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Introduction

A conscious, active, and often critical, participation in the cultural life of the society is a very important aspect of life and development of every human being. Cultural education is a process of preparation for independent understanding of the meaning of cultural phenomena, placing these phenomena in a broader historical, cultural or social context, and shaping active, independent and creative attitudes in the reception of culture. The role of a cultural educator is extremely important in the implementation of this process. The educator often combines the functions of a teacher and cultural researcher, using tools that stimulate the emotional and intellectual spheres in order to facilitate comprehensive cultural education.

Prior to the realization of the project “Culture Lab - Innovative Training Programme Of Cultural Educators”, an international study of the training needs of cultural educators was carried out. The analysis of self-assessment questionnaires showed that a significant number of respondents regarded their competences as insufficient and expressed the willingness and need to develop them. The analysis also indicated that adults often lack competences in the field of information and communication technology and skills of applying modern technical solutions in educational activities. For this reason, it became necessary to create an up-to-date modern training programme for cultural educators working with adults, which will ensure that they can improve their skills and become better prepared for contemporary European cultural realities and challenges.

"Culture Lab - Innovative Training Programme Of Cultural Educators" within the framework of ERASMUS+ Programme is the result of the work of an international team of experts involved in the creation of modern tools for people working with adults. The programme consists of two elements: an e-book entitled "Innovative Training Programme Of Cultural Educators" and an e-learning course entitled "Edu-Kultura". It identifies a broad context of cultural education issues, presents the possibilities of innovative use of modern technologies in cultural education and contains ready-made scenarios of activities for direct use by cultural educators in their work or as an inspiration to create their own tools.
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Chapter I

Anna Mazur

Cultural education as a process
Cultural education is part of wider educational actions that aim to prepare individuals for an active participation in culture and social life. This aspect of education has been included in the European Framework of Reference, which describes eight key competences every person needs for self-fulfilment, personal development, active citizenship and social integration.

The requisite of conscious participation in cultural life is an acquisition of cultural competences. Unfortunately, they are not taught in a satisfactory way, which is conspicuous in the social sphere – many people are passive and indifferent towards cultural phenomena, they cannot form individual opinions and they manifest apathy towards cultural and artistic events. This has many negative consequences in social and individual dimensions. Education of a conscious, competent recipient of cultural content is of high social importance. In an individual dimension, a personal contact with cultural artefacts has an impact on the quality of life and fulfils specific emotional needs.

**Definition and analysis of the areas of cultural education**

Determining the scope of culture we refer to is necessary to correctly analyse the process of cultural education, because the term ‘culture’ is polysemantic and variously defined. Problems of culture are examined from the point of view of different realms of science - history, philosophy, sociology, psychology, theory of art, etc. Each of them approaches cultural phenomena in a way which is specific and relevant to the subject matter of their studies. Cultural anthropology, which provides the best perspective for our considerations, defines ‘culture’ as the entire human spiritual and material accomplishments and legacy. According to the anthropological definition, culture encompasses all human behaviour based on socially formed patterns and its artefacts. This ability to create culture is a feature that distinguishes man from other species. Cultural artefacts are not directly linked with biological human needs - so in this respect, they do not belong to the world of nature. On the other hand, the desire to create culture is inherent to human nature. It is a constant feature that characterizes mankind (Filipiak M., 2009). Cultural education helps to understand why people transform reality and create new elements of it.
Process of development of cultural competences

Cultural education provides knowledge about the following areas:

1. History (key events, dates, facts important for a particular community),
2. Cultural landscape (the most important aspects of material heritage: architecture, paintings, sculptures, monuments, historical and modern industrial facilities, etc.),
3. People (artists, thinkers, reformers, scientists, and other people who have made an important contribution to the development of a particular society),
4. Communities (ethnic, professional, social class, and religious groups – criteria and characteristics of a group, analysis of its unique social life, material status, social position, population in different historical periods, etc.),
5. Events (important, regular events that tighten the communal bond and enliven the cultural life),
6. Cultural institutions (knowledge about types of cultural institutions, forms of their activity, areas of competence and influence),
7. Lifestyle (social norms, patterns, behaviours, customs, rituals, leisure activities that are characteristic of given times and social groups).

Cultural education, like other didactic processes, consists of three elementary parts:

- Transfer of knowledge,
- Teaching the skills to use this knowledge,
- Developing the motivational and volitional sphere.

All these parts correspond to the organization of personality structure, which psychologists define as an individualized structure composed of the following elements:

- general and permanent cognitive patterns (connected with the knowledge about the world and perception of self),
- general and permanent functional and operational patterns, skills and abilities,
- general and permanent motivational and volitional patterns of behaviour (attitudes, motives, desires).
Personality is a central system of regulation and integration created on the basis of individual experiences that regulates the relationship between the individual and the environment.

Cultural education is a complex multidimensional process which influences the formation of people’s stances and attitudes towards all aspects of social life. Before considering the development of attitudes towards cultural reality, we have to define our understanding of these concepts. Psychologists describe an attitude as a relatively constant structure of cognitive and emotional processes and behaviours towards a particular class of things, ideas and values (Mika S., 1987; Reykowski J., 1979). It seems that forming an open, active attitude to cultural phenomena would be the most valuable from the social point of view.

The characteristics of such an attitude have the following three aspects:

1) opinions, judgements and beliefs connected with knowledge;
2) emotional relations with a motivational value;
3) behaviours of an individual connected with the subject matter of the attitude (Mika S., 1987).

People whose attitude towards culture is open and active should be able to form their personal opinions and make judgements based on their own experiences and thoughts, and not on social stereotypes. They should actively seek contact with specific areas of culture, show readiness and appreciation of different values promoted by works of culture, and accept this diversity.

Knowledge about modern cultural phenomena facilitates people’s orientation in reality, whereas knowledge about what influences the changeability of cultural forms can help us comprehend and evaluate socio-cultural processes observed in everyday life.

The ability to understand the specific language of different fields of culture gives us an opportunity to grasp and interpret messages captured within cultural communications from various epochs and cultural worlds. Awareness of the diversity of forms in which cultural values can be represented gives us a chance to make a personal choice of these fields of art that evoke the highest
emotional satisfaction in us. Properly conducted education should instil in people both the need to be in touch with culture and the readiness to actively preserve cultural heritage. It is a vital part of the upbringing of an aware member of the community to be jointly responsible for the heritage passed on by the previous generations.

The abilities to transform reality and to look forward to the future without fear are conditioned by the feeling of belonging to a community and participating in the continuation of cultural processes. The knowledge about the heritage of our civilization and the mechanism of historical processes is the most comprehensible when manifested through works of art and culture, which present not only facts and figures but also emotions, social background, inner motivation, etc. Cultural and artistic education significantly broadens the horizons and expands the knowledge about the world and human condition. Development of perception, imagination and creative thinking affects the sphere of feeling and emotions and therefore intensifies the cognitive processes.

The key to conscious participation in cultural life is the acquisition of cultural competences regarding reception of works of art. Artefacts belonging to different disciplines of art are a particular example of human activity. Literature,
music and fine arts have a special way of presenting facts from the history of mankind, and changes in the mode of thinking about humanity, reality and accepted values. Artefacts also document technological progress, changes in the social customs, morality and politics. As a personal emotional artistic manifestation, they have the power to evoke strong feelings in the recipients. When the cognitive process is connected with emotions, new information is best absorbed and internalised. Hence, works of art have a special role in cultural education by being both the subject of it and an educational tool used to increase the effectiveness of the education.

Considering the conditions that determine competences regarding the reception of art, we need to analyse these elements of personality which decide about our perception of a work of art. Tadeusz Marciniak (in correspondence with B. Munari’s scheme) identifies three elements which he calls the filters. Each filter is formed during our life and influences our reception of various layers of an artwork. The sensory filter is responsible for reception of formal merits and means of artistic expression that are experienced sensually and emotionally. The operational filter allows us to understand semantic values, aids intellectual grasp of the content and the understanding of the meaning, artistic message and ideas behind the artist’s creation. The cultural filter represents tastes and preferences acquired during social interaction of the attitude with cultural phenomena, which influence opinions, judgements and cognitive activity of an individual (Marciniak T., 2004).

These filters are uniquely formed and depend on personal experiences, educational paths and the social background of an individual. The filters do not act in isolation, their interaction is complementary as they influence and complete one another. An effective filter does not block the reception of any of the values or merits of the artwork and allows the recipient to analyse it in a complex and multidimensional way.

Every field of art requires developing specific elements of the aforementioned filters. For example, in case of fine arts the quality of the sensory filter is determined by the development of perceptive sensitivity to all the features of the world of visual forms. Gathered knowledge, life experiences, self-awareness,
and the ability to create and apply rules of classification are factors influencing how this filter works. The knowledge that enables us to correctly read the meaning of a semantic message of an artwork comprises information about history of art, facts from artists’ lives as well as historical, philosophical and social background. The quality of this knowledge and its content depends on many factors – who and how it is presented, what context is used for interpretation. This is connected with the cultural filter, which can reduce the perception of values inconsistent with the accepted cognitive scheme by means of a specific social persuasion. This filter plays an important part in forming our attitude towards art, aesthetics, taste and preferences. Its development in an individual’s personality is conditioned by promotion of particular social values, their dissemination and their status among the social group we live in. It affects our system of norms and values, opinions and perception of art and artists.

