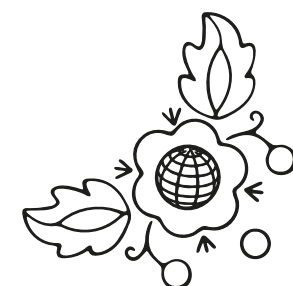


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Field recordings — interviews and ambient sounds

Block III: Sound and field recordings
Workshop 8 of 12

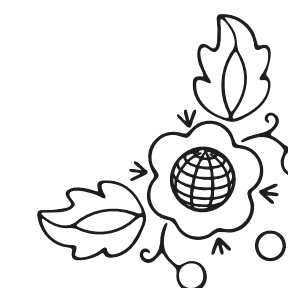


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What you'll learn today

After this workshop:

- You will have recorded interviews or personal accounts related to your narrative
- You will have recordings of ambient sounds (soundscapes)
- You will be able to assess the quality of field recordings
- You will know how to select the best clips

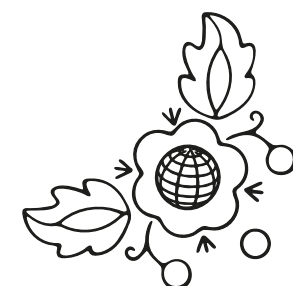


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Today's lesson plan

What will this workshop be like?

1. **Classroom briefing** — a reminder of the rules, equipment checklist
2. **Fieldwork** — recording interviews and ambient sounds
3. **Return to the classroom**
4. **Listening and selection** — joint analysis of the recordings
5. **Summary**

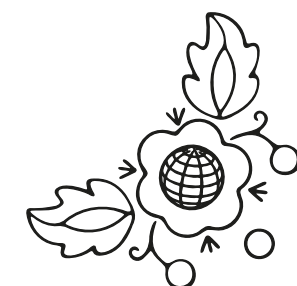


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Pre-departure checklist

Check before you leave

- ☐ Phone charged (at least 50%)
- ☐ Free storage space for recordings (at least 500 MB)
- ☐ Voice recorder app is working
- ☐ Headphones for listening
- ☐ Printed consent forms (2–3 copies)
- ☐ Pen
- ☐ List of interview questions (5–7 questions)
- ☐ Phone notifications muted

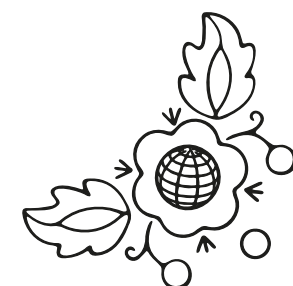


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A reminder of the rules

A quick reminder

1. **Technique:**

Hold the microphone 20–30 cm away from the interviewee

Keep the phone still — ideally on a table

Record a test before the actual interview

A reminder of the rules

A quick reminder

2. Interview:

- Open-ended questions — “Please tell me...”, “What was it like...”
- Don’t interrupt — let them finish their thought
- Allow for silence — the most interesting things often come after a pause

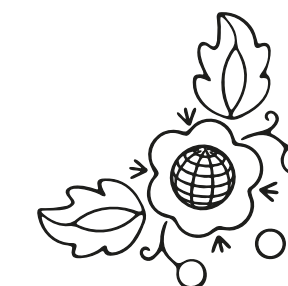


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A reminder of the rules

A quick reminder

3. Consent:

- Form to be completed before recording begins
- Please explain what the footage will be used for

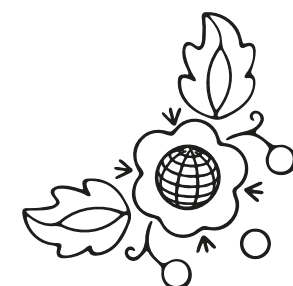


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Sequence of field operations

How to make a recording — step by step

1. **Say hello** — make contact, have a quick chat without recording
2. **Explain the purpose** — give a brief overview of the project
3. **Sign the consent form** — take your time, no rush
4. **Choose a location** — the quietest room or corner
5. **Test recording** — 30 seconds, listen back on headphones
6. **Record the interview** — 10–20 minutes
7. **Record the soundscape** — 2–5 minutes of ambient sounds
8. **Say thank you** — and leave your contact details

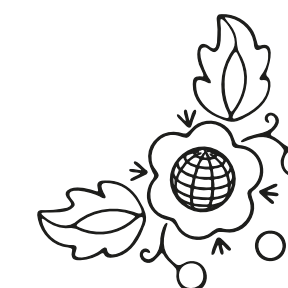


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Tips for the interview

Tips to help you

To start the conversation:

- “Please tell me what it used to be like here”
- “What do you remember from those days?”
- “How long have you lived here?”

Tips for the interview

Tips to help you

Once the other person gets going:

- “And what happened next?”
- “How did that work in practice?”
- “Can you recall any specific situations?”

Tips for the interview

Tips to help you

Finally:

- “Is there anything I haven’t asked about that you’d like to tell me?”
- This question often yields the best insights.

Recording a soundscape

Ambient sounds — a reminder

After the interview (or instead, if you don't have an interviewee):

- Find a place with a distinctive sound
- Stand still, phone in hand, with the microphone pointed towards the sound source
- Record for **at least 2 minutes** without stopping
- Don't speak, don't move, don't touch the phone

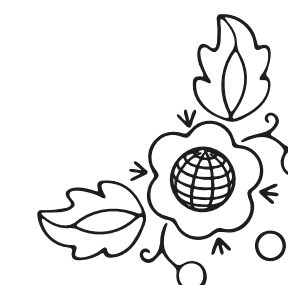


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Recording a soundscape

Ambient sounds — a reminder

Ideas for soundscapes:

- The interior of a workshop, shop or church
- A street, a junction, a level crossing
- A garden, a field, a forest, a river
- A playground, a sports field, a school

What to do if something goes wrong

Plan B — common situations

The interviewee didn't turn up / changed their mind:

- Don't force it. Record the soundscape of the place and take some photos.

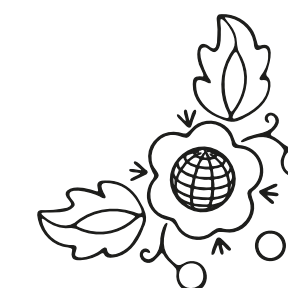


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What to do if something goes wrong

Plan B — common situations

Too much noise:

- Move to another room
- Wait for a quieter moment
- Record anyway — you can edit it in Audacity

What to do if something goes wrong

Plan B — common situations

The caller is nervous / keeps their answers short:

- Start with simple questions (how long have they been living here?)
- Show that you're listening — nod your head, smile
- Don't hold the phone up to the caller's face — put it on the table

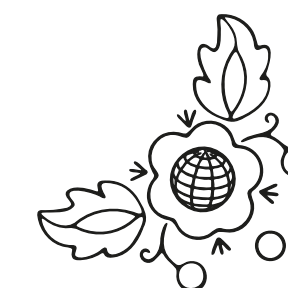


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We're heading out into the field!

Time to start recording.

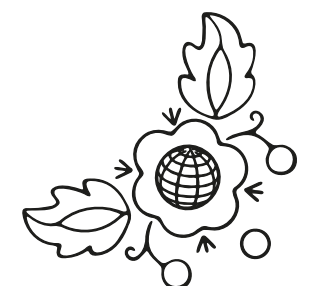


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Field manual

Objective: Record audio for your narration.

Minimum:

- 1 interview / conversation (10–20 mins)
- 1 soundscape recording (2–5 mins)

Remember to:

- Sign the consent form — before recording
- Make a test recording — before the interview
- Label your recordings — rename the files straight away

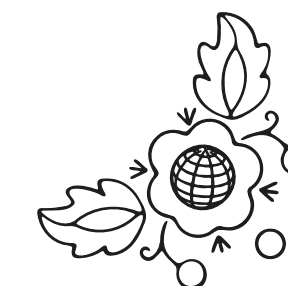


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Listening and selection

Let's have a listen to what we managed to record.

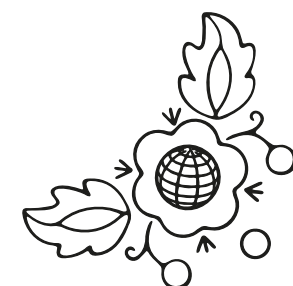


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My own listening experience

Listen to your recordings

Put on your headphones and have a listen:

- Technical quality — is the voice clear? Is there too much background noise?
- Content — which parts are the most interesting?
- Emotion — at what point does the speaker sound most engaged?

Make a note on a piece of paper:

- At which minute is the best part
- Which 1–2 minutes would you like to use in StoryMaps
- What needs improving (too quiet? background noise?)

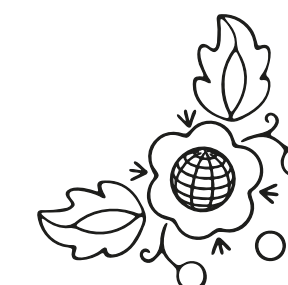


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Selection of materials

How do you choose which parts to include in the narrative?

Out of a 15-minute interview, 1–3 minutes will make it into StoryMaps. Look for:

- **A moment of emotion** — when the interviewee smiles, is moved, or lights up
- **A specific story** — an anecdote or a recollection of a particular event
- **A vivid description** — when the interviewee describes something in such a way that you can ‘picture’ it
- **A surprise** — information you didn’t expect

Don’t look for the ‘most correct’ statement — look for **the most human one.**

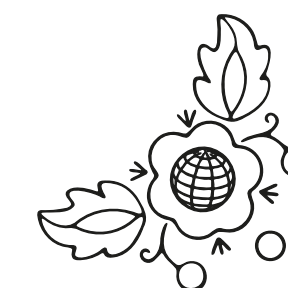


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Homework for the next lesson

Before the next workshop:

1. Listen to the recordings again at home — at your leisure
2. Make a note of the exact timings of the best parts
3. If you're missing a recording — record it yourself
4. Upload the recordings to the cloud (Google Drive)

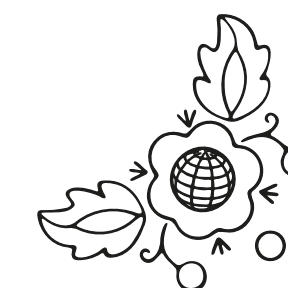


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What next?

In the next lesson

Workshop 9: Audio editing and adding sound to StoryMaps

- Trimming recordings in Audacity
- Removing background noise and cleaning up the audio
- Exporting finished clips
- Adding audio to a StoryMaps project

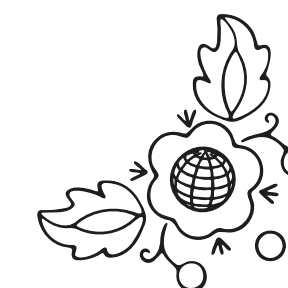


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Summary

What did we learn today?

- ☑ We conducted interviews and made recordings in the field
- ☑ We recorded ambient sounds
- ☑ We listened to and assessed the quality of the recordings
- ☑ We selected the best clips for the narration
- ☑ We organised the audio material

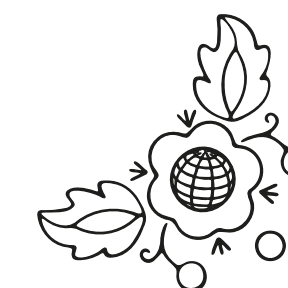


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Audio editing and adding sound to StoryMaps

Block III: Sound and field recordings
Workshop 9 of 12

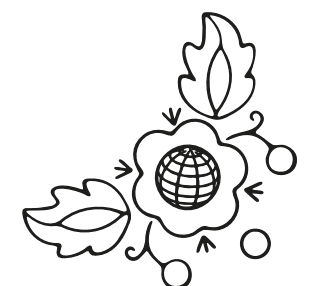


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What you'll learn today

After this workshop:

- You will be able to trim a recording to a specific section
- You will know how to remove background noise and improve sound quality
- You will know how to export the finished audio clip
- You will have added audio recordings to your StoryMaps project

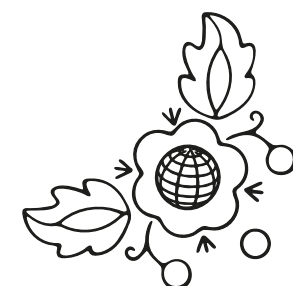


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What do we need to do?