The process of preparing for a proper reception of art is long-term and as complex as the artwork itself. There are also other aspects of cultural education which have an impact on the formation of the sensory filter. A fundamental condition of the acquisition of personal receptive competences is a well-developed sensitivity to formal elements of a work of art. Without the ability to see
the whole diversity of means of artistic expression and the readiness to experience their effect on us, we can only become a secondary recipient (or ‘unauthentic’ in Maria Gołaszewska’s words). Such a recipient does not perceive the value of the work of art but only knows that it has value because the society considers it as important (Gołaszewska M., 1986). Through the form we can grasp all the other merits of a work of art, because it is the noticeable and attractive features of the form that raise our interest in an artwork and make us want to understand its meaning and message. If the form is unappealing, we are unlikely to explore other aspects of the work of art.

During the process of cultural education we often use elements of artistic legacy, which is the reason why developing competences in the receptiveness of art is vital.

Artistic education, being part of cultural education, takes place simultaneously on several levels – the first one creates the conceptual structure referring to artistic means and phenomena, the second - develops the ability to perceive and differentiate between elements in works of art, the third - leads to the realization and experience of possibilities of deliberate and purposeful use of means of artistic expression, while the fourth one makes it possible to understand all the cultural processes determining the development of art. Acquisition of such competences allows people to form their own personal opinions and draw conclusions, which is the basis and a reference point for active and participatory teaching methods used in education of adults.

One of the key factors in cultural competences is the language we use to describe cultural phenomena. Psychologists claim that our perceptual skill on the operation level, namely the ability to name perceived phenomena, is conditioned by our social background and the development of speech. Discovering the cultural reality must be connected with learning new concepts and names that describe features of this reality. Creation of a conceptual structure referring to cultural and artistic phenomena is indispensable for a conscious reception of their values and noticing them in novel situations.
Review of effective methods used in cultural education of adults

Knowledge about cultural phenomena is given to people during their whole lives through different parts of the social environment. It is present in the formal structure of school education of children and adolescents, media communications, social campaign organized by various organizations and in cultural events. It important to emphasize that this is a specific kind of education that should be permanent and universal. Every member of a community is both a co-author and a recipient of cultural reality, which is a very dynamic state. Once acquired cultural competences may become insufficient to fully understand and analyse the changing reality, which is why cultural education is, to a large degree, targeted at adults.

In the education of adults effective didactic methods have to allow for the specificity of the absorption of knowledge and learning new skills characteristic of this age group. Psychological research shows that the learning ability changes with age but its effectiveness can be high even at a mature age if the right teaching strategies are applied. In the process of learning, adults rely more on logical memory, crystallised intelligence and their own experience. Older people achieve better results in learning more complex activities which do not require motor skills and the accuracy of analysing simple sensory stimuli.

It can be even assumed that older people are better at understanding the complex problems of cultural education, because it requires drawing on their own life experiences. One of the problems arising here may be the impact of the so-called negative transfer of previously acquired knowledge and beliefs. However, this can be avoided by selecting appropriate methods and forms of educational activities (Włodarski Z., 1996).

The methods used in working with all age groups have the following functions:

• familiarizing the learners with the educational material,
• ensuring consolidation of knowledge,
• enabling evaluation and assessment.

Different classifications of methods are used in the methodology of teaching. The general, classic division distinguishes the following ones:
1. Methods of assimilation of knowledge (learning involves assimilation of information supplied by the teacher, the learner’s role is rather passive),
2. Problem-based methods (learning through discovery, individual analysis and inference),
3. Valorisation methods (learning through experience and emotional engagement),
4. Practical methods (based on self-activity, experiments, workshop and implementation methods).

Modern educational guidelines emphasise that all of the aforementioned methods can be implemented in the form of an activating method, which significantly increases the effectiveness of teaching.

The criteria of method selection are determined by many factors, among which the most important are:

- the objective and tasks of educational work,
- the educational content,
- organization of the teaching process,
- teaching approaches and resources (Okoń W., 1987).

These are external factors connected with the teaching process, but the method selection has to also involve one more highly significant aspect – characteristics of the learner. Psychology and pedagogy focus on the analysis of the cognitive processes during various stages of human life and describe differences appearing with age.

Presently, there is a growing number of studies and research on the issues related to adult education. The development of andragogy - the science of understanding and supporting education of adults – is connected with the idea of lifelong learning, which is supposed to help people face the increasing complexity of modern social life. The concept of lifelong education appears in studies presenting strategies for development of competences facilitating adaptation to the changing reality.

The characteristic features of the process of adult education include:

1. Elements of the cognitive process become more complex and richer with age.
• perception is more effective, it has a different quality because of conscious observation,
• attention span is longer and characterized by greater constancy, divisibility and capacity,
• the logical memory is dominant, understanding correlations and interrelations make memorizing more effective,
• thinking of an adult person is more abstract and capable of theorizing and making generalizations.

2. Adults are characterized by greater constancy and emotional maturity (which involves greater awareness and autonomy in implementing and controlling the learning process).

3. The source of motivation is a conscious evaluation of the practical application of knowledge, its usefulness in fulfilling one’s own life goals.

4. It is important to take into account the principle of the individualization of learning (such characteristics as the pace and the preferred way of assimilating knowledge vary widely with age). (Aleksander T., 2006)

Malcolm Knowles lists the following factors that differ andragogy from pedagogy directed at children and adolescents:

- the concept of the learner (adults are self-aware, autonomous in the selection of tasks and the direction of learning, and not oriented toward meeting expectations imposed by an external educational system, so we should develop conditions that would help to reveal individual educational needs and connect them to didactic activities, as well as allow the learner to create their own educational process),
- the importance of experience (adults achieve better results in learning when they can take advantage of their life experience, and already possessed knowledge and skills),
- readiness to learn (adults have the need to learn things that are useful and applicable in practice, which corresponds to their inner needs and demands created by the changing reality),
- different approach to education (adults seek practical application of the
I knowledge gained through learning; they are not interested in purely theoretical information disconnected from reality or in getting teacher’s commendation; the goal of education is acquiring skills of solving problems in a particular field and having new competences that are useful in practice),

- motivation of the learner (participation of adults in educational activities is based mostly on internal motivation, therefore we should help the learners realize how important the acquired knowledge can be to them on a personal level, and raise their interest and emotional involvement in the learning process).

Knowles also emphasizes the importance of the lack of hierarchical structures in the process of education, the feeling of equality between the learner and the teacher, and treating education as an individualized process (Knowles S. M., Holton E. F., Swanson R. A., 2009).

One of the methods successfully applied in adult education is David Kolb’s experiential learning.

Kolb’s theory is typically represented by a four stage learning cycle:

- **Concrete Experience** (an encounter with a new situation, or a reinterpretation of an existing experience).
- **Reflective Observation** (experience is analysed from different angles during a guided discussion, which allows the participants of an educational process to exchange opinions, find any inconsistencies between experience and understanding and draw conclusions).
- **Abstract Conceptualization** (the continued analysis of the new information allows the learner to make generalizations, draw conclusions from experience by referring to a theoretical background)
- **Active Experimentation** (the learner applies newly gained knowledge to the world around them to see the usefulness of worked-out theories in solving problems and making decisions about a choice of effective methods and strategies of action).

Kolb’s method states that effective learning only occurs when a learner is able to execute all four stages of the model learning. Teachers who use Kolb’s method claim that it is possible to enter the cycle at any stage and follow it through
its logical sequence. The realization of the learning process should be adapted to the learning style of a particular person, because people prefer different ways of acquiring knowledge depending on their individual talents, personality, natural predispositions, etc. An adult person has a fully-developed learning style; therefore it is important for teachers to discover what types of learning styles are represented by the learners.

The most popular division of types of learners correlates with Kolb’s four stage learning cycle:

• Activist (action-oriented, often assumes the role of the leader of a group, prefers problem solving methods and practical tasks with the use of technical resources, likes open questions and problems allowing the learner to discover and experiment with new ideas),

• Reflective type (prefers retrospections, exchange of ideas, discussions, demonstrations and lectures, which allow the learner to carry out a detailed, thoughtful analysis of the observed reality and make judgements and evaluations in confrontation with opinions of participants of the discussion),
• Theoretician (interested in ideas and theories, coldly analyses the studied models and concepts using rules of objective logical thinking, prefers exploring theoretical problems and concrete, logical discussions devoid of emotions),

• Pragmatist (wants to acquire practical skills and competences useful in everyday life, prefers methods based on role plays, simulations, projects and practical activities). (Kazimierska I., Lachowicz I., Piotrowska L., 2014).

The choice of methods, forms and scope of educational work depends on whom the didactic process is directed at and what results are to be reached. Cultural education focuses on different aspects depending on its target group - people who will implement its elements in their professional work (teachers, employees of cultural institutions and tourist organisations, officials deciding about the organisation of local communities and financing their activities). The level of competence and awareness has a social dimension, not only an individual one. Lessons with learners at a different age will be conducted accordingly to their specificity and will take into consideration the scope of their life experience, possibility of having documentation from various historical periods, and the ability to use modern technologies. Forms of cultural education targeted at inhabitants of a given region will differ from those aimed at tourists and visitors who are unfamiliar with the local history and unrelated to the place visited.

The specific character of adult learning makes participatory methods particularly effective. They involve active group teaching techniques - combining theory with practice and ensuring the interaction of the transmitted content with the experience of all participants in the learning process. Participatory methods are particularly effective in developing communication and collaboration skills, enhancing creativity and innovative problem solving, and changing attitudes towards various social and cultural phenomena.