From raw footage to the finished video

You have a 15-minute interview. You'll need 1–2 minutes for StoryMaps.

Steps:

- **Open** the recording in the editor
- **Find** the best bit
- **Cut** — keep only what you want to publish
- **Clean up** — remove background noise, even out the volume
- **Export** — save as a file ready for upload
- **Add** to StoryMaps

Audacity — a free audio editor

A simple, free audio editing programme for your computer.

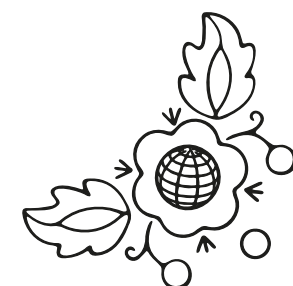


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What is Audacity?

- Free audio editing software
- Works on Windows, Mac and Linux
- More than enough for our needs — trimming, cleaning up, exporting
- Download: **audacityteam.org**

If Audacity is already installed on your computer — open the programme.

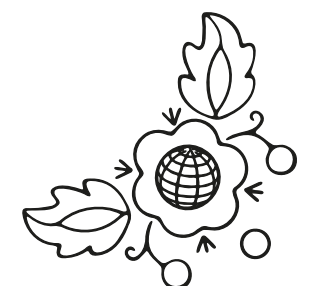


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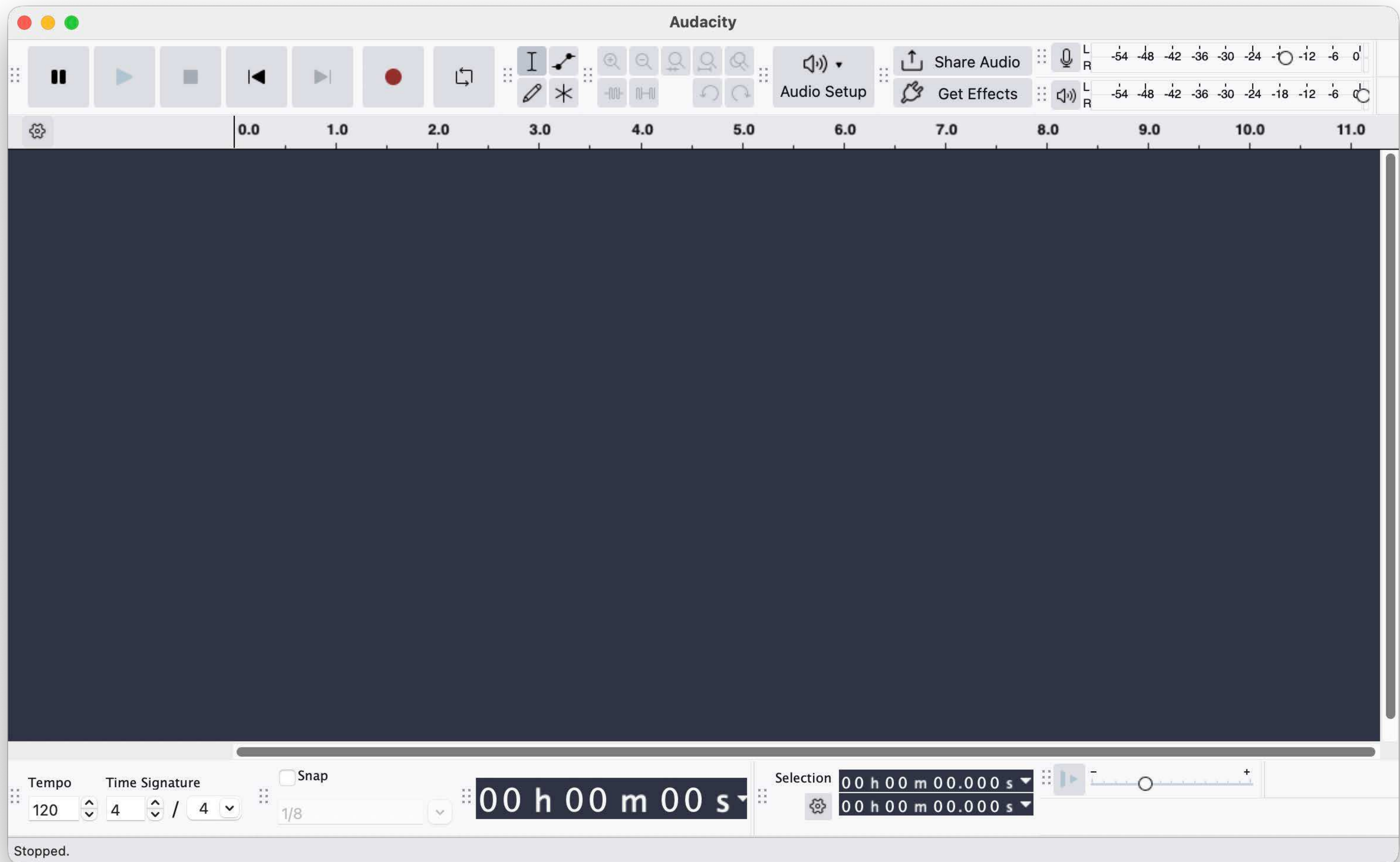
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Opening a file

Opening a recording in Audacity

1. **File → Open**
2. Select your recording from your hard drive or a folder
3. The recording will appear as a sound wave on the screen

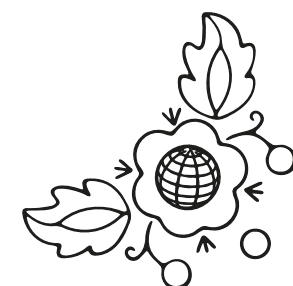


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Opening a file

Opening a recording in Audacity

What you see:

- **Horizontal axis** — time (minutes, seconds)
- **Vertical axis** — volume (amplitude)
- **Large 'peaks'** — loud sections (speech)
- **Flat sections** — silence or quiet background noise

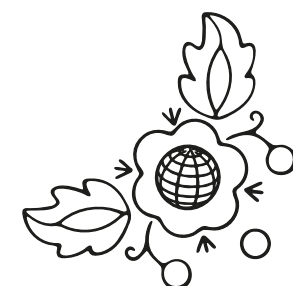


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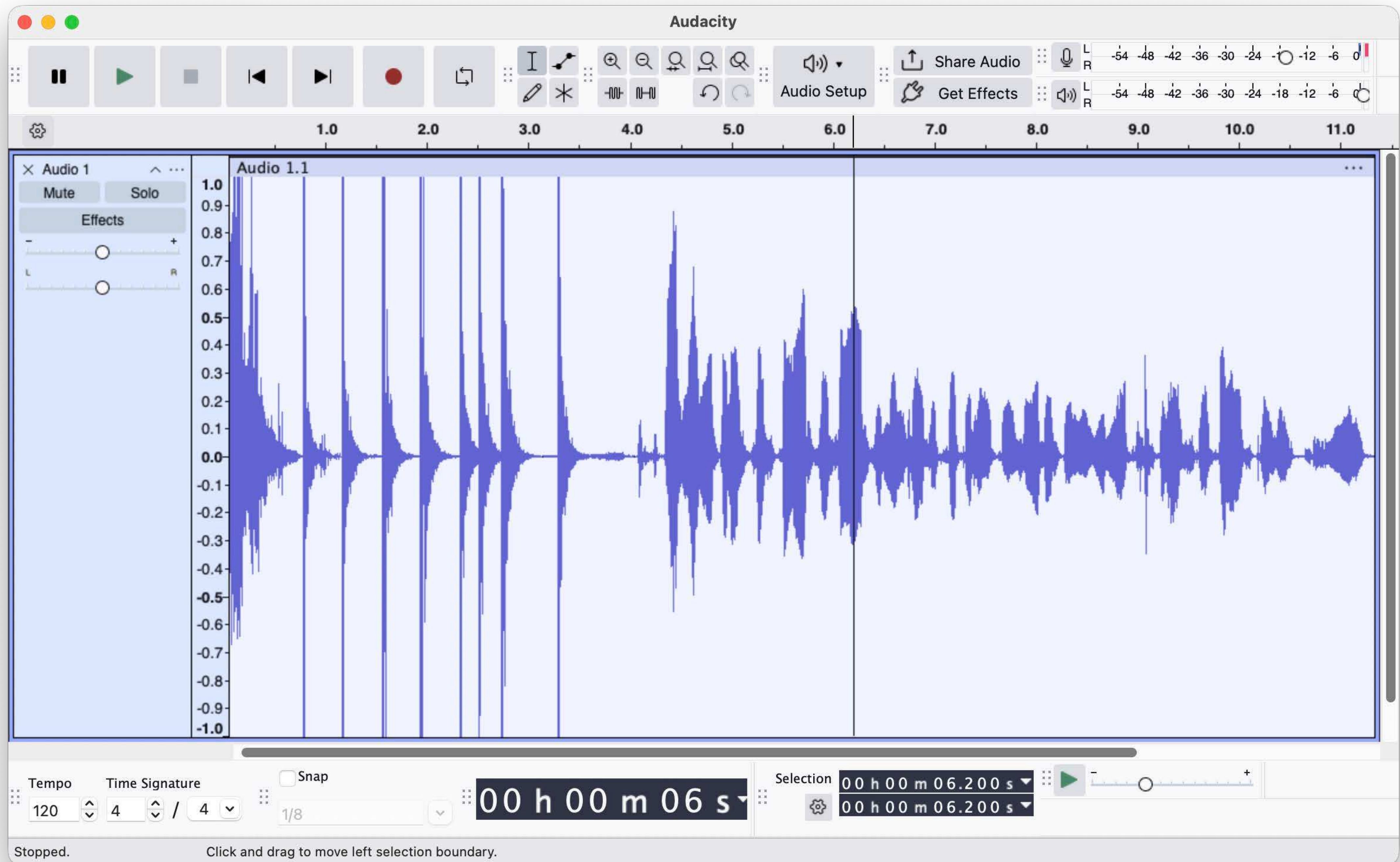
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Playback and navigation

Playing and navigating a recording

- **Play** (green triangle) — play
- **Stop** (yellow square) — stop
- **Click on the waveform** — position the cursor at a specific point
- **Scroll** — scroll the recording left/right
- **Zoom** (Ctrl + mouse wheel) — zoom in/out on the waveform

Find the best section — the one you marked during the previous session. Did you note down the minute? Click around that time on the timeline.

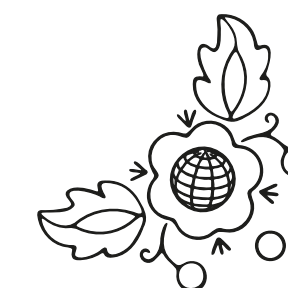


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Selecting and cutting

Trimming a recording

Step 1: Select the section you want to keep

- Click and drag the mouse along the audio waveform
- The selected section will be highlighted

Step 2: Preview the selection

- Press Play — you will hear only the selected section
- Adjust the start and end points (move the selection edges)

Step 3: Keep only the selection

- Edit → Trim or Ctrl+T
- Everything outside the selection will be deleted

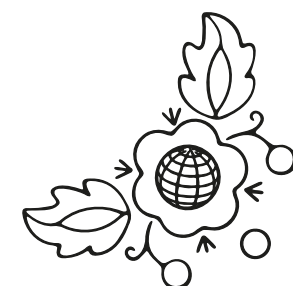


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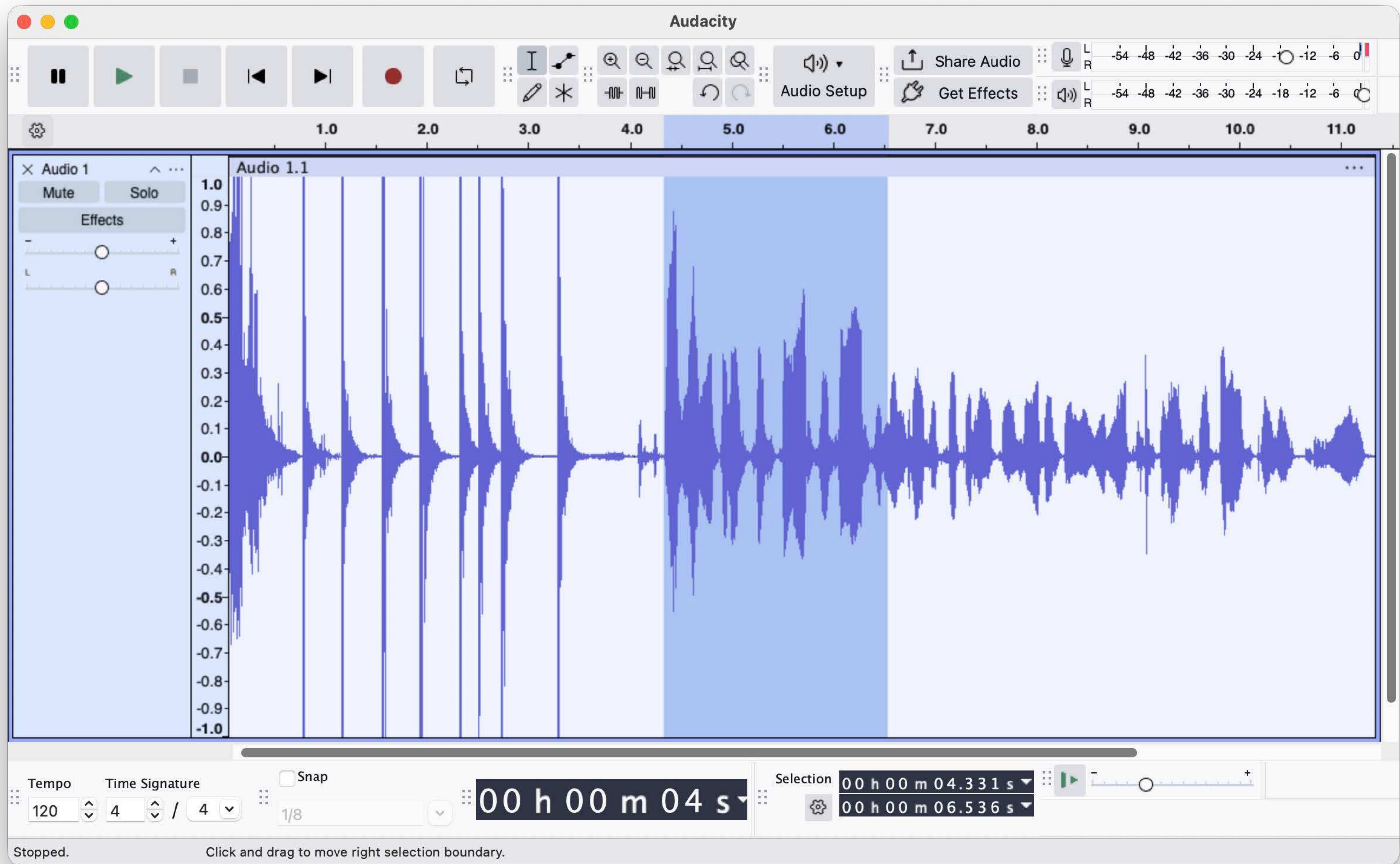
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Exercise: pruning

Trim your recording

- Open your interview in Audacity
- Find the most interesting section (1–2 minutes)
- Select it
- Listen to it — are the start and end in the right place?
- Trim (Ctrl+T)

Tip: leave half a second of silence at the start and end — the recording shouldn't start or end abruptly.

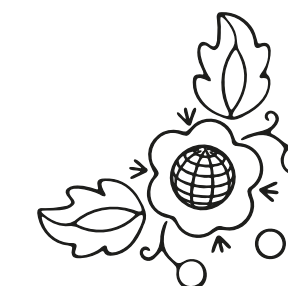


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Noise reduction

Removing background noise

If there is constant background noise in the recording (fan, traffic):

Step 1: Select a section of 'pure background noise'

- Find a moment when no one is speaking — just background noise
- Select 2–3 seconds of this noise

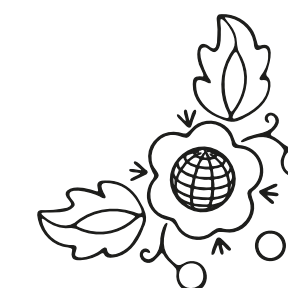


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Noise reduction

Removing background noise

Step 2: Get Noise Profile

- **Effects → Noise Reduction → Get Noise Profile**

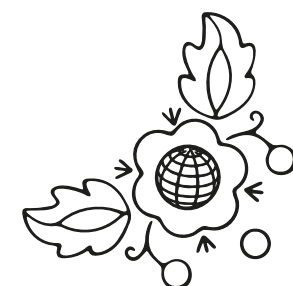


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Noise reduction

Removing background noise

Step 3: Apply to the entire recording

- Select the entire recording (**Ctrl+A**)
- **Effects → Noise Reduction → OK**
- Audacity will remove this type of noise from the entire recording.

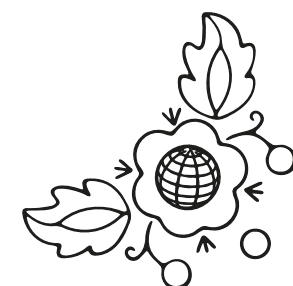


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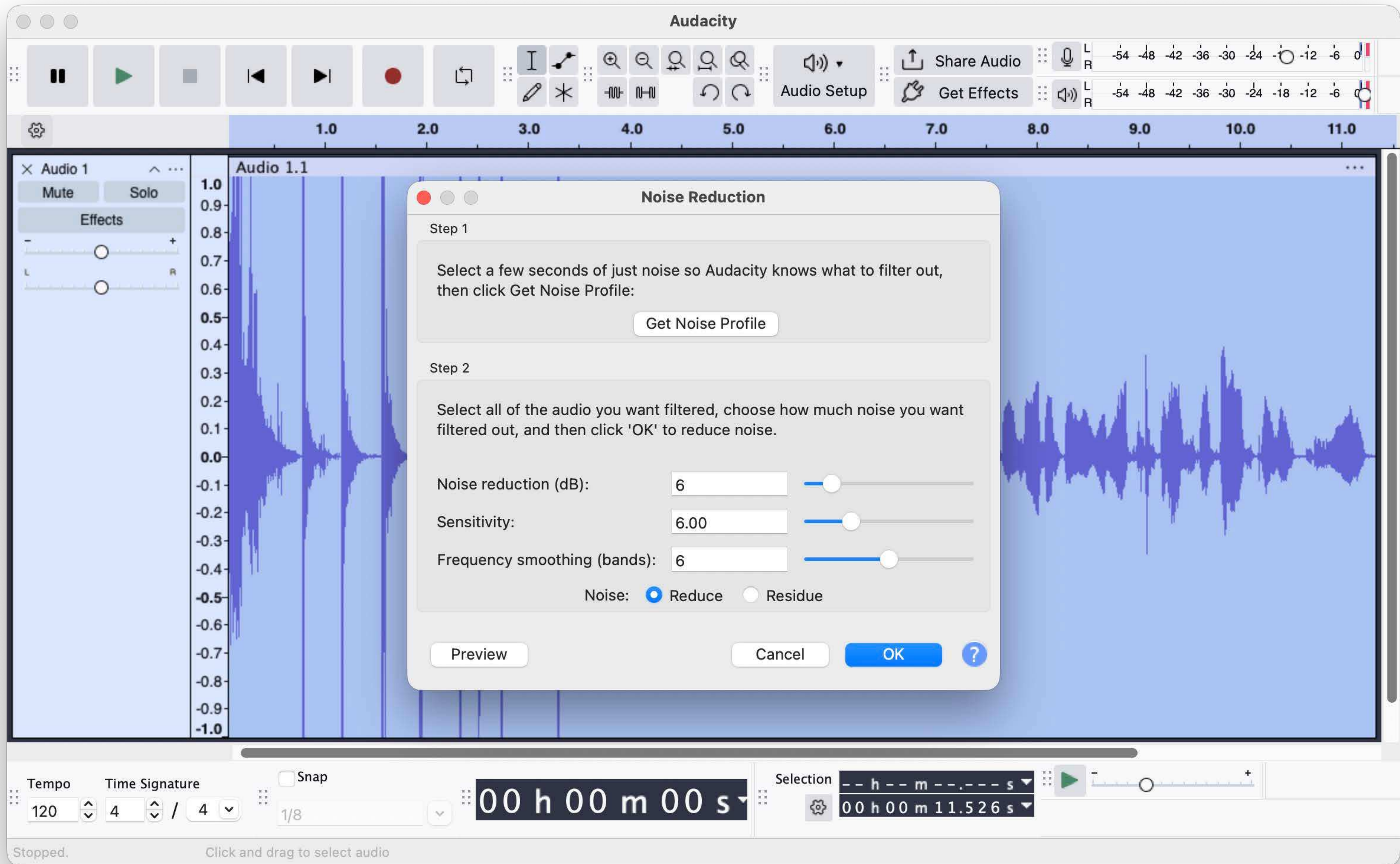
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Volume normalisation

Volume levelling

If the recording is too quiet or too loud:

- Select the entire recording (Ctrl+A)
- **Effects → Normalize**
- Leave the default settings → OK

Normalisation adjusts the volume to an optimal level — the recording will be neither too quiet nor distorted.

Always do this as the final step before exporting.

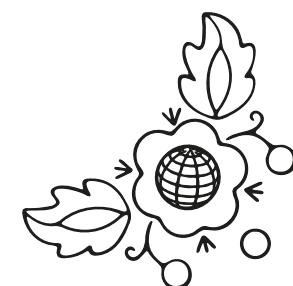


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Exercise: cleaning

Clean up your recording

On your edited recording:

- **Remove noise** — if any is audible (3-step procedure)
- **Normalise the volume** — Effects → Normalise
- **Listen** — does it sound clear and crisp?

If the voice sounds 'metallic' after noise reduction — undo (Ctrl+Z) and try a lower reduction intensity.

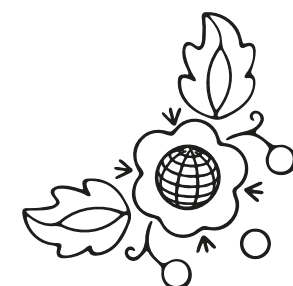


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Export

Saving the finished clip

Once the recording has been trimmed and cleaned up:

1. **File → Export as MP3**
2. **Select a location and file name** — e.g. “interview_kowal_excerpt.mp3”
3. **Quality: 128 kbps** — sufficient for StoryMaps, small file size
4. Click **Save**

MP3 — because StoryMaps works best with this format, and the files are small.

Also, save your Audacity project (File → Save Project) — just in case you want to make any changes.

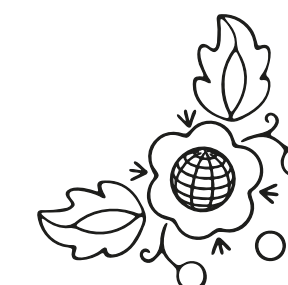


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Sound in StoryMaps

It's time to add recordings to your project.

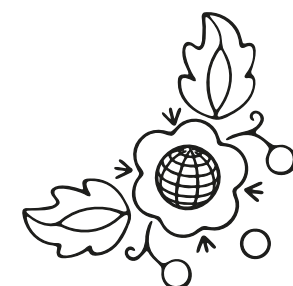


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How do I add audio to StoryMaps?

Adding audio to StoryMaps

StoryMaps allows you to upload audio files directly — you don't need any external services.

- Open your project in StoryMaps
- Click “+” where you want to add the recording
- Select “**Audio**”
- Select “**Upload**”
- Drag the file or click “**Browse your files**”
- Click “**Add**”

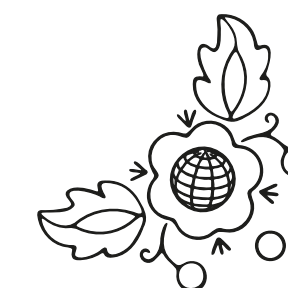


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+

Add audio

Upload

Embed



Drag and drop a file here

Only include media that you have permission to use and will not violate copyright laws if published. [Learn more](#)

Browse your files

Supported file types: MP3, WAV, OGG, AAC, WMA, and M4A

Cancel

Add

Embed — an alternative

Embedding from an external website

As well as uploading a file, you can embed audio from an external service:

- In the “**Add audio**” window, click “**Embed**” (instead of Upload)
- Paste the link — e.g. from SoundCloud, Spotify or another source

When is this useful?

- When you want to embed music under an open licence from an existing service
- When the file is too large to upload

In most cases, **Upload is sufficient** — it’s simpler and quicker.