One example of applying participatory methods in cultural education is the project ‘Portrait of the city/place,’ which combines knowledge about famous people connected with the place (their family background, roots, time and circumstances of their presence there) with family stories of contemporary inhabitants. It uses private photos and documents from home archives and
CULTURAL EDUCATION AS A PROCESS

materials prepared by professional researchers and educators. Professional materials about well-known families and famous residents are a starting point for telling stories of ordinary local inhabitants. Presentation of different origins and occupations of the people who contributed to the history of the city will make viewers realize that diversity is a natural state for a society. Participants in the project will have a unique chance to confront their own convictions and beliefs with historical facts and experiences of others.

Let’s take Lublin as an example - this typical Polish city, which has been within the state borders of Poland (apart from the period of Partitions of Poland) for 700 years, has always been inhabited by people of different nationalities, religions and social origins. People who created the history of the city, contributed to its cultural and economic development and expressed certain local patriotism were not only Polish but also Jewish, Armenian, German, etc. They were from all the social strata – peasantry, middle class and aristocracy. Family histories of contemporary inhabitants will be similar in terms of diversity of origins, occupations and social backgrounds of their ancestors. The project should be open and available to all those who are willing to present their own image or the story of their ancestors if they are the next generation living in this place. Participants have the right to choose what information they would like to make public (it can even be the minimum data given to the project coordinators such as name, age, occupation, how long they have lived in the city). The result of the project will be a collage of photographic images of the historical and contemporary residents of the city. By clicking on a selected photo we can learn about the person in the picture and their family connections and contribution to the history of the place. The project can be further developed by adding materials from other inhabitants in the subsequent stages of its realization (a detailed description of the project is included in the chapter presenting sample scenarios of educational activities). The awareness of participation in such a project helps to build a sense of belonging and the feeling of being an important member of the community.

Personal memories of the senior members of the community can also be an important factor in the preservation of the cultural heritage of a particular region. Older people can recollect little-known fragments of the past, talk about
bygone customs, traditions and details of historical events, and pass on skills connected with disappearing trades and crafts. During such intergenerational encounters participants will have a chance to exchange opinions and experiences, and confront different attitudes and ways of interpretation of different events.

Active involvement of adult volunteers in educational activities is another important factor in cultural education. Their personal and emotional commitment and the ability to draw on their own experiences add to the expressiveness and credibility of the subject matter.

It should be emphasized that the effectiveness of cultural education depends on the work of the institutions providing the framework for this education, and on the competence of the educators who have a direct influence on its proper implementation.

Bibliography

Chapter II

Importance of Cultural Education: Culture and identity
Importance of Cultural Education: Culture and identity

The cultural expressions like art, literature, language, religion, together with the values and beliefs of a society, are part of the essence of culture itself and, such expressions show up through the lifestyle of the individuals that are part of such a society. There are many different types of cultural diversities around and, getting to know such diversities and their inner specificities and subtleties, makes it even more special to all and is actually enriching our daily lives. Understanding our own culture helps us altogether apprehend better the way we think, feel, act and finally the way we are. Culture is forging our identity and shaping our nature; it also makes us feel we belong somewhere and that we are part of a community.

Such an identity feeling does not necessarily need to be linked to some kind of geographical area; actually, many cultural representations show more intensely their identity because they are publicly renowned, like some popular festivities, religious rituals, music pieces or traditional dances. These cultural expressions have been coined by the UNESCO, as “Intangible Cultural Heritage” (Romero Cevallos, 2005:62).

Such a particular heritage is helping society establish and identify elements that are to be treasured and, some that are assumed as part of our own culture. As time goes by, these elements become references of our own identity. This actually implies that people are put forward in their own historical, environmental and social contexts and this is when cultural identity is heightened, which creates and reinforces personal and collective cultural identity.

Identity is actually linked to history, to the cultural heritage, languages, to rituals, traditions, stories, etc. Cultural identity cannot exist but after some kind of journey back through time, to gather pieces of our common memory, endowed thanks to some cultural representation, or sometimes without understanding the symbols we are surrounded by in our daily lives. In other words, getting to know better our past is helping us facing our modern lives and helps us build a better future.
Cultural Identity and territorial development

Culture is the central part of the territorial development of a region, so more and more European areas chose to enhance their specific and particular identity and cultural heritage.

According to García (2002), territorial development is becoming locally a new driving force that pushes up all heritage-based policies. Society seems to be immersed into a reconstruction or potentiation movement based on local identities, and this is expressed through new revival trends for the old territories; like some kind of repopulation of rural and deserted areas, a waking up for the population, though it also means leaving economic-based only activities aside, to increment the benefits and quality of life of the community itself.

Within the European area, such benefits are usually generated by goods and services, most particularly by tourism-based activities. This sector has always been linked to heritage because, as stated by Hernández (2002), cultural tourism has existed from the Greco-Roman period and, from the eighteenth century onwards, people started to travel to learn about the cultural heritage of other places, visit public museums and, what is known nowadays as cultural touristic routes. Afterwards and during the nineteenth century, many travel directories were published and the term “heritage” acquired some kind of ethnological sense. During the twentieth century, was born what we call today heritage-based mass tourism.

For cultural identities to provoke some kind of territorial development collective participation is necessary; identification with past experiences and legacies based on history are also important as stated by Kayser (1994):

“Searching for or trying to reconstruct a territorial identity is part of the evident reason why individuals, groups, communities or areas are motivated to become part and be rooted into some particular society. This is how, the cultural regional connotation is acknowledged by all through some kind of still alive specificities bequeathed by antecessors like the language, taste, collective and individual habits, music pieces, etc.”

By revealing their culture, which is a legacy and the fundamental pillar of any society, people transmit their knowledge to future generations.
How can we work on cultural education from a non-formal point of view?

Today and due to the new training demands of society, there is an increasing need for non-formal education to provide citizens with some new types of knowledge-based skills that are not available through the formal channels or, that are not communicated in due time, which is the case as regards the cultural context. Cultural education, from a non-formal point of view, is enabling the establishment of direct links between society members in a non-superficial way, that is, because it provides for an integral education of people and helps with the transmission of competencies and with the cultural literacy of these populations, through some of the most important values of human kind.

Non-formal education allows experiential learning, therefore the individual learns from them own experience and from this with peers, community, territory, etc., being the protagonist of their own learning process and able to put into practice and apply the knowledge acquired in their daily lives.

As already mentioned, society itself is claiming more and more for some very diverse training needs to be covered through different channels. When we look back, from World War II onwards most particularly, one can appreciate this increase in training needs, a demand put forward by citizens, which has been responded insufficiently by governments because these have used the state resources and means available. Causes of such incapacity are based in part on the non-flexible contents and programs provided by formal education, and also on the not-so-asserted decision to implement developed countries educational models into under-developed countries.
This is why, and bearing in mind the references of these past experiences, we cannot reproduce same errors our antecessors did; now we need to satisfy the educational needs of these specific communities, after a primary evaluation of their particular environmental and cultural contexts, because needs vary from one territory to another and from one timeline to another. However, and despite the existing differences between cultures and countries, one can also apprehend some common conditioning factors that are part of them all, like the territorial development and migration trends, the urbanization, technological and scientific advances, socio-economic changes and the increasing inter-dependence of nations.

These common factors are linked to the development and variability of economic, technological, social and other kinds of elements affecting societies where individuals are immersed. In developed countries, for example, the general needs for further education and learning is increasing steadily: the introduction of Information Technology, changes in the labor market, the insertion of women into the professional world, etc... All these changes are creating new necessities and modernizing or perfectioning others by using new technologies and techniques, like those developed for educational purpose, based on the learning by doing motto.

It seems quite logical to understand that such an increase in learning needs, that started with World War II, is not about to stop suddenly, and that most probably all these educational demands will grow steadily for some time to come (the so-called lifelong learning trend). This is why, it is crucial to construct techniques that will allow for some quick, flexible work, a work that is
adaptable to all contexts, situations and areas, like non-formal education for example. This particular technique is actually becoming more and more important today, because it is quite different from formal education and since its beginning, evolved steadily and expanded considerably. Such an increase has mainly been possible, thanks to its capacity to answer the educational demands presented by society.

From all the above-mentioned about the steady growth of non-formal education in a near future, we can easily understand the necessity of a multi-disciplinary cooperation and the importance of Pedagogy itself as a means to guide and provide answers to these educational needs that are directed towards a social and cultural development of the populations. In order to reach such a developed society, there should be a better cultural democratization, more cultural investment, an increase in cultural programs and touristic incitement, an intensification of social life and better free time scheduling for families to connect with one another on their personal experiences and set aside individualism as a model.

Now then, how we can achieve all these demands on cultural education as described above? The answer lies in the creation of non-formal education-based programs, provided by very diverse public institutions endowed with the following objectives:

- Getting to know and understanding the value of cultural education.
- Understanding our past to understand our future: preparation of educational programs for museums, monuments, cultural tourism tours...
- Integral training considered as an enriching resource: sociocultural animation
programs and educational activities for leisure time for communities that are available to all public.

- Artistic, creative and craft-based training with painting, music, photo, acting workshops...
- Social-life and social conventionalism-based training.
- Development of cultural identity and expression of competencies.
- Education based on values, to improve the comprehension and the respect between cultures, from the recognition of one’s own cultural identities.

A wide variety provided by non-formal education provides a fundamental connection with our area of interest to understand cultural education.

Bearing in mind all the above and after mentioned, we can understand better the variety and extent of possibilities provided by the non-formal technique in the expansion process of cultural education.