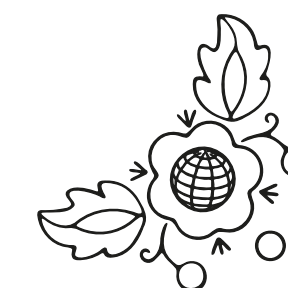


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Exercise: add audio

Add a recording to StoryMaps

1. Open your project in StoryMaps
2. Click “+” → **“Audio”** → **“Upload”**
3. Upload your MP3 file from Audacity
4. Place the recording next to the relevant photo or text
5. Preview — listen to how it sounds within the narrative

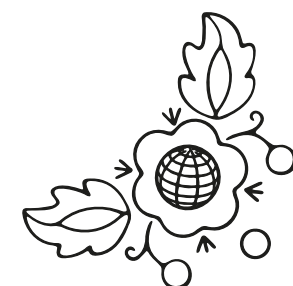


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Interview

Overview of projects

Let's see how things are going

Everyone presents their project on StoryMaps:

- Title and description
- Photos with captions
- Embedded audio recording

Discussion: how does sound change the way the narrative is received? Does a combination of photos and audio work better than photos alone?

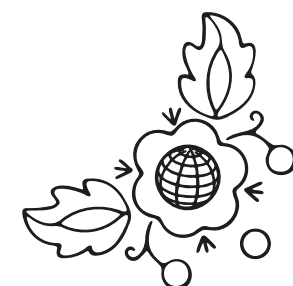


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Homework for the next lesson

Before the next workshop:

1. Finish editing the remaining recordings in Audacity
2. Upload the finished clips to StoryMaps (Audio → Upload)
3. Check that your storyboard is fully covered with content — photos, audio, **what else is missing?**

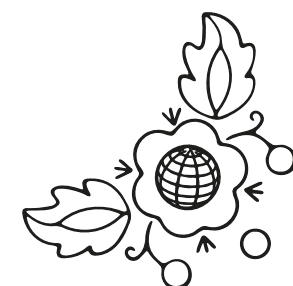


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What next?

In the next lesson

Workshop 10: The basics of filming with a smartphone

- How filming differs from photography
- Stabilisation, framing and sound when filming
- Planning shots for your narrative

We're starting the final module — video!

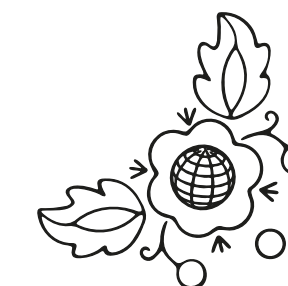


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Summary

What did we learn today?

- ☑ We know how to trim a recording in Audacity
- ☑ We know how to remove background noise and normalise the volume
- ☑ We know how to export the finished MP3 clip
- ☑ We have added audio to the project in StoryMaps

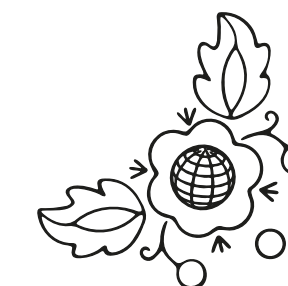


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The basics of filming with a smartphone

Block IV: Video and finalisation
Workshop 10 of 12

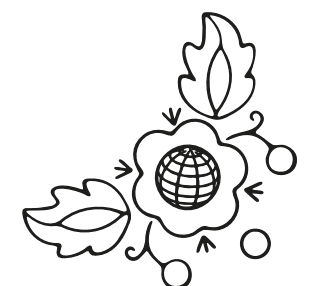


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What you'll learn today

After this workshop:

- You'll understand the differences between photography and videography
- You'll be able to record a steady, well-framed video clip
- You'll know how to manage audio whilst filming
- You'll have a shot list ready — a plan for your on-location filming

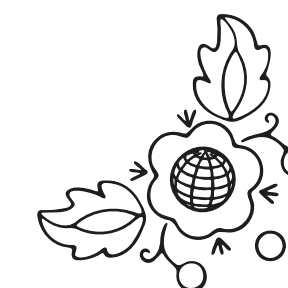


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Film in digital storytelling

Why do we need a film?

A photograph captures a moment. An audio recording gives a voice. A video combines the two — and adds movement.

A video works best when you want to show:

- **A process** — how a craftsman works, how a product is made
- **Movement** — people at a market, a river, traffic
- **A person in context** — someone is speaking, and we see their face, hands and surroundings
- **Change** — a walk through a place, moving from one point to another

You don't need to make a long video. Clips of 30–60 seconds are enough.

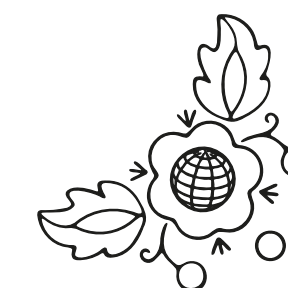


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Filming with a smartphone — guidelines

Most of the principles of photography also apply to filming. But there are important differences.

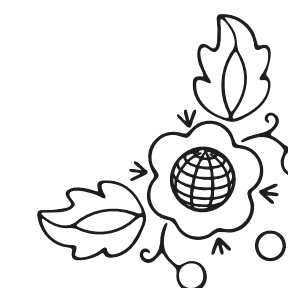


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Rule 1: Film horizontally

Always hold your phone horizontally.

- Vertical videos look poor on a computer and in StoryMaps
- StoryMaps displays videos in widescreen format (16:9)
- Vertical video = black bars on the sides

The only exception: filming for Instagram Stories — but that's not what we're doing here.

Before you press 'record' — remember to hold your phone horizontally.

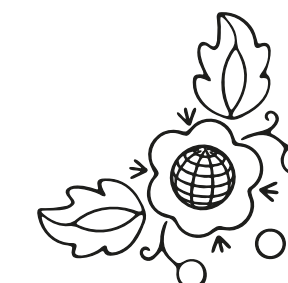


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Rule 2: stabilisation

Stabilise the image

Shaky footage is the most common problem with amateur videos.

How to stabilise:

- Hold your phone with both hands
- Press your elbows against your body
- If you have a tripod or gimbal — use it
- Stand firmly — feet shoulder-width apart
- If you're walking with the camera — take small, smooth steps

Rule: the less you move the phone, the better the footage looks.

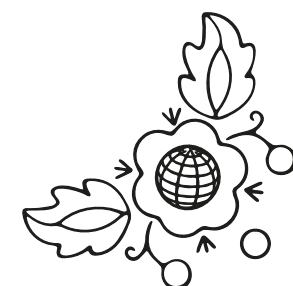


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Rule 3: Don't zoom in

Do not use the zoom

Digital zoom on a smartphone:

- It reduces image quality
- It amplifies every shake — the image wobbles
- The result looks amateurish
- **Instead of zooming in — move closer.** Physically. On foot.

If you can't move closer — film a wider shot. A sharp wide shot is better than a blurry close-up.

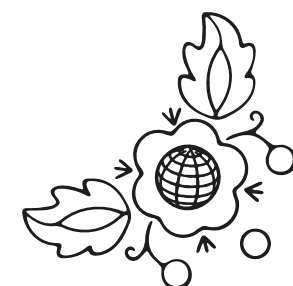


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Rule 4: Sound is more important than image

Refresh your memory on the basics of audio recording

People will forgive a poor-quality video — but they won't forgive inaudible audio.

When filming someone speaking:

- Stand as close as possible (1–1.5 metres)
- Avoid wind — shield the microphone with your hand or stand with your back to the wind
- Avoid noisy places

When filming scenery:

- Ambient sound is an asset, not a flaw
- But avoid overpowering noises (traffic, wind in the microphone)

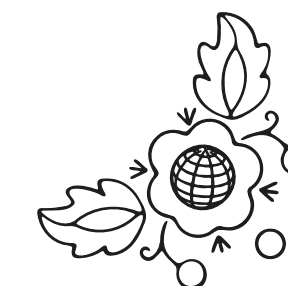


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Rule 5: Shot length

Record short clips

- One shot = **10–30 seconds**
- Longer shots are boring and difficult to edit
- It's better to have 10 short clips than one long one

Exception: When recording someone speaking, keep recording continuously while they are speaking. We'll trim it during editing.

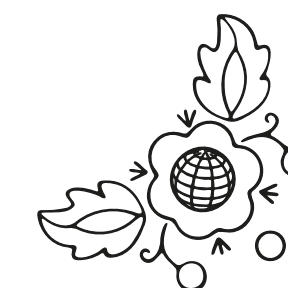


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Rule 5: Shot length

Record short clips

Between takes:

- Stop recording
- Change position / angle / shot
- Start recording again

This gives you a variety of footage to edit.

Types of shots

Vary the material

Just like in photography — you need different shots:

- **Wide shot (establishing shot)** — the whole location, context, surroundings. 5–10 seconds.
- **Medium shot** — a person from the waist up, a close-up of a building. 10–15 seconds.
- **Close-up (detail)** — hands at work, a tool, a face. 5–10 seconds.
- **Transition shot (B-roll)** — details of the surroundings, movement, textures. Used to ‘stitch’ scenes together in the edit.

Film every type — you’ll have plenty to choose from when editing.

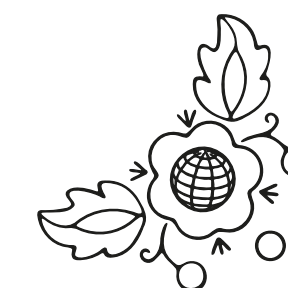


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Plan Szeroki (Wideshot)



Plan Średni (Medium Shot)



Zbliżenie (Close-Up)



B-roll (Ujęcie detalu)



Camera movement

Less is more

Avoid:

- Fast panning shots (jerky, blurry)
- Constantly spinning around
- Walking with your phone on uneven ground

Camera movement

Less is more

If you want a panorama:

- Turn slowly, using your whole body (not just your arms)
- Start with a static shot (2 seconds)
- Panorama
- End with a static shot (2 seconds)

The best camera movement? No movement. A static shot with action within the frame almost always looks better.

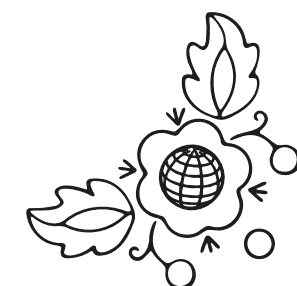


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Video settings

Camera settings for filming

Resolution:

- **1080p (Full HD)** — optimal. Good quality, reasonable file size.
- **4K** — unnecessarily large files; you won't notice any difference in StoryMaps.
- **720p** — not enough, avoid.

Frames per second (fps):

- **30 fps** — standard, natural look
- **60 fps** — smoother motion, but larger files

Recommended: 1080p / 30 fps — the best compromise between quality and file size.

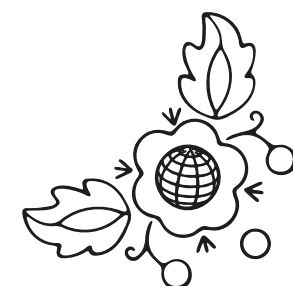


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Exercise: first shots

4 shots in the hall

Record 4 short clips in the hall:

- **Wide shot** (10 sec) — the room, participants, surroundings
- **Medium shot** (10 sec) — a person at the table, laptop, notebook
- **Close-up** (10 sec) — detail: hands, mug, pen
- **Panorama** (10 sec) — a slow 90° pan

Remember: hold your phone horizontally, keep it steady, and don't use the zoom.

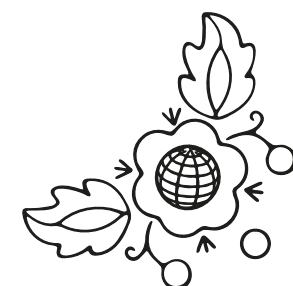


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Overview

Let's take a look at the shots

Play back your 4 clips and assess:

- Is the image steady?
- Was the phone held horizontally?
- Is the sound clear (in the shot with the person)?
- Is the panning smooth?

Group discussion — what went well, what needs improving.

Shot list — shot planning

Before you head out with your camera, plan what you want to film.

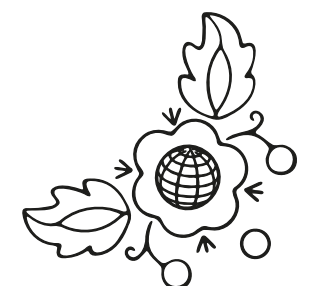


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What is a shot list?