Therefore, in order to begin designing a non-formal education program, we believe that cultural educators should be trained in order to improve and/or develop competencies that allow them to create their own pedagogical resources and specific educational proposals for the target audience.

Some objectives that should include the training of cultural educators would be:

- Creation of a catalogue describing cultural places and points of interest, the existing educational activities and resources for each of them that are directed to different population segments.
- Empowerment of these populations to get the information that they need about activities and resources and easy access to these activities and resources through different communication means.
- General evaluation of the capacity and of the preparation/non preparation of educational resources, in conjunction with the analysis of the needs expressed by the population itself.
- Establishment of a framework of action that highlights the set of priorities that need to be addressed, so overtime, to eliminate the deficiencies that are related with the representations or cultural manifestations that are offered.
- Developing methodologies and pedagogical materials that promote learning by doing, experiential learning and education in values; participatory, flexible and adaptable to different situations, sociocultural spheres and groups.

**Advantages of New Technologies for Cultural Education**

The accelerated development of the information society is posing challenges, unthinkable a few years, for education and learning. Perhaps, the most relevant is that we are with a new generation of learners who have not had to access to new technologies but that they are born with them and that they face the knowledge from different postulates to those of the past.

We live in a technological world where knowledge is changing the way we see the world around us.

Education is affected today by the changes that are produced by the inclusion of new technologies, which is provoking very diverse adjustments in educative models themselves.

Corporations are being reinvented due to the open opportunities provided by information technologies, which is the reason that education has to adapt sooner or later to that trend as well.

One of the most basic aspects to be questioned in this future process are that existing between the supplied information and the capacity of people to assimilate such information: this is where educational professionals need to question the objectives, targets, pedagogical and didactical methods of these new learning trends, that are directly linked to our technological world.

We need to design new educational spaces and actions to provide for a specific educational policy within this cybernetic environment and be able to improve the capacity of the people to act competently in these new and very diverse settings.

These new virtual educational networks are used by people more and more because they are basic units within our educational system and they include the preparation of educational electronic tools, they are used to train specialized teachers to take a part into this new social space.
The new millennium is welcoming the emergence of telematics networks which are the most developed expressions of a virtual environment based on multi-media resources and this is fundamental, as far as education is concerned, because it provides a very high degree of interactivity at all stages.

Electronic networks enable teleworking, entertainment, investigation and art expression, among many other possibilities. This virtual world is a new social space where all social and educational activities can be developed through networks, not only in houses, companies or institutions.

New technologies used in education are necessary because:

• They provide an answer to the social demands for more modern learning and teaching resources, that will help integrate the most updated technological advances. Schools educate individuals that are part of a society which is why these institutions need to provide and use such existing new resources.
• Education has to be modernized in terms of professional and training issues. The development of new technologies helps people to be aware of these modern issues and the use of these tools provides for a better future for all.
• Improvement in educational processes and educational quality to improve information collection.
Some of the most positive aspects of the use of these new technologies in education are:

- An improved connection between society and its demands. They are useful for people’s social lives.
- Modernization. Monotony is left aside as new teaching resources are used.
- Practical use. These tools are easily used to support educative communication and they provide for diverse teaching and learning methods and techniques. They ease the way teachers work, reinforce the lessons learned with images and this is helping students to understand the concepts better when an oral explanation is unclear. When images and sounds are provided altogether, it helps to relate ideas and to understand the concepts in a better way.
- Motivation. Classes are more relaxed and enjoyable because this is a more pleasant way for students to learn; teachers can catch their attention easier.
- Approaching reality with images and videos. This provides more efficient teaching and learning process because all senses are being used to receive information. This education is thus much more complete and contributes to the development of all senses; it also favors more significant training and eases the access to information itself.
- The percentage of participation and interaction inside the class increases because the connection between students is more flexible than before.
- It promotes creativity to both students and teachers when they face some problems, it encourages imaginative thinking and investigation, develops autonomy in all students.
- It allows for a complete change in teachers’ roles during classes: teachers are no longer information transmitters but rather facilitators during the teaching-learning process.

The evolution of technology is going faster and faster and it provides new ways of understanding education that can help to promote a more complete training of all.

Information Technology tools should play a central part within educational management in teaching-learning centers.
The incorporation of ICTs into education requires a prior thinking about the objectives and challenges of education and subsequently determining how and under what conditions the presence of ICT contributes to it.

The first and most important is to determine the meaning of ICT in education and the pedagogical model that can contribute more directly to improve the quality and educational equity. It is essential to establish the relationship of ICT with the development of learners competences, learning to learn, seeking information selectively, having a critical position on the information available on the network, encouraging personal encounters between the equal and not only the virtual, helping understand the multicultural reality in which we live and promoting the values of tolerance, respect, solidarity and justice.

The analysis of the conditions that facilitate the incorporation of ICT in the processes of cultural education and learning in an innovative way becomes an inescapable reflection.

Among the main conditions, it is necessary to take into account its financing and sustainability, the development of significant, relevant and sufficient digital content, as well as the training of educators so that they need to have the necessary skills to use them, to incorporate in a natural way the ICT in its pedagogical practice is the fundamental variable to guarantee the success of the effort undertaken.

It is also necessary to move forward with the incorporation of new technologies in the family environment to reduce the digital divide. In this way, not only new interactions and activities can be established within families, but they also open a channel of communication between educators, families and other educational agents (entities, public, private, organizations, etc.) of society as a whole.

In conclusion, cultural education is essential for human development (its individual and collective identity), territorial, social, economic. Cultural education
improves the understanding and relationships between people of different origins, races, languages, strengthening respect for differences, educating people in values such as tolerance, respect, justice and solidarity.

For all these challenges, non-formal education gives us the appropriate educational framework, where cultural educators can develop educational programs with the use of new technologies, can be an innovative, interactive, participatory format that motivates learners to show more interest in history, cultural heritage, language, rites, legends of their culture and other cultures.

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Methods of using digital resources - digital curation, interactivity, multimediality, social media management – and their advantages

One of the most widespread beliefs regarding our life and presence in the digital world is based on the myth of all users’ universal involvement in the interaction with data and creative dealing with the excess of information. We want to believe that we control the digital resources and use them efficiently and effectively according to our needs. However, this state of affairs is only an ideal horizon of our possibilities and various social, economic and cultural conditions. In our daily lives we sometimes deal with media very well, whereas on other occasions we may succumb to suggestive narratives created by products, networks and communication specialists. We seldom sift through oceans of information with full awareness and criticism coping well with challenges posed by excessive data. We often tend to follow the beaten track, let other people lead the way and trust some media languages while rejecting others. Such an attitude is not a problem if we know how to use it to our advantage with the help of available strategies. The strategies described below can be effectively used as educational methods.

Curation – managing and ordering of data in a way that reveals important interrelations and connections, and helps to creates stories and communities around them. This strategy is based on a conviction that it is worth following experts and authorities in particular fields. Just like art curators combine different artworks, means of expression, formats, and aesthetical values in order to discover common traits between them and talk about art in galleries and museum, curators in the digital world navigate users through data, resources, media, interactions and online communities. They create their own playlists, guides to different places, travel itineraries, fashion collections, book recommendations, etc. Presently curation is not elitist and exclusive only to those who have access to knowledge and artefacts, as it was in the past. Nowadays there is no problem with the access to information but ordering this over-abundance of data (cataloguing, storing and sharing) in a fast paced life is a true challenge. Generally speaking, everybody can be a curator in the digital world – bloggers, vloggers, specialists in particular fields – and their information can be ordered and managed in various configurations. This leads to the
creation of metadata (data providing information about other data) of digital resources, which can be added and developed by all users. Educators as well as other people involved in the educational processes can take on the role of a curator by preparing information and tagging, sharing and disseminating it. For example, a collection of favourite paintings in a museum, which is available in the form of a curator path in the resource section on the museum website, can offer an opportunity to play around with these resources and create new collections using the path as a reference point. As a result of such activities resources become more personalized and likely to be shared with others.

Interaction – digital media are a technological extension of mass media that allow us not only to listen, read and watch but also to react to the information presented and take part in online interactions. This crucial communicative difference, comparable to the difference between knowledge passively learned and personally gained, or between plain information and emotionally stimulated action, opens an interesting area for anthropological, visual and cultural considerations. Encouraging interaction uses different mechanism of cooperation and leads to emotional involvement, deeper experience, creation of a personal connection with the subject matter and better social credibility. Interactivity in cultural education means opening to ‘clickable’ forms and formats which can be developed, customized and processed. Knowledge becomes better internalized when information is more tangible and personally experienced, which happens if we have a chance to talk to its author, confront it with other people’s opinions, and test it against our own and other users’ experience and sensitivity by discussing it on an internet forum or with an online community. The world of clicks, likes, comments and file sharing opens new perspectives for education and cooperation by means of digital media and interactive networks. For example, cooking websites whose users create communities adding new content and comments have an added advantage over those whose users only ‘consume’ ready-made recipes. The credibility and importance of the website is increased by the activity of the people who have actually used a recipe and left a comment expressing their satisfaction, proposed modifications or negative opinions.

Multimediality – is another achievement of the digital revolution in the media communication that involves systematic increase in the number of technological
forms of access to knowledge and working with resources, and creating an unlimited number of relations between them. The analogue media monoculture, which had just a few main technological forms such as television, radio, press and books, has been replaced by multimediality and interchangeability of forms - audio, video, interactive, database and interface. As media recipients we have access to all the ‘classical’ forms, like books, films, photography, music recordings, which have been digitalized to meet the standards of modern technology, as well as to a variety of new forms and means of access to culture. There are applications, interactive media, databases, games, forums and countless combinations of them created by their authors and users. Creation of media communications in the digital environment usually results in developing new shapes, forms and formats. They are not always revolutionary, sophisticated and effective but the awareness that we can create new media forms encourages us to develop this possibility. The opportunities of working both with the content and the form of the knowledge taught present a challenge and an advantage for education. Therefore education should use modern technologies and media consciously and creatively, propose different complementary methods, technological solutions, and communication channels. Educational projects can be based on one medium (film, game, image, text, interaction, hybrid) or use a combination of them, which is a great feature enabling educators to present the content in any chosen form appropriately to the learners’ level, needs and expectations.

Social media management – relies on the trust in so-called collective intelligence. It is based on the assumptions that many people cannot be wrong in their judgement on particular topics and that opening digital resources to many users significantly increases their value and fosters their dissemination. The content created, liked and shared by many people
becomes their co-property and they are jointly responsible for its quality (e.g. specialist forums, WIKI websites based on users’ collaboration and contribution, collectively managed projects like reddit.com). Resources and educational opportunities based on social networking tend to be more open, democratic and available. On the other hand, this generates certain inertia as they require more time spent on management and may be inflicted with diffusion of responsibilities and competences. Positive aspects of such undertakings go beyond temporary benefits as they are usually characterized by long-term duration, greater social credibility and impact, and higher level of involvement. Good examples of such initiatives are: www.p2pu.org, www.panopen.com and www.openlearning.com.

Educational opportunities within the framework of traditional media and communicative competences and challenges set by digital and internet imaginary

Over the past decades the literary culture, later transformed into the book culture, and the traditional educational system built around it have had to share its social influence with digital culture and new digital literacy and competences. Nowadays we function at a junction of these two cultures but the changing situation has raised a growing number of concerns about effective and sensible education in the new reality. Many researchers and experts are shocked by the plummeting readership, and a growing addiction to images, screens and social media. They find it difficult to accept the erosion of traditional models and trust the ‘wild’ world of anonymous web users. Nevertheless, we should perceive the present situation more as an opportunity than a threat – we can distance ourselves from the type of communication offered by mass media, move from the role of passive viewers and readers to the position of co-authors and users and discover new opportunities presented by interactivity, multimediality and openness.

Traditional media and communicative competences

Rules of education in the literary book culture stemmed from a hierarchical perception of the social system. The social elite distributed its own vision of
the world and knowledge about by means of traditional media – books, the press, radio and television. The system of social communication was a structure in which a selected few had a voice while others were to listen and absorb supplied knowledge. It was politically controlled and placed recipients in the position of passive consumers of knowledge created without their involvement and contribution. That is why a typical perception of participation in culture, education or social life meant learning the knowledge given by scientists, artists and experts by means of reading books and through visual and audio technologies. The people who were considered well educated and wise were those who best absorbed the vision of the world projected in this manner. Over time, such an understanding of participation in culture and social life only intensified the marketization of resources and market dominance over other dimensions of social life – ‘reading’ of the world was identified with consumption of it.

Education in the literary culture was constructed in a similar way and resembled the process of reading a book or watching TV – a politically approved elite transferred its politically correct knowledge and vision of reality in one direction to passive public. This structure was universally used by universities, schools, social communication system, mass media, religious institutions, the market and the government. Such a communication formula impacts on the recipients and reinforces passive attitude, obedience, lack of individual critical thinking and lack of courage to break and reach beyond deeply-entrenched cognitive patterns. It is characterized by linearity, dominance of the author over the recipient who is unable to discuss with the closed form of the author’s statements, monomediality (limited number of forms and channels of communication), and minimal feedback (lack of interaction between creators and recipients of media communications).

Communicative and educational competences born in the analogue media culture are based on rules of textuality and hierarchical society and therefore can be described as literacy with its typical features being closed formula and passive consumption of supplied information.
**The digital and internet imaginary**

The literary culture, based on literacy and printed media, has been gradually losing its influence, scope and importance. The digital culture, being a harbinger of radical changes, has forced its way into the world dominated by books, traditional mass media, and hierarchical and imitative systems of education and communication. Contrary to the imaginary and competences connected with the analogue mass culture, the digital culture represents new sensitivity, imaginary and competences, which can be described as *digital literacy*.

The new digital imaginary and its competences regarding knowledge, cultural activity, perception and existence in the world are based on the following rules:

*New balance of power* – describes a changing situation of authors (understood as authorities, elites, owners of resources and technologies) who face a new position of recipients and their systemic rights to interaction, creation and exploration of the digital world. Consequently, they have to accept these rights and recipients’ creativity and ability to develop new content and share it with others. The users of the digital world more and more willingly take on the role of co-authors and become jointly responsible for the common good – the cyberspace (internet, local networks, software, protocols and technologies enabling us to function there).

*Programmability* – in the digital world material, tangible objects are replaced by digital states composed of a material core (hardware) with software and user interface (human-computer means of communication and interaction). Such a status of digital media and data makes it malleable and receptive to transformations, modifications, adaptations, reprogramming and customizing. Nowadays material objects such as a TV set or a book are no longer the main source and medium of information and communication. What decides about the existence in the modern media universe is the ability to use these interactive digital forms.

*Interactivity* – represents the possibility of a personal interaction with digital media and their content. Traditional analogue media are one-directional and
closed, whereas the digital ones offer multiple opportunities to receive and broadcast, read, write, listen and speak, consume and create. This online creativity has a powerful cultural impact as it becomes an alternative to the knowledge designed by the elite and means of its dissemination and encourages ordinary media to contribute and actively participate in culture.

**Transmediality** – digital communication relies on the unprecedented possibility of creating a variety of compilations of media forms and functions. We can use different channels of communication and adapt them effectively to the idea we want to convey, our media sensitivity and chosen communicative actions. The ability to select appropriate media forms depending on the target group is the key feature of culture as well as an area of an ongoing exploration of technological capabilities. This guarantees that the shape and form of digital culture are in a constant motion. We have to get used to the fact that this dynamic state is a general feature of the whole digital culture, not only of its components such as a clip, e-mail or a game.

**Openness** – the general conviction and the resulting from it state of affairs that are in opposition to the current model of protection of intellectual property rights and the interests of the cultural industry. Instead of regulating access to information and other cultural resources, openness promotes free exchange of information, open access to software and technical aspects of the media. Potentially in the future, it could be possible to create a media activity based on resources - a film, a picture, a drawing, a piece of code – that is freely available on the internet and can be used for our own purposes without any problems or restrictions.

**The imaginary of artificial** – transition from objects and texts to more complex, multi-layered media forms without a fixed, permanent shape. They are hybrids immersed in traditional contexts and media formats, largely virtual, which function as computer and internet programs. Objects like a remote control, DVD-R, or a film are replaced by more fluid forms such as an application, playlist or a forum.
Effectiveness of education in the digital world depends on creative adaptation to the criteria defining digital literacy. A great deal of traditional methods of knowledge acquisition, distribution and teaching tools should be replaced by modern educational environment – an open platform with a variety of media, channels of communication, models and methods of creating resources, and ways of ascribing cultural significance and distribution. Traditional roles of educators, authors, recipients and intermediaries should be more democratic and less hierarchic. New ways of cooperation based on interdisciplinarity, transversality, combining theory and practice and thoughtful action should characterize the new approach.

Faced with the changing situation, educators have an opportunity to discover new roles for themselves. They can become guides and curators of resources who teach how to move around in the world of information, use the existing content and create new stories, places, communities and artworks. They can be advocates of openness and interactivity whose educational activities gain greater social scope and credibility. In the broader cultural sense, regardless of a specific educational activity and a target group, the features of educational actions should include the broadest possible use of digital media, a sensitivity to existing media competencies and a responsive adaptation of new possibilities and imagination.

**Development and strengthening of the strategy of ‘openness’ of actions and resource aggregation – openness as readiness to channel the energy of users of the digital world, and openness in the legal aspect as pursuit of acquiring and processing resources on free and open licenses**

One of its greatest potentials of the digital culture is openness, which means opportunities for widespread, minimally formal access to digital content, promoting free resources and open source software. Taking this definition into consideration, digital culture, education and knowledge become a democratic and multidimensional space, where traditional restrictions and limitations
in the access to culture and information, such as political, social and cultural borders and language differences, have faded into the background. Open lectures, online lessons, e-books, podcasts, downloadable course books and new methods (e-learning, e-library, educational games, etc.) are vivid examples of openness in education and culture.

Fitting your own educational activities into this mode of thinking and acting is a challenge which necessitates referring to particular standards of openness and dealing with organizational, legal and administrative barriers e.g. breaking through the ignorance and procedures of the old system of education where everything has to be formal, verified, confirmed by a superior authority and implemented using books and printed resources. Traditional education and transfer of knowledge are hierarchical structures where a privileged elite educates the masses and acting ‘without license’ is seen as ground-breaking.

It is worth taking advantage of ready-made solutions such as online resource repositories (open museums, cultural institutions, local communities, enthusiasts, commercial institutions); focusing on cross-sectoral collaboration between companies, institutions, citizens, and professionals and benefiting from the lack of traditional temporal and spatial barriers that do not have to apply to digital projects – e.g. build communities of supra-local character, use global resources and tools.

Standards of openness are mostly regulated by widely-described and implemented rules and instruments that regard operating with knowledge and organization of educational activities using digital solution, which frees them from many legal and financial conditions.