List of shots

A shot list is a simple list of what you want to film. For each shot:

- **What** — what is visible in the frame
- **Type** — wide / medium / close-up / panorama
- **Sound** — is someone speaking? Is ambient sound important?
- **How long** — approximate duration (seconds)

You don't have to film in the order listed — the important thing is that you don't miss anything.

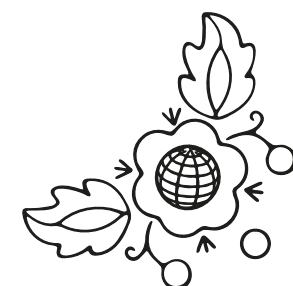


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Example of a shot list

Shot list for 'The Last Blacksmith'

No.	What	Type	Sound	Time
1	The smithy from the outside	wide	surroundings	10 s
2	Mr Stanisław enters the smithy	average	steps, doors	10 s
3	Lighting a fire	close-up	the crackling of the fire	15 s
4	Working with a hammer at an anvil	average	hammer blows	20 s
5	Hands at work — detail	close-up	—	10 s
6	Mr Stanisław tells the story	average	interview	2–3 min
7	Tools on the wall	panorama	silence	10 s
8	Mr Stanisław is closing the smithy	wide	doors, steps	10 s

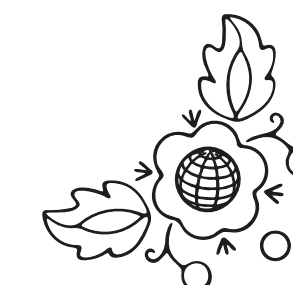


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Exercise: shot list

Prepare your shot list

List 6–10 camera shots:

- For each shot, note:
- What is visible in the frame
- Type of shot (wide / medium / close-up)
- Is sound important
- Approximate duration

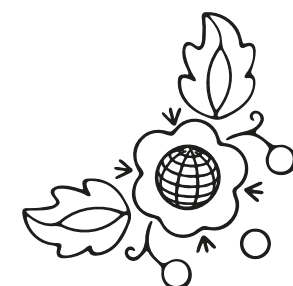


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Tips for filming people

Filming the interviewee

- Frame the shot from the waist up — leave a bit of space above their head
- Position the interviewee's eyes on the top line of the grid (the rule of thirds!)
- The interviewee looks at you (not at the camera) — it looks more natural
- Position yourself so that there is an interesting background behind the interviewee (not a blank wall)
- Light from the side or front — not from behind!

Consent form — applies in the same way as for audio.

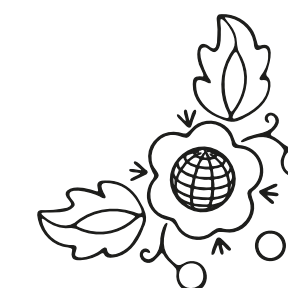


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Homework for the next lesson

In the next class, we're going out to film!

Before the next workshop:

1. Shot list — ready and printed
2. Phone fully charged
3. Plenty of free storage space (at least 2 GB — videos take up more space than photos)
4. Settings: 1080p / 30 fps
5. Consent forms (if you're filming people)
6. Tripod (if you have one)

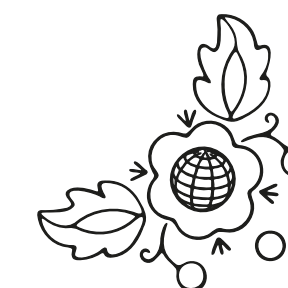


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What next?

In the next lesson

Workshop 11: Fieldwork — filming local stories

- We head out with the camera
- We film the shots from the shot list
- We film footage for the narration

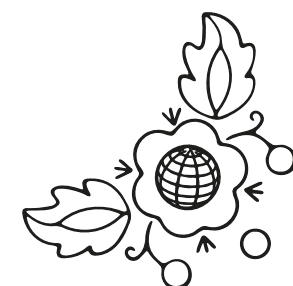


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Summary

What did we learn today?

- ☑ We know the basics of filming with a smartphone — horizontally, steadily, without zooming
- ☑ We know how to ensure good audio quality when filming
- ☑ We know the different types of shots — wide shot, medium shot, close-up, b-roll
- ☑ We've made our first test video recordings
- ☑ We've prepared a shot list for location filming

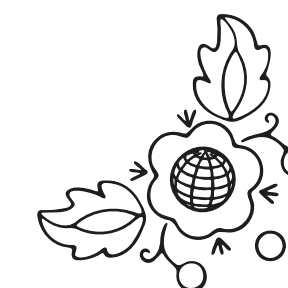


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Field documentation: Filming local stories

Block IV: Video and finalisation
Workshop 11 of 12

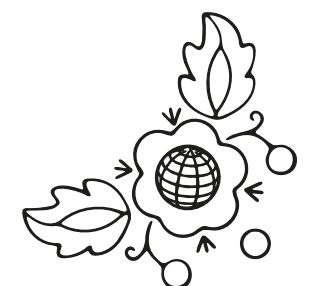


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What you'll learn today

By the end of this workshop:

- You will have recorded video clips that fit your narrative
- You will have filmed the shots from your shot list
- You will be able to film on location — capturing a variety of shots, with a steady camera and good sound
- You will know which clips are suitable for editing

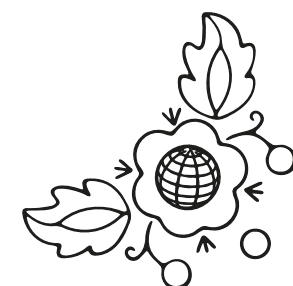


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Today's lesson plan

What will this workshop be like?

- **Classroom briefing** — a reminder of the rules, review of shot lists
- **Field trip** — filming according to the plan
- **Return to the classroom** — break
- **Review and selection of footage**
- **Summary**

Pre-departure checklist

Before we go — check

- ☐ Phone charged (at least 70%)
- ☐ Free storage space (at least 2 GB)
- ☐ Settings: 1080p / 30 fps
- ☐ Shot list printed out
- ☐ Consent forms
- ☐ Tripod (if you have one)
- ☐ Headphones (for audio monitoring)
- ☐ Notifications muted

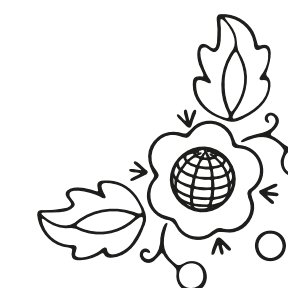


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A reminder of the rules

Before we go — check

- **Phone held horizontally** — always
- **Steady** — both hands, elbows close to your body
- **No zoom** — move closer
- **Short clips** — 10–30 seconds, various shots
- **Audio** — microphone close to the speaker
- **2-second pause** — at the start and end of each clip (makes editing easier)

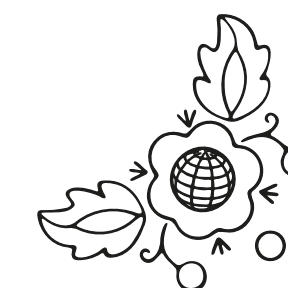


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Order of play

How do you organise a film shoot?

Recommended order:

- **B Background shots (B-roll)** — start with these; they don't require an interviewee
- **B Wide shot of the location** — context, surroundings
- **B Details** — tools, signage, textures
- **Interviewee** — position the camera, record the interview
- **Closing shots** — closing the door, walking away, a final glance

Tip: record b-roll before and after the interview — it will be useful in editing as a background for the interviewee's voice.

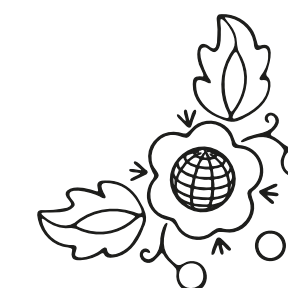


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Filming the person you are speaking to — a reminder

Filming a person — checklist

- ☐ Consent form signed
- ☐ Frame: person from the waist up, eyes at the top third of the frame
- ☐ Interesting background (workshop, kitchen, garden — not a blank wall)
- ☐ Light from the side or front — face illuminated
- ☐ Microphone close by
- ☐ Test recording — 10 seconds, listen back on headphones
- ☐ The person looks at you, not at the camera

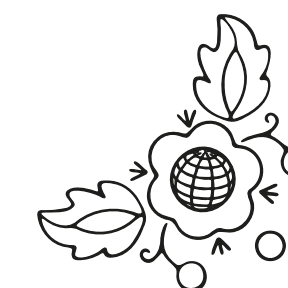


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B-roll — what to film

Additional shots

B-roll consists of clips that 'tie the story together'. Film everything that captures the atmosphere of the location:

- Hands at work
- Tools, objects, materials
- Doors opening, footsteps on the floor
- View through a window
- Smoke, steam, dust, movement
- Details of walls, floors, furniture
- Surroundings — street, field, sky

Record plenty of B-roll — 10–15 short clips of 5–10 seconds each. It's gold in the edit.

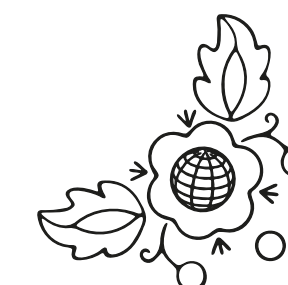


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What to do if something goes wrong

Plan B

The interviewee didn't turn up:

- Film some b-roll of the location and the soundscape
- Use text in StoryMaps to describe what you wanted to show in the video

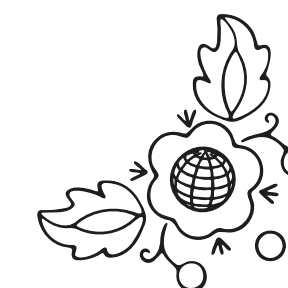


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What to do if something goes wrong

Plan B

Too much wind:

- Cover the microphone with your hand
- Stand with your back to the wind
- Look for a sheltered spot (behind a building, in a doorway)

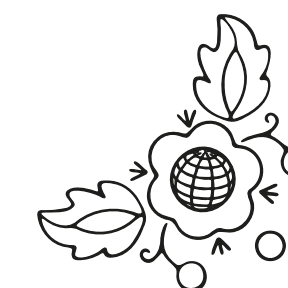


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What to do if something goes wrong

Plan B

Low light (dark room):

- Open the windows, turn on the lights
- Stand closer to the window — natural light from the side
- Don't use your phone's flash — it will cast harsh shadows

We're heading out into the field!

Time to start filming.

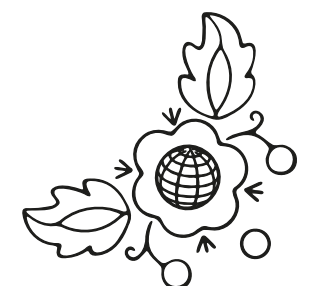


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Field assignment

Objective: Record video footage to accompany your narration.

Minimum requirements:

- 1 wide shot of the location (10 sec)
- 3–5 b-roll / detail shots (5–10 sec each)
- 1 interview clip (1–3 min) OR additional b-roll

Remember:

- Shot list — tick off completed shots
- 2-second pause at the start and end of each clip
- Hold your phone horizontally!

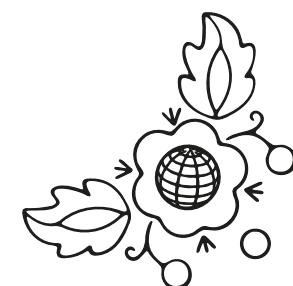


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Overview of the material

Let's see what we've recorded.

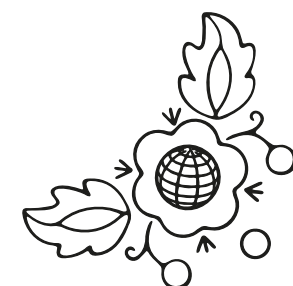


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Video selection

How do you choose the best clips?

Go through your footage and rate each clip:

Keep:

- Sharp, steady shots
- Clips with good audio
- Shots that fit the storyboard
- B-roll that captures the atmosphere of the location

Video selection

How do you choose the best clips?

Reject:

- Blurry, out of focus
- Finger in the shot
- Overpowered by wind/noise
- Too long with no content

Select 5–8 of the best clips — this is the footage to be edited in the next class.

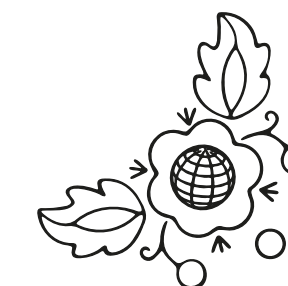


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Joint review

Let's all have a look!

Everyone should play 1–2 of their best clips (max. 30 seconds each).

Discussion:

- What makes the clip 'work'?
- Is the sound good enough?
- What kind of B-roll footage would suit this material?

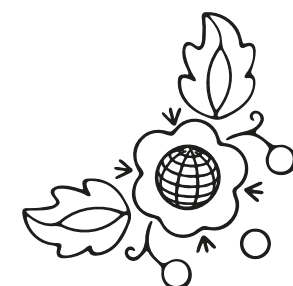


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Organising the material

Organise your video

1. **Create a folder** — 'StoryMap — video' or similar
2. **Rename the files** — e.g. '01_kuźnia_plan_szeroki.mp4'
3. **Back up** — upload to Google Drive (note: video files are large, so this may take some time)
4. **Make a note** — of which clips you want to use and in what order

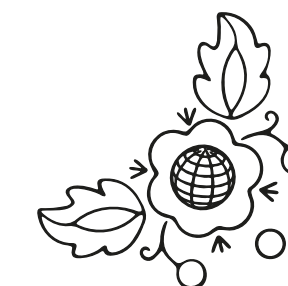


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Project status

Where are we with our narrative?

Check your storyboard — what you’ve got, what’s missing.

Material	Do you have it?
Field photographs (edited)	☐
Archival photographs	☐
Audio recording (edited, processed)	☐
Video clips	☐
Texts / captions in StoryMaps	☐

Homework for the next lesson

Before the next workshop (the last one!):

1. Go through and organise your video clips
2. Fill in any missing material (take more photos, record additional footage)
3. Upload everything to the cloud
4. Check your project in StoryMaps — what else needs adding?
5. Install InShot (a free video editor) on your phone

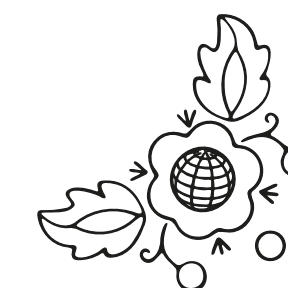


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What next?

In the next lesson

Workshop 12: Video editing, compiling StoryMaps and presentation

- Simple video editing in InShot
- Adding video to StoryMaps
- Compiling the final project
- Presentation of the finished narratives

This is the final workshop — we're finishing our projects!

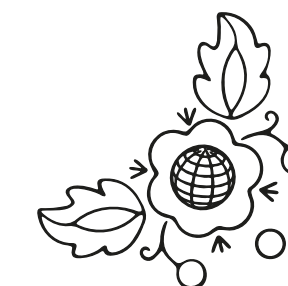


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Summary

What did we learn today?

- ☑ We filmed footage on location
- ☑ We shot the scenes from the shot list — various shots and B-roll
- ☑ We reviewed and selected the best clips
- ☑ We organised the footage
- ☑ We know what else needs to be added before the final cut

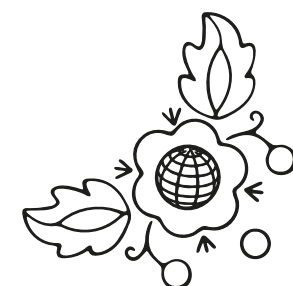


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Video editing, creating StoryMaps and the final presentation

Block IV: Video and finalisation
Workshop 12 of 12

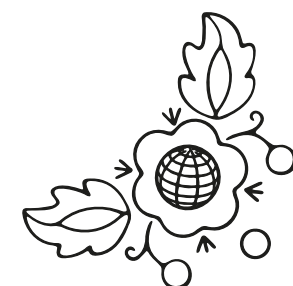


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What you'll learn today

By the end of this workshop:

- You will be able to edit a short video in InShot
- You will have a finished (or nearly finished) project in ArcGIS StoryMaps
- You will have presented your digital narrative to a group
- You will know how to publish and share your StoryMap

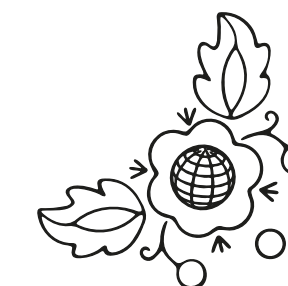


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Today's lesson plan

What will the workshop be like?

- Video editing in InShot
- Assembling the final project in StoryMaps
- Presentations
- Course summary
- Today we're bringing it all together.

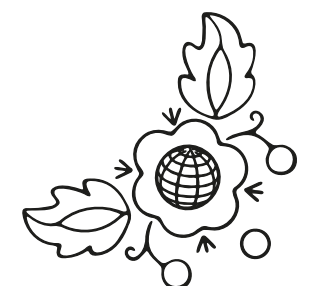


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Video editing in InShot

A simple, free video editor for your phone.

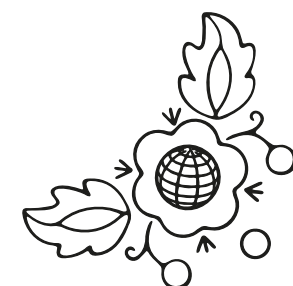


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What is InShot?

- Free video editor for mobile (Android and iOS)
- Simple, intuitive interface
- Sufficient for our needs — cutting, merging clips, text, transitions
- Download: App Store or Google Play — search for “InShot”

The free version has a watermark (the InShot logo in the corner) — you can remove it by watching a short advert when exporting.

New project

Creating a new project

- Open InShot
- Select 'Video'
- Select the clips you want to edit (5–8 of your best)
- Tap '✓' (confirm)

The clips will appear on the timeline at the bottom of the screen — side by side, in the order they were added.

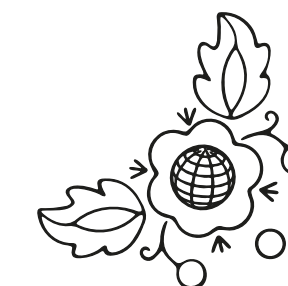


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Edit



Canvas



Audio



Sticker



Text



Effect



Filter



PIP



Duration



00:32 00:34 00:36 00:38 00:40 00:42 00:44

0:37.9

Total 0:49.4

Order of the clips

Sorting

You can reorder clips on the timeline:

- Hold down a clip and drag it to a different position

Suggested order:

- **Wide shot** — introducing the location
- **Medium shot / close-ups** — building the story
- **Interviewee** — the heart of the narrative
- **B-roll with ambient sound** — atmosphere
- **Closing shot** — saying goodbye to the location

Trimming clips

Remove unnecessary sections

You can trim any clip:

- Tap the clip on the timeline — it will be highlighted
- Drag the edge (start or end) inwards
- The section outside the edges will be deleted

Trimming clips

Remove unnecessary sections

Tip:

Remove:

- The first and last few seconds (before you've steadied the phone)
- Sections where nothing is happening
- Repetitions and mistakes

Aim: each clip should be 5–15 seconds long (the speaker's statement may be longer).

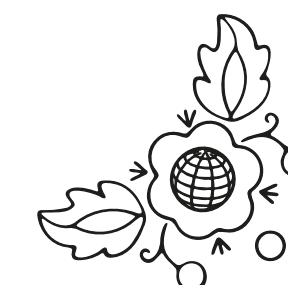


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Splitting clips

Cut out the section from the middle

If you only want to use a section of a longer clip:

- Place the cursor (white line) at the point where you want to cut
- Click 'Split' — the scissors icon
- The clip will split into two
- Select and delete the unwanted part

Useful for interviews — **you can cut out the best 30 seconds from a longer statement.**

Transitions

Transitions between clips

You can add a smooth transition between clips:

- Click the icon between the two clips (white square/circle)
- Select the transition type
- Set the duration (0.5–1 second)

Recommended transitions:

- **Fade** — versatile, elegant
- **Dissolve** — similar, slightly slower

Avoid: flying hearts, spinning cubes and other effects. Simple = professional.

Adding text

Text on the video

You can add a title or caption:

- Click 'Text' in the toolbar
- Enter the text — e.g. a narration title at the start, the interviewee's name
- Choose a font and colour — white or light on a dark background
- Set how long the text should be visible (drag the edges on the timeline)

Minimum: a title at the start of the video. **Optional:** the interviewee's name next to their statement.

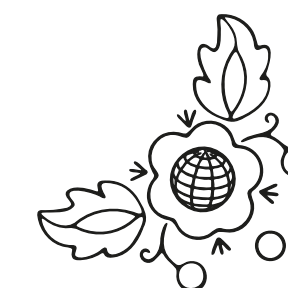


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Export

Saving the finished video

Once your video is ready:

- Tap the export icon (arrow / 'Save') in the top-right corner
- Select the resolution: 1080p
- Tap 'Save'
- The video will be saved to your phone's gallery

If an InShot watermark appears — click the remove option (usually watching a short advert is enough).

Finished video: **1–3 minutes, MP4 format.**

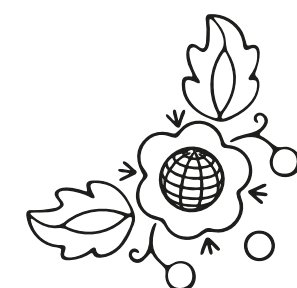


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Exercise: assembly

Edit your video

Create a short video (1–2 minutes) using your clips:

- Select 5–8 clips
- Arrange them in order
- Trim each one to the bare minimum
- Add transitions (fades)
- Add a title at the start
- Export in 1080p

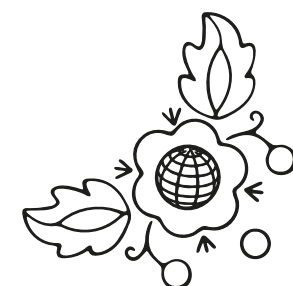


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Submitting the final project on StoryMaps

All the materials are ready — time to put them together.

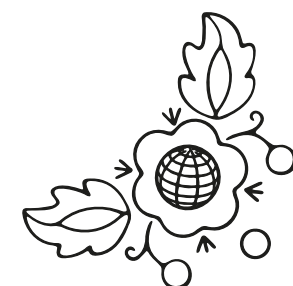


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Adding videos to StoryMaps

Video on StoryMaps

Open your project in StoryMaps

- Click “+” where you want to add a video
- Select “**Video**”
- Select “**Upload**”
- Drag the file or click “**Browse your files**”
- Click “**Add**”

Alternatively: click ‘Link’ and paste the link to a video from YouTube or Vimeo.

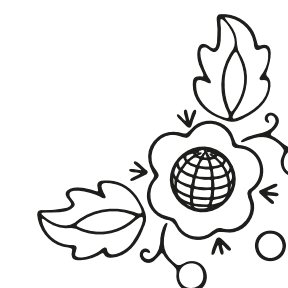


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Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur vestibulum, mi nec commodo mattis, magna turnis luctus dui. ac varius sem nulla non

▶

00:02 / 00:11

🔊

Interview

- ✕

☰

Button

--

Separator

{ }

Code

Data Visualization

📍

Map

📊

Chart

123

Infographic

📄

Table

Media

🖼️

Image

🌐

360 image

🖼️

Image gallery

▶

Video

🔊

Audio

ex. Mauris ac
liquet lorem ac lorem
etus tristique. Sed suscipit, lacus sit amet luctus dapibus,
ncus urna purus in eros. Suspendisse potenti. Aenean nec
magna vitae nisl bibendum laoreet. Cras sit amet ligula eget



▶

Video

Bring your content to life by uploading a video or linking to one on the web

Finalisation of StoryMaps

Put it all together

Open your project in StoryMaps. **Check that you have:**

- ☐ **Title** of the narrative and a short introduction
- ☐ **Photos with captions** — in the right places
- ☐ **Audio** — uploaded to the correct photos/text
- ☐ **Video** — uploaded in the right place
- ☐ **Text** — descriptions, comments, historical context
- ☐ **Order** — does the narrative flow logically from start to finish?

Fill in the missing elements. Adjust the order of the blocks (drag and drop in StoryMaps).