CC licenses – the most common solution used in the free digital culture, which is an alternative to license agreements stipulating the ways publishing and using electronic resources. They give both creators and users the ability to navigate between two extreme possibilities: complete openness without any restrictions and full legal and formal control. They offer a whole range of indirect opportunities that balance between freedom of use and acknowledging the authors of used resources. More information on this topic: creativecommons.org
Free resources – free and minimally formal access to online resources is an important element of the openness of education in the digital world. If they can be found on the web and used without difficulty, then we can assume that they will reach a wider audience and their impact will be much greater. This approach pays off to creators, who despite the effort to create and publicise their work can gain a huge space and scope of activity over time and develop networks around them, as well as to users, who can interact with this huge amount of resources and find among them the ones that best fit their needs and sensitivity. More information on this topic: www.ted.com, www.openculture.com

Software – We no longer have to rely only on costly professional tools, technologies and infrastructure when working with educational resources, their elaboration and dissemination. These tasks are increasingly being implemented on the basis of free, community-customized open source solutions, (files, databases, programming languages). Free and open software makes it possible to work efficiently without spending a lot of money and to use the community’s experience and attainments. At the same time we can build similar communities and disseminate the effects of our activities using the rules of openness. More information on the topic of alternative, non-commercial software can be found here: alternativeto.net, www.osalt.com.

Tools and formats of effective education in the digital environment

The main technological tools and formats supporting the aforementioned cultural and educational strategies include ordering databases, working with metadata and opportunities for networking.

Databases – the basic rule of organizations in the digital environment. Information in the form of data does not have one traditional organising narrative structure. Data can be reorganized, selected, and ordered according to current needs, abilities and user’s imagination. This fosters ‘curation’ of knowledge, creation of different personal or communal collections of data and sharing them. Treating educational resources as databases facilitates interactivity, personalization and involvement of learners. The project www.coursera.org is a good example of the application of the database logic to educational solutions.
Coursera is a massive database of educational resources, which gathers, catalogues and gives the global community access to various academic courses. This model can be effectively applied in different similar initiatives aimed at building repositories of resources and knowledge.

**Metadata and tagging** – these originally technical, now sociocultural, names describe activities regarding ordering digital information. Databases require an orderly structure and cataloguing resources according to different specific criteria, tags and labels. The process of ordering was previously done only by administrators, authors and producers, but the emergence of social media and collective intelligence shifted part of these competences in the direction of ordinary users and internet communities. When developing educational resources and processes we can implement the logic of tagging and cataloguing resources and building metadata in the form of a tag cloud, timeline, infographics, visualizations and social media mapping. The most widespread example of using tagging is social media services such as Instagram.com and Flickr.com, where tagged photos are shared, commented on and connected with other groups and communities.

**Networking** – linking our activities to the existing social networks, professional online platforms with knowledge, pop-cultural communities, and creating new projects of that kind. Presently the impact and popularity of cultural events and educational projects depends on the level of social media connections with other similar spaces and information in the global system of data circulation. Networking in educational projects involves losing partial control over our work but it offers the added advantage of our project being shared, developed, extended, and modified in terms of its functionality, structure and content by people beyond our immediate range of influence.

**Examples of good educational practices**

The aforementioned standards, rules and opportunities for working with modern technological solutions can be used as advice and recommendations for the organisation of educational project and resources in the digital environment. There are numerous interesting examples of initiatives successfully
functioning in the cyberspace, but here we shall focus on two iconic projects that have changed the shape of digital culture and education as we know it today.

Wikimedia and collective intelligence – widely popular and constantly developing medium of the ‘WIKI’ type is a great example of collaboration of different users on joint projects – resources, access to data and social media management of knowledge. Wikimedia not only organise and order information but also collect multimedia resources which complement and extend already existing texts and elaborations. The content of Wikimedia is freely accessible to all internet users in the world. Over time they have evolved into an alternative to many commercial, political and systemic services and become one of the most important addresses where free digital educational resources can be found. More information on Wikimedia and projects relating to the ‘wiki’ databases is available here: 1. www.histography.io – user-friendly tool presenting opportunities for personalization, customization, adaptation and visualization of data prepared for Wikipedia; 2. www.wikimedia.org – this website is a map of various tools such as dictionaries, book collections, tutorials, libraries and multimedia resources developed through social networking.

Social network knowledge and www.foursquare.com – an initiative built around a mobile phone application that encourages its users to express their feelings and emotional attitudes towards geographical places they have visited. App users when going to a particular destination can check opinions about the location left by others, confirm them, and add their own comments and photos. Such online social networking services aggregate data about tourist attractions, restaurants, car workshops, schools, medical clinics, churches, etc. and allow the users to take practical action e.g. warn against fraudulent
business, influence restaurant owners to change menus, press on the local authorities to put new street lamps or benches, and so on. The presence of these websites shows how distant and alienated the old media system was from the public and proves that users have a great power to change the world is through this kind of social action.

Curation of resources – can be realized through different channels and tools. For example, www.pinterest.com allows people to upload photos, build collections and categorize images on different thematic boards. As its users, we can become curators of the graphic content, create our own boards where we can add new images or those already stored on the website according to a selection criterion – a tag – of our choice. Selection, thematic grouping and organization of countless materials is a task of great importance, because most users have an easy access to digital data but face a problem of finding the exact information they need. That is why we often rely on those who organize the digital content according to different criteria and searches. Video and music playlists on www.youtube.com and www.spotify.com are based on this principle. All these websites can be used as a source of materials and interaction in educational activities and they complement newsletters, RSS feeds and traditional lists with links. They also allow users to share their own collections, and have personal ‘notebooks’ with online articles, links and other data (e.g. pocket, www.feedly.com, www.pearltrees.com, www.evernote.com).

Web management of an educational process – this area can also be improved with the help of appropriate digital and online tools, which enable people to communicate globally, exchange resources and organise consultations or team work. For example, www.schoology.com helps to organise team work, exchange of information and resources within a group, and arrange individual meetings and consultations. Other useful tools for project management and team communication are www.trello.com and www.slack.com, which enable people to cooperate with many collaborators on various projects, tasks and activities. There are also online copies of traditional educational tools, such as www.blackboard.com. This tool can be used to create an online classroom with a blackboard and connect it with the ones already existing on the website.
Chapter IV

Piotr Franaszek

Cultural education of adults. Good practices of activities carried out by selected cultural institutions in Lublin
Adult education is one of the most important challenges of contemporary pedagogy. The institutions of culture and art such as museums, galleries, libraries, cultural centres and universities, play a very important role here. Adults most often use informal opportunities to expand their knowledge, skills and interests. They undertake further education following the desire to supplement the knowledge necessary in the workplace, or in order to broaden their non-professional competences which are useful in interpersonal contacts or in free time activities. Culture and art fit in perfectly with these needs because they create the conditions for creative thinking, stimulate intellectual potential, make a space for intergenerational understanding, and broaden professional horizons through the use of unconventional methods of project implementation.

Cultural education in many institutions of culture is carried out in an organized systemic way. In most cases special departments are responsible for regular educational actions targeted at all age groups: children, adolescents and adults. However, in the vast majority of cases, these activities are carried out in the form of specific projects, depending on the needs or in response to a particular, previously reported, demand. The financial stability of such institutions and the ability to acquire external sources of financing are factors of great importance for the implementation of educational projects.

**Good practices in Lublin**

The City of Lublin is an example illustrating interesting solutions in adult education achieved through multidimensional development of cultural institutions. The policy of strengthening the attractiveness of the city in the context of tourism policy, as well as extending the cultural offer of the city and the region, resulted in the involvement of rank-and-file initiatives. The financial support of local authorities has strengthened the already existing cultural institutions and helped to create new ones. Initially, these activities were related to Lublin’s endeavour to become the European Capital of Culture in 2016. However, this was not an action aimed only at obtaining the title of the European Capital of Culture 2016, but rather a consistent implementation of the adopted plan of city development in the following years. The aim of these activities has always been to improve the image of the city as an attractive tourist destination.
and to strengthen the brand of Lublin as an important cultural centre in Poland. The foundation and major motivation that enabled the implementation of many assumptions related to the development of culture and tourism in Lublin was the 700th Jubilee of the city in 2017.

The institutional potential of the city consists of municipal and regional institutions, associations, foundations, privately-owned galleries and community centres, operating with or without the financial support of local governments. The most important are: the Centre for the Meeting of Cultures, the Lublin Museum, the Centre for Culture, the “Grodzka Gate - NN Theatre” Centre, the Old Theatre, the Visual Stage of the Catholic University of Lublin, the Juliusz Osterwa Theatre, the Andersen Theatre, Lublin Philharmonic, Musical Theatre, “Chatka Żaka” Academic Culture Centre, Voivodship Culture Centre, Workshops of Culture, the Labyrinth Gallery, the Biała Gallery, the Hieronim Łopaciński Library, and Centre for Intercultural Initiatives “Crossroads”.

Educational activities carried out by Lublin’s cultural institutions are most often directed to children and teenagers because they aim at preparing young people to participate in culture, to develop cognitive habits and to instil in them interests related to art. The offer for adults is smaller and is often not a permanent element of the offer advertised on the websites of the institutions. Most often, information about educational activities for adults carried out by institutions is included in the latest news / updates on the website. It therefore reaches the groups of recipients who are the most interested in participating in culture. A full presentation of all the activities of Lublin institutions in the field of cultural education of adults requires extensive research so we will focus on the actions carried out in recent years, which are the most relevant from the point of view of this publication.

The Centre for Culture in Lublin is a cultural institution operating since 1991, which focuses on creating favourable conditions for artistic creativity in the fields of theatre, film, fine arts, music, etc. It organizes many events, such as travel meetings “Around the World” and Multicultural Lublin Festival. One of the most interesting educational proposals implemented by the institution is the Academy of Photo Discovery, which is addressed to all enthusiasts...
interested in photography who want to develop their skills in this field. The programme is addressed to adults and includes monthly lectures combined with practical workshops led by well-known photographers. Theoreticians in the field of culture and fine arts and renowned artists of photography are invited to these meetings.

**The “Grodzka Gate and NN Theatre” Centre** began its official activity in 1998. The centre focuses on collecting and transferring knowledge about the history of the city of Lublin. These activities are carried out in three places with different profiles: Grodzka Gate, Underground Route (Court Tribunal) and House of Words (Żmigród Street). Educational activities for adults are aimed at both Lublin residents and tourists visiting the city. Some of them take the form of organized lectures, workshops and events, while others are conducted via the website and publications, e.g. Lexicon, Oral History, and Multimedia Library. The centre also conducts educational meetings and guided tours through the multimedia exhibitions at the centre.

**The Labyrinth Gallery** is a municipal cultural institution founded by the Lublin Bureau of Art Exhibitions operating since 1956. The activity is focused on contemporary art, its presentation, approximation and dissemination of knowledge on topics related to the implemented projects. Education in the Labyrinth Gallery is a very important part of its activity. It is conducted both in the area of children and adolescents as well as adults, to whom many special projects are dedicated. The educational offer for adults includes, among others, the following projects:

- A proposal for senior residents called LABIRYNT+. These open meetings are designed to bring adults to the subject of contemporary art, including the art related to the use of multimedia. The main advantage of the project is undoubtedly the use of appropriate forms of communication, workshops and dialogue with artists, lecturers and senior participants.
- The project called OPEN GALLERY. It contained a series of workshops about contemporary art for art teachers from the Lublin Region. The meetings were conducted by cultural educators and artists who involved the participants in their artistic activities. The project was realised in cooperation
with representatives of the most important art institutions in Poland.

- The programme “Study of the knowledge about art” is dedicated to a wide range of recipients of modern art who declared their will to develop their knowledge in this field. The programme consists of three modules which enable the participants to acquire in-depth knowledge about the topic by means of lessons in the history of art, lectures presenting interdisciplinary connections in arts and meetings with artists, critics and curators.

**Workshops of Culture** initially functioned as a branch of the Centre for Culture and became a separate municipal institution in 2012. The mission of this institution is promotion of active participation in culture, which is implemented through an educational offer for individual recipients consisting of projects and cultural events. An interesting proposal of the Workshops of Culture is the project “Book it! - a few words about music”. It is based on a series of meetings with authors dedicated to the life and work of well-known artists of the Polish music scene. Meetings are accompanied by discussions, talks, films and concerts.

**The Hieronim Łopaciński Library**, which has been operating in Lublin for 110 years, conducts many educational projects about culture, art and history in addition to the activities typical of this type of institution. Examples of such activities include: open lectures, educational exhibitions or meetings and artists and book authors.

Since the opening in 2002, **the Old Theatre** has had an offer for adults which includes theatre plays, concerts, film screenings, panel talks and meetings with interesting artists, filmmakers, actors, writers and academics. It carries out educational activities for various age groups, taking into account their age-related needs. One of the top proposals for adults is “Battle for literature” – a regular project involving discussions and sharing ideas about literature by writers, critics and participants.

**The Centre for the Meeting of Cultures** has been operating in Lublin since 2015. It implements its programme in cooperation with many cultural institutions from Poland and abroad. The rich theatrical, film, opera and musical repertoire, and regular events of international scale have a growing positive
influence on activating the participation in the culture of inhabitants of the city and the region. Exhibitions, workshops, concerts and meetings create a favourable atmosphere for joint exploration of new areas of culture and art. The institution’s educational activities are based on realized events, which are accompanied by open lectures, presentations and discussions. Among them are the Lublin Travel Meetings ‘‘Continents’’ during which participants learn about the culture, art and history of the places presented by guests through photos, presentations, personal accounts of travellers, conversations, and discussions.
V

Practical application of tools and scenarios in the work of cultural educators
Chapter V.1

Agata Sztorc

Art in the city
Workshops using
Augmented Reality (AR)
**Key words:**
Augmented reality, image, photo, smartphone, application, Aurasma, art in urban space, graffiti, installation, art in a museum

**Objectives:**
The objective of the workshop:
- learning about a city using augmented reality,
- application of the described tools by cultural educators in their work.

**Content:**
The workshop focuses on the description and practical use of augmented reality – the Aurasma application - in learning about a city. The chapter includes a description and practical use of an augmented reality application (using the Aurasma app) as well as useful guidelines for trainers.

**Introduction**
Mobile internet and multimedia devices, such as smartphones and tablets, are becoming more popular and widespread, which opens new opportunities for the interaction of their users with the surrounding reality. Urban space, for example, is full of images, videos and sounds that can be discovered and captured by means of one click on your mobile phone. The example of how people can get obsessed with the latest technical craze is the popularity of the app Pokemon Go - a city game using augmented reality (players log into the app and using the camera in their smartphones search for computer animated monster characters located in different geographical locations). Introduction of a fictional element into real space is called **Augmented reality**. The authors of the abovementioned game cleverly applied the techniques of digital overlaying computer generated data onto existing real surrounding, thereby creating a new, hidden layer of content.

The method of using digital technology to transform visible reality is thriving. It is used not only in urban space games but also in a growing number of everyday situations, e.g. in medicine – digital imaging of the internal organs projected onto a human body, in auto mechanics – digital display of the parts inside
the engine during a repair, in interior design or even in tattoo parlours where clients can see how the chosen tattoo would look on their body. The use of augmented reality in education is the most relevant for the purpose of this workshop. New educational materials with interactive elements and sounds are created and widely used in museum studies. The origins of augmented reality are connected with aviation, where it was used as an aiding tool in navigation – nowadays military AR application are much more advanced and sophisticated (e.g. with motion detectors locating threats).

Augmented reality is constantly developing, which allows users all over the world to interact with modern technology that can react to human touch and emit scents or simply requires putting on glasses (Google Glass).

More information about augmented reality is available on YouTube:

https://www.youtube.com/watch?v=D-A1l4Jn6EY

Augmented Reality

What is augmented reality? It is a combination of real time and space (reality), usually captured as an image taken with a phone camera, with a computer generated image – virtual reality. The process requires a camera in a mobile device, such as a smartphone or a tablet, and a special application which overlays new content (video, audio, link to a web page, image) onto the picture seen in the camera. AR applications usually include global positioning system (GPS) to locate the position of the user and detect the device.
First works on combining the real world with virtual reality began in the 1960s and resulted in a prototypical system of Head-Mounted Display, which was a display device, worn on the head that generated a simple graphic image. It took 30 years of technological progress to introduce augmented reality on a wider scale - in 1992 the first smartphone (IBM Simon Personal Communicator) was launched and a year later the positioning system NAVSTAR GPS became fully operational. In 1997 the first prototypical mobile system for urban sightseeing with augmented reality was created. Over 10 years later, when mobile phones had marker tracking function, the first fully functional AR browser was designed for mobile devices - Layar (https://www.layar.com/). Since then the interest in the new technology has been growing, and since 2010 other browsers, competing with Layar, have started to be launched.

Fig. 3 Aurasma Application, https://www.bizjournals.com/losangeles/news/2014/03/10/aurasma.html

The application recommended for use during this educational workshop is Aurasma. It is a free app downloadable from Google Play or App Store Demo, which is simple and intuitive to use and allows users to overlay videos, images and animations onto the real image seen on the phone screen. Presentation of Aurasma can be watched here: https://www.youtube.com/watch?v=GBKy-hSedg8

The app uses an innovative technique of image recognition and requires a smartphone or a tablet with the following parameters:

- ARM processor of high capacity or x86
- Built-in camera, preferably with autofocus
- IOS operating system version 5.0+ or Android 4.0+

The app may not operate on devices that do not meet the abovementioned
parameters. To activate interactive functions the internet connection is necessary (Wi-Fi or 3G/4G/LTE).

The application works online, so the first step is to create an account. If you want to share your own materials with other users, add them to the app, mark their status as public, and create a special channel (like on Youtube). A user who wants to see your content searches for the channel and watches its content.

**Using the Aurasma application:**

Useful definitions:

- **Overlay** – the digital content that a user is presented with on the screen of a mobile device when viewing an Aura Augmented reality, which can include videos, images, 3D scenes, web pages.
- **Trigger** – a real world image or an object you want Aurasma to recognise in order to deliver an AR experience on your mobile device.

1. Download Aurasma onto your Android or IOS device. Install the programme and create an account by pressing on the ‘Sign up’ button. Type your username and password and click on ‘Join’.
2. To start the app, touch the app icon and the ‘A’ at the bottom of the page.
3. To create the Overlay press on the ‘+’ button at the bottom of the page which opens a photo gallery that can be used with graphics, animations and 3D images.
4. Your own picture can also become an Overlay. To add it click on ‘Device’ at the bottom of the page and on the ‘+’ in the top right corner.
5. Two options will be displayed: ‘Camera’ and ‘Library’. After selecting one of them, choose ‘Photo’ or ‘Video’, take a photo, record a video or select an existing file, name it and click on ‘Finish’.
6. The app will ask if you want to create an Aura with the Overlay. If yes, the function of creating a trigger image will open.
7. The last step is to name the ready Aura, set its status as public (by clicking on the ‘Public’ button) and press the ‘Finish’ button.