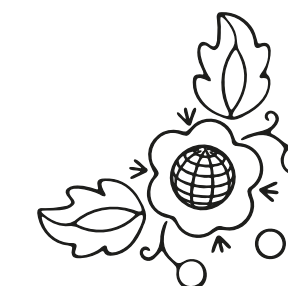


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Exercise: finalisation

Finish your project

1. Add a video to StoryMaps (Video → Upload)
2. Fill in any missing text and captions
3. Check the order of the blocks
4. Preview — go through the whole thing from start to finish
5. Make any necessary corrections

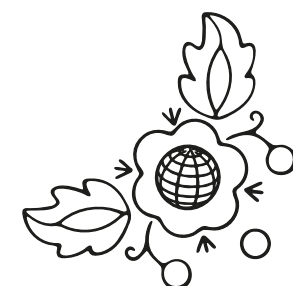


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Publication

Let everyone see this!

Once your project is ready:

- Click 'Publish' in the top menu
- Enter a short description and tags
- Choose who can view it — Everyone or Organisation
- Click 'Publish'

Your story is now available online via a unique link. You can share it with anyone — simply send them the link.

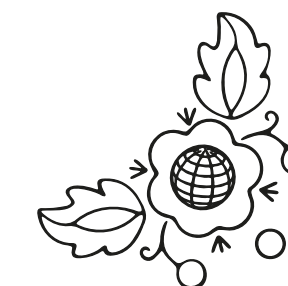


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Story details

Configure what people see when your item appears on ArcGIS, social media sites, and in search engine results



Ostatni kowal / Last blacksmith

Edit

Share

Who can see this after it is published

- Private
- Private
Only you can view this item
- Everyone (Public)
Anyone can view this item

Show in web search results



To review display, analytics, and language options, go to [story settings](#)

Presentations

Let's see what we've created!

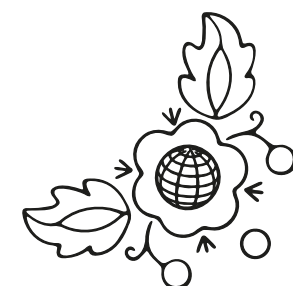


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Presentation of projects

Let's share our stories

Each participant presents their StoryMaps project (3–5 minutes):

1. Open the published StoryMap on the screen or projector
2. Give a brief overview: what is your story about?
3. Scroll through the narrative — highlight the most interesting moments
4. Play an audio or video clip

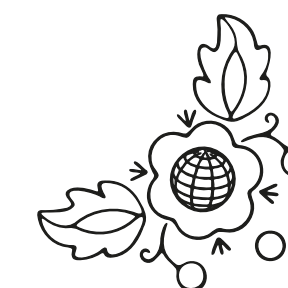


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Discussion

What went well? What did we learn?

- Which stories moved you the most? Why?
- What was the hardest part of the whole process?
- What surprised you – what didn't you expect?
- Would you like to continue – record another story?

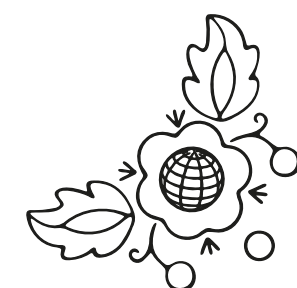


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Course summary

We've now completed 12 workshops.

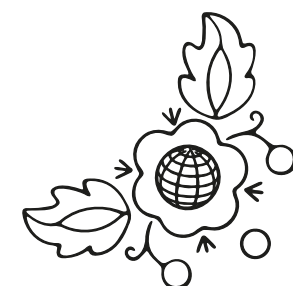


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What have we achieved?

The path we have taken

Block	What we have learnt	What we have created
I. Digital narratives	Storytelling, planning, ethics	Storyboard, StoryMaps account
II. Photography	Composition, processing, archiving	Field photographs in StoryMaps
III. Sound	Recording, interviews, audio editing	Audio clips on SoundCloud
IV. Video	Filming, editing, publication	A video in InShot, a finished StoryMap

At first, we had a **blank screen**. Now we have an **interactive narrative map** published online.

What happens next with the projects?

Your stories live online — you can:

- **Share the link** with family, friends and your local community
- **Expand** — add new places, recordings and photos
- **Inspire others** — show that anyone can tell the story of their place
- **Create new ones** — every place has more than one story

Together, your stories form a **digital map of the region** — a collection of local stories told by the people who live here.

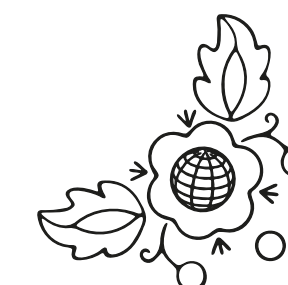


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Summary

Over the course of 12 workshops, we learnt:

- ☑ Planning and telling stories digitally
- ☑ Taking photos with a smartphone — thoughtfully and with a clear approach
- ☑ Recording sound — interviews, memories, the sounds of places
- ☑ Filming and editing short videos
- ☑ Bringing it all together into an interactive narrative in ArcGIS Story

Most importantly: we've learnt to listen and look closely at the places and people around us.

Thank you for working with me. Your stories are worth telling.

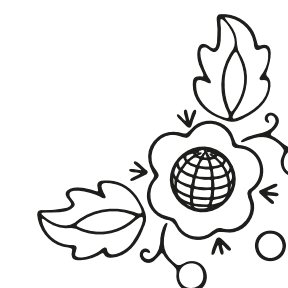


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Summary

Lessons learnt from the scaling process

One of the most important findings to emerge from the testing of the 'Digital Folklore' methodology was the confirmation that adults living in rural areas, and particularly older people, are far more willing to engage in developing digital skills when technology is not presented as the main educational objective, but as a tool for carrying out activities that are important from their perspective.

At the start of the pilot phase, many participants expressed concerns about modern technologies. Some emphasised that they felt no need to use new apps, had no interest in computers or social media, and limited their smartphone use to making phone calls or occasional contact with family via instant messaging apps. In traditionally designed digital courses, such an attitude often leads to low attendance, limited engagement and participants dropping out of the course quickly.

However, a completely different dynamic was observed during the workshops. As soon as participants learnt that the aim of the sessions would be to document the history of their own village, photograph local landmarks, record residents' memories or create digital stories about Kashubia, their level of interest increased significantly. Technology ceased to be something alien and difficult, and instead became a means to an end that the participants regarded as important both socially and personally.

This was particularly evident during the sessions on mobile photography. In a traditional educational model, participants would have learnt the principles of composition, camera settings or the basics of photo editing. Within the project, however, the starting point was the question: 'How can we preserve, for future generations, the places that are important to our community?'. It was only later that discussions arose about framing, lighting or the capabilities of a smartphone camera. As a result, participants perceived the skills they were acquiring as practical and useful.

A similar approach was observed during the workshops on audio documentation. Recording interviews or ambient sounds was not presented as a technical exercise. Participants were given the task of capturing residents' memories, stories linked to local traditions, or accounts of life in the countryside in the past. As a result, even those who were initially reluctant to use new technologies became actively involved in the process of recording material.

The testing process also showed that a sense of agency is extremely important to many older people. Participants very often emphasised that, for the first time, someone had taken an interest in their knowledge, experience and memories. In many cases, they felt that their knowledge of local history, culinary traditions or folk customs was valuable and needed. It was precisely this realisation that motivated them to learn how to use new apps and to undertake activities that had previously seemed too difficult.

The emotional aspect also proved to be an important factor. Participants were far more willing to carry out tasks involving photographing family mementos, documenting places associated with their childhood or recording stories from fellow residents than they were to undertake purely technical exercises. This emotional engagement translated directly into greater motivation to learn and a greater willingness to experiment independently with digital tools.

During the workshops, there were numerous instances in which participants who had previously stated they lacked digital skills were able to take photographs, record interviews, prepare descriptions of materials and publish content online entirely on their own. Importantly, this success was not due to the programme being simplified, but to the learning process being appropriately embedded within a context familiar to the participants.

The experience gained during the pilot project leads to the clear conclusion that effective digital education for adults living in rural areas should be based on the local social and cultural context. Rather than starting the learning process with tools, applications or technologies, it is better to begin with topics that are important to the participants, and only later introduce digital solutions as a means of carrying out specific activities.

The 'Digital Folklore' methodology has confirmed that cultural heritage can serve as an effective bridge between tradition and modernity. Thanks to this, older people do not have to choose between preserving their own identity and developing digital skills. On the contrary – they can develop new skills precisely through activities related to what they know best and what is particularly important to them.

From the perspective of organisations providing adult education, this means a shift away from universal, technocentric training programmes towards activities rooted in the realities of the local community. The more relevant the workshop topics are to the participants, the greater their motivation, engagement and the sustainability of the educational outcomes achieved.

One of the most striking findings observed during the testing of the 'Digital Folklore' methodology was the immense importance of collaboration between participants. The pilot phase demonstrated that adults, particularly older people from rural areas, develop digital skills much more effectively when learning alongside other participants rather than individually. Working in pairs and small groups proved to be one of the most important factors influencing both the effectiveness of learning and the participants' level of motivation.

At the start of the workshops, many participants expressed concerns about using new technologies. Comments such as 'I don't know anything about this', 'I definitely won't be able to manage', 'this is for younger people' and 'I'm afraid of breaking something' were frequently heard. Such beliefs are very common amongst older people who, for many years, have not had the opportunity to develop digital skills or who have previously had negative experiences with technology.

However, during the workshops it quickly became apparent that these fears diminish significantly when participants are not left to their own devices. Even the very first photography exercises showed that people working in pairs were much more willing to attempt new tasks. If one person did not know how to carry out a particular task, the other would often try to find a solution. As a result, participants learnt not only from the trainers, but also from one another.

It was particularly interesting to observe situations in which people with similar levels of competence worked together to solve technical problems. Contrary to initial assumptions, support provided by the trainer was not always the most effective. Often, a participant who had just learnt a particular task themselves was better able to explain it to another person than the trainer. This was due to the use of simpler language, drawing on similar experiences, and a better understanding of the difficulties faced by the other participant.

The emotional aspect also played a significant role. Many people stated that carrying out the exercises on their own caused them stress and uncertainty. Working in a group, on the other hand, made the participants feel safer. They knew that if a problem arose, they could count on the support of others. As a result, they were more willing to experiment, test new functions and undertake activities they had previously avoided.

During the fieldwork sessions, the model of working in teams of three or four proved particularly effective. One person took photographs, another was responsible for noting down information, and a third conducted interviews or recorded audio. This division of tasks allowed each participant to gradually become familiar with the new technologies without having to master all the skills at once. Over time, the participants began to swap roles and naturally developed further skills.

Mutual reinforcement of motivation also proved to be a key element. During the workshops, there were numerous instances where less confident participants would have given up on a task had they been working alone. However, the presence of other participants encouraged them to carry on. Within the group, it was easier to overcome uncertainty, ask for help or try again after a failed attempt.

The pilot project also demonstrated the immense value of intergenerational and social learning. Although the majority of participants were older people, there were differences in experience and skill levels within the groups. Some participants were more adept at using smartphones, others had greater knowledge of local history, whilst others stood out for their communication skills. Thanks to teamwork, it was possible to share these resources, which had a positive impact on the entire educational process.

It is also worth emphasising that working together fostered the building of social relationships. For many participants, the workshops were not only an opportunity to learn, but also a space for meeting, talking and exchanging experiences. This was particularly significant for older adults, who often highlighted the need for greater social engagement. As a result, the development of digital skills was closely linked to building a sense of community and strengthening social bonds.

The conclusions drawn from the testing process lead to a clear recommendation for organisations providing digital education for adults. Workshops should be designed in such a way as to maximise the potential for collaboration between participants. Individual activities should be limited in favour of working in pairs, small teams and project groups. This approach not only increases the effectiveness of learning, but also helps to overcome fear of technology, reinforces a sense of security and builds lasting motivation for further development.

“The experience gained whilst implementing the ‘Digital Folklore’ methodology shows that, for older people and those living in rural areas, technology becomes much more accessible when it is explored together with others. In practice, this means that one of the most important tools for developing digital skills is not a computer, a smartphone or an app, but other people.”

One of the most surprising findings to emerge from the testing of the 'Digital Folklore' methodology was the discovery that the real obstacle to developing digital skills was not a lack of technical knowledge per se. A far greater problem turned out to be the participants' low level of self-confidence and the belief, ingrained over the years, that modern technologies were not for them.

Before the workshops began, many participants described themselves as 'non-technical', 'too old for such things' or 'not cut out for computers'. In one-to-one conversations, comments reflecting a profound lack of faith in their own abilities were very common. Interestingly, such views were also held by people who used smartphones on a daily basis, took photos or used instant messaging apps. This meant that the problem stemmed not only from their actual level of competence, but also from the way the participants perceived themselves.

During the first workshops, characteristic behaviours indicative of low self-confidence could be observed. Some participants immediately asked for help with the simplest tasks, even if they were capable of carrying them out on their own. Others avoided trying out new functions on their phones, fearing they might accidentally damage something or lose their saved data. There were also those who, even before the exercise began, assumed they would not be able to manage.

The situation began to change after just a few of the first sessions. Creating a learning environment in which mistakes were treated as a natural part of the learning process was crucial. The trainers consistently emphasised that no one was being assessed, and that the workshops were designed for experimentation and gaining new experiences. As a result, the participants gradually began to make more and more attempts on their own.

Early successes proved particularly significant. For many people, the turning point came when they took a photograph on their own, recorded a short interview or prepared their first piece of material for digital storytelling. Although these were relatively simple tasks from the trainer's perspective, for the participants they often served as proof that they were capable of using new technologies effectively.

During the pilot, a gradual shift in attitudes was observed on numerous occasions. People who, during the first sessions, said they 'couldn't use a smartphone' were, after a few weeks, taking photographs, sending files, recording audio clips and working on digital stories all by themselves. Importantly, this change was not limited to technical competence. An even greater transformation could be observed in the way participants thought about their own capabilities.

Many older people began to see themselves as capable of learning new things regardless of their age. Participants increasingly took the initiative, put forward their own ideas for documenting local histories and experimented independently with the tools they had learnt to use. Some began to apply the skills they had learnt outside the workshops as well – documenting community events, preparing materials for the Rural Housewives' Clubs, or photographing local celebrations.

It is worth noting that the increase in self-confidence had an impact not only on the development of digital skills. Many participants also showed greater social engagement and a willingness to get involved in new initiatives. People who had previously avoided activities requiring the use of technology began to actively participate in creating materials promoting local cultural heritage and to support other workshop participants.

The process of testing the methodology also showed that building self-confidence should be treated as a fully-fledged educational objective, rather than merely an additional outcome of training activities. For older people and residents of rural areas, the development of digital skills is very closely linked to a sense of agency. A participant who believes in their own abilities acquires new skills much more quickly and is more willing to put them into practice.

The results of the pilot project lead to an important recommendation for organisations delivering digital education. Training programmes should be designed in such a way as to enable participants to experience success frequently. One should start with tasks that are relatively simple, yet at the same time visible and meaningful to the participant. Each subsequent achievement reinforces motivation and builds the conviction that developing digital skills is possible regardless of age or previous experience.

Experience gained during the project shows that older people do not, above all, need more advanced technologies or more instructions. What they need, above all, is the conviction that they are capable of using these technologies. Once this psychological barrier has been overcome, the learning process proceeds much more quickly, and the results achieved are more lasting and more visible.

Another valuable insight gained from testing the 'Digital Folklore' methodology was the discovery that documenting local histories, memories and the experiences of local residents can serve a much broader purpose than simply developing digital skills. In practice, it proved to be an extremely effective tool for the social activation of older people, building a sense of agency and strengthening their role in the local community.

At the start of the project, many participants saw themselves primarily as recipients of educational activities. They were used to a situation where they would attend workshops, listen to the facilitator and carry out the exercises prepared by them. The 'Digital Folklore' methodology turned this model on its head. Right from the very first session, participants were encouraged to share their own knowledge, experiences and memories relating to the history of their localities.

It very quickly became apparent that older people possess a vast store of knowledge that often remains hidden from younger generations. Participants were able to talk about old customs, local events, changes taking place in rural areas, culinary traditions, religious rituals, work on farms and the history of specific families. In many cases, this was information that cannot be found in books, archives or on the internet.

It was particularly interesting to observe the changes taking place in the participants' attitudes.

In traditional computer courses, older people often find themselves in a situation where their lack of digital skills becomes very apparent. In this project, the situation was the reverse. It was the older people who were the experts on local history and culture. Technology simply became a tool to help them record and pass on their knowledge to others.



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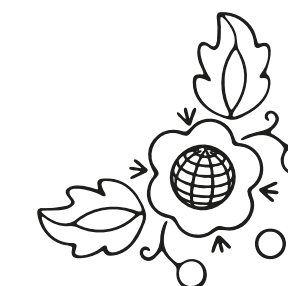
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This shift in perspective was of immense psychological significance. Participants began to see themselves not as people in need of help, but as individuals possessing valuable resources and experiences. In many cases, this led to increased self-confidence and greater engagement in subsequent project activities.

During the workshops, there were numerous occasions when participants spontaneously suggested new topics for the documentation. They brought family photographs and old documents, and spoke about buildings that no longer exist, old customs or events significant to the history of the locality. They often identified people themselves who would be worth interviewing, or places which, in their view, should be included on the region's digital map.

It is worth noting that the participants' engagement was not limited solely to the duration of the workshops. Many older people continued to document local heritage outside the sessions as well. They began photographing community events, collecting residents' memories, recording conversations and gathering materials relating to the history of their localities. In practice, this meant that the project set in motion a process that went far beyond its original educational objectives.

Another particularly valuable outcome was the strengthening of social ties. Documenting local histories required contact with other residents, conversations, conducting interviews and searching for information together. As a result, participants became more involved in the life of the local community and forged new relationships. For some, this played a significant role in combating loneliness and social isolation.

The pilot project also demonstrated that documenting local heritage can serve an intergenerational purpose. In many cases, participants shared the material they had gathered with their children, grandchildren or younger residents of their localities. This fostered a natural flow of knowledge between generations and strengthened interest in local history.

Another key finding is that activities involving the documentation of cultural heritage are significantly more sustainable than many traditional educational activities. Even after the project has ended, participants remain motivated to continue the work they have started. This stems from the belief that their work has real value for the community and contributes to the preservation of local memory.

The experience gained during the implementation of the 'Digital Folklore' methodology shows that digital education for older people should not be limited solely to learning how to use devices and applications. Significantly better results can be achieved when digital skills are developed in tandem with social engagement, the preservation of cultural heritage and the fostering of civic engagement.

In practice, this means that documenting local histories can be regarded as a fully-fledged tool for the social activation of older people. It simultaneously enables the development of digital skills, boosts self-esteem, fosters social relationships and protects the cultural heritage of local communities. From the perspective of organisations working with older people, this is an exceptionally valuable approach, as it combines numerous educational and social objectives within a single process.

Recommendations for educators implementing the ‘Digital Folklore’ methodology

1. Start with the participants’ stories, not with technology

The biggest mistake in digital education for older people is to begin sessions by discussing apps, phone functions or technical specifications. Participants are much more likely to engage in activities when the starting point is their own experiences, memories, local traditions or stories related to where they live. Technology should be presented as a tool for preserving and promoting these stories, rather than as an end in itself.

2. Do not assume any prior digital skills

Even if participants use smartphones on a daily basis, their actual digital skills may be very limited. It is worth demonstrating each task carefully, step by step, and avoiding technical jargon. What may seem obvious to the trainer may be completely new to the participant.

3. Work in small groups

We achieved the best results when working in pairs or teams of three. Participants supported one another, shared their experiences and solved problems more quickly. Working together also reduced the fear of making mistakes and fostered a sense of security.

4. Keep theory to a minimum

Adults learn most effectively through doing. Instead of long presentations, it is better to get straight down to taking photographs, recording interviews or working in the field. Theory should only be introduced when participants encounter a specific problem requiring clarification.

5. Make use of local resources

Every town or village has its own stories, places of remembrance, culinary traditions, handicrafts, historical sites and interesting local figures. These should form the basis of the educational material. This ensures that participants see the purpose of the activities right from the start.

6. Let participants be the experts

In many areas, participants have more knowledge than the educator. They know the history of their local areas, local customs and the people there. It is worth creating a space for them to share this knowledge. This makes participants feel valued, and the educational process becomes more collaborative.

7. Be prepared for a variety of devices

When working with people in rural areas, participants often use different models of mobile phones and devices. Some are very new, whilst others are several or even over a dozen years old. Lesson plans should be flexible and adaptable to different devices.

8. Document the process, not just the results

It is worth encouraging participants to take photos, make recordings and describe not only the final results, but also the process of creating them. Such materials are of great educational, promotional and documentary value.

9. Revisit the same skills regularly

Completing a task just once does not mean the skill has been mastered. It is worth revisiting photography, filming or working with apps repeatedly during subsequent sessions. Repetition builds confidence and consolidates new skills.

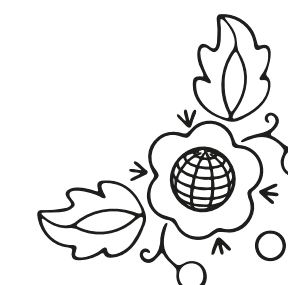


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10. Treat the results as a starting point for further action

Digital maps, photographs, recordings and films should not be seen as the final outcome of the project. The greatest value of this methodology lies in the opportunity to further develop the material collected. Encourage participants to document future events, celebrations, traditions and stories. This creates a living archive of local cultural heritage that can be expanded for many years after the project has ended.



Every community has its own stories.

Some have been recorded in books, chronicles and archives. Others have survived solely in the memories of the locals – passed on during family gatherings, recalled over meals, and told to grandchildren and neighbours. Many of them have never been written down. They existed only in words, memories, photographs tucked away in drawers, or in the minds of people who, throughout their lives, have witnessed the changes taking place in their localities.

It was these stories that marked the beginning of the journey which led to the creation of this publication.

From the outset, the ‘Kaszëbsczi Òpòwiôdanié’ project was not about technology. Smartphones, apps, photographs, recordings and digital maps were merely tools. The real aim was something far more important – to show that the local memory, traditions and experiences of village residents are of immense value and deserve to be preserved for future generations.

Over many months, we have observed together how people who initially lacked confidence in their own digital abilities have begun to take photographs, record interviews, document local events and create their own digital stories. We have seen how technology has ceased to be a source of anxiety and has instead come to serve what the participants considered truly important – preserving memories, family histories, local customs and the culture of their local communities.

However, the project's greatest success is not the materials, publications or digital maps that have been created.

The greatest success is the people themselves.

These are the older people who, for the first time, used modern technology independently to tell the story of their village. These are the members of the Rural Housewives' Clubs who discovered that they can be not only guardians of tradition, but also its contemporary chroniclers. They are the residents of Kashubia, Hont and Novohrad, who have realised that their knowledge and experience matter not only to the local community, but also to future generations.

We hope that this publication will become more than just a collection of workshop scenarios.

We would like it to serve as an incentive to take action. We hope it will inspire other organisations, educators, libraries, community centres, rural women's clubs, senior citizens' clubs and local leaders to discover the potential that has been right there beside them for years – in the stories of local residents, local traditions and the collective memory of the community.

The world is changing very rapidly. More and more information exists solely in the digital realm. This makes it all the more important that we have people who are able to preserve what is local, authentic and genuine. We need people who are ready to document everyday life in their localities, record the memories of older residents and showcase the beauty of the culture that has shaped local communities for generations.

We believe that digital tools need not lead to the erosion of local identity. They can become its ally. They can help to preserve tradition, build intergenerational bonds and ensure that the stories of small towns are heard beyond their borders.

As we present this publication to you, we are aware that it does not bring any story to a close.

On the contrary.

It is an invitation to write new ones.

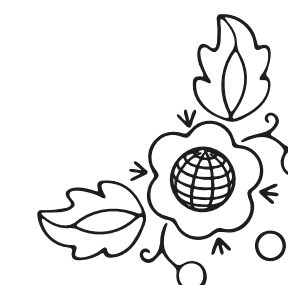


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Perhaps the next digital story will be created right here in your town.

Perhaps, thanks to this publication, someone will record their grandmother's memories for the first time, photograph a forgotten wayside cross, describe the history of a local festival, or create a digital map of their community.

*If that happens, the project's aim will have been achieved.
Because our most precious heritage is not found in museums or archives.*

It is found in people.

And as long as there are people willing to tell these stories, document them and pass them on, they will remain alive.