Example of the use of Aurasma in educational activities is presented in the link below: [https://www.youtube.com/watch?v=EYm3DRHRuzs](https://www.youtube.com/watch?v=EYm3DRHRuzs)
WORKSHOP SCENARIO

BEFORE THE WORKSHOP THE EDUCATOR SHOULD:

• prepare the classroom (sufficient number of chairs and desks, organising materials and tools)
• prepare art materials necessary during the classes and multimedia equipment (printing maps, marker pens, paper)
• be able to use the application and prepare the instruction manual for participants (e.g. as a presentation)
• encode images indoors (in the building where the workshop is held) and in urban space.

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Objectives</th>
<th>Method</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 min</td>
<td>Introduction</td>
<td>Giving information about the programme and establishing the rules of cooperation during the workshop</td>
<td>Welcoming the participants, presenting the schedule of the workshops. Participants introduce themselves, write their names on a paper tape and stick them in a visible place. Establishing the rules of cooperation during the workshops. The trainer asks the participants what rules should be observed and writes them down in the form of a contract on a piece of paper attached to the wall. All participants sign this ‘contract’.</td>
<td>Overhead projector, computer, 2 pieces of paper attached to the wall, paper tape and marker pens.</td>
</tr>
</tbody>
</table>
| 30 min | Team-bonding module | The objective of this part is to break the ice between the participants, introduce individual group members and eliminate stress caused by speaking in public. | Interviews:  
Participants get pens and sheets of paper and work in pairs with a person they know the least  
Then, for about a minute they try to write down as much information about this person as possible. The trainer watches the time and after a minute the people in the pair swap roles  
The first part of this task finishes when all the pairs stop talking  
Then the participants sit down in a circle and introduce each person on the basis of the information collected during the interview and written down by other people in the group.  
Note: This task is easier to organise if the chairs are placed in a circle and the tables moved to the side. | Chairs, marker pens, A4 sheets of paper, stop-watch |
| 30 min | Introduction to the subject of augmented reality | The objective of this module is revision and extension of the participants’ knowledge about augmented reality and as many of its practical applications as possible. They have 10 minutes, pieces of paper and marker pens. | The participants are divided into 3 groups and asked to brainstorm their own definition of augmented reality and as many of its practical applications as possible. They have 10 minutes, pieces of paper and marker pens.  
The groups present their ideas, the trainer writes down the most important ones and this way the group definition of AR is formulated (20 min) | Sheets of paper, marker pens |
| 30 min | Presentation of the tool – Aurasma application | The trainer shows a presentation (e.g. in Prezi [www.prezi.com](http://www.prezi.com)) or instructional films on YouTube which present how Aurasma works  
The participants download the app, sign up and create their own accounts. They find the trainer’s public account and follow it. | The participants are divided into pairs. They walk around the building with their phones detecting the area where the trainer has overlaid images and addresses of murals and art galleries in the city where the workshop is held (give participants the number of points they have to find e.g. 5). The participants save the found information.  
Each pair gets a printed map of the city. Their task is to mark the found locations on the map with a marker pen and with the app, and create an individual sightseeing route including these locations.  
When all the pairs have finished their task, the results are discussed.  
Note: It is best to overlay Aura images onto other images. | Laptop, overhead projector, smartphones, Wi-Fi |
| 60 min | Task - checking the ability to use the Aurasma app | The participants are divided into 3 groups and asked to brainstorm their own definition of augmented reality and as many of its practical applications as possible. They have 10 minutes, pieces of paper and marker pens. | The participants are divided into pairs. They walk around the building with their phones scanning the area where the trainer has encoded (overlaid) images and addresses of murals and art galleries in the city where the workshop is held (give participants the number of points they have to find e.g. 5). The participants save the found information.  
Each pair gets a printed map of the city. Their task is to mark the found locations on the map with a marker pen and with the app, and create an individual sightseeing route including these locations.  
When all the pairs have finished their task, the results are discussed.  
Note: It is best to overlay Aura images onto other images. | Laptop, overhead projector, Wi-Fi, printed maps, colouring marker pens |
<table>
<thead>
<tr>
<th><strong>Urban space tasks module</strong></th>
<th><strong>Evaluation module</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>120 min</td>
<td>60 min</td>
</tr>
</tbody>
</table>

**The objective of this module is to familiarize the participants with works of street art in urban space and improving their sense of direction with the help of modern technology.**

The participants in pairs are given a task of finding all the previously marked locations in the city. In each place the trainer has encoded new tasks for them. The participants have to follow the instructions hidden in those places and go back to the trainer with the documentation verifying the correct completion of the tasks. The trainer can encode task descriptions or video instructions in the locations.

**Examples of tasks:**
- Take a selfie against a mural
- Ask passers-by for information about a work of street art and note it down (e.g. its title, date of creation, the author, etc.)
- Record a short video with your smartphone in which you impersonate a tour guide talking about his work
- Look for people wearing colours like those on the given work of art and take pictures of them

**Discussion about the results of the previous module**

(10 min)

**Talking wall (50 min):**
The participants are divided into 3 groups. Each group gets sheets of paper and marker pens. Their task is to write down all the activities that they did during the workshop.

The trainer sticks to the wall the pieces of paper with the names of the workshop activities.

Each participant gets a marker pen and stick-on notes in 3 different colours – red, yellow and green. Their task is to write their opinions and thoughts about each activity on the stick-on note. The colours reflect their attitude: red – a negative comment, green - a positive opinion, yellow – ideas for modification or development of a given activity.

When all the participants have finished attaching their stick-on notes to the wall, the trainer starts a discussion summarizing the workshop. He/she groups the coloured notes and asks the participants to elaborate on the comments and discuss the opinions of others.

smartphones, Wi-Fi, printed maps, colouring marker pens

red, green and yellow stick-on notes, marker pens, pieces of paper with the names of the workshop activities
PRACTICAL TIPS

- The workshop has been designed for a group of several adults and can be freely modified according to the cultural educators’ needs.
- Before the workshop all participants should be informed what technical parameters of their smartphones are required for a successful realization of the workshop activities. If some participants do not have appropriate devices, then the trainer should divide them into bigger groups so that they can also take part in doing the AR tasks.
- The time allocated to each module can be changed according to the needs and the pace of the participants.
- The trainer should be prepared for unexpected problems with the equipment and know the application well enough to be able to answer any arising questions.
- A part of the workshop is held outdoors so the trainer should exchange phone numbers with the participants in case of emergency situations.
SCHEDULE

<table>
<thead>
<tr>
<th>Activity</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>20 minutes</td>
</tr>
<tr>
<td>Team-bonding module</td>
<td>40 minutes</td>
</tr>
<tr>
<td>Technological module</td>
<td>120 minutes</td>
</tr>
<tr>
<td>Break</td>
<td>40 minutes</td>
</tr>
<tr>
<td>Urban space tasks module</td>
<td>120 minutes</td>
</tr>
<tr>
<td>Evaluation module</td>
<td>60 minutes</td>
</tr>
</tbody>
</table>

EVALUATION

The workshop scenario allows participants to learn about art in urban space in an interactive way. It is based on blended learning method, which combines traditional methods with modern technology (AR). This scenario can be used with adults and adolescents. The main condition for active participation is having a smartphone with downloaded AR app. The trainer should make sure that all the instructions are clear in easy to follow. Evaluation of the workshop can be done by asking participants to write their positive and negative impressions anonymously on two pieces of paper on the classroom wall. At the end of the workshop all theses opinions can be discussed. Printed evaluation questionnaires are a good way to check knowledge about the content of the modules and measure the level of satisfaction. Participants could also fill in such a questionnaire online (e.g. as a Google Form). The workshop should finish with a summing up talk during which participants point out the best elements of the activity and give suggestions for further improvements.

SUMMARY

The methods of working with augmented reality proposed in this scenario are just a recommendation and an example of how AR can be practically applied in education. The Aurasma app can be used in schools, e.g. hidden images can be overlaid onto notice boards and in classrooms. Augmented reality is often used in art galleries and museums because it enhances traditional ways of guided or individual viewing of exhibitions.
**OTHER IDEAS AND SCENARIO PROPOSALS:**

**Digital methods:**

- Prezi
- Recording a video with a smartphone
- Instructional films / Podcasts
- Video on Youtube
- Beacons
- Instagram
- Google forms

**WORKSHOP IDEAS**

1. Workshops about video art in urban space with presentation in Prezi ([www.prezi.com](http://www.prezi.com)) including introduction to the video art movement and examples (videos on Youtube), writing a script for a one-minute film étude, recording it with a smartphone, and displaying the films onto a building façade as an artistic video installation.
Recommended film material:

Józef Robakowski, ‘Idę’, [https://www.youtube.com/watch?v=8cC-xRLMelk](https://www.youtube.com/watch?v=8cC-xRLMelk)

Józef Robakowski, ‘Rynek’, [https://www.youtube.com/watch?v=LT6FTRgVxOc](https://www.youtube.com/watch?v=LT6FTRgVxOc)

Krzysztof Wodiczko, [https://www.youtube.com/watch?v=WqqSwFscWtI](https://www.youtube.com/watch?v=WqqSwFscWtI)

Azorro Group, ‘End of art’, [https://www.youtube.com/watch?v=G2opw37j6PI](https://www.youtube.com/watch?v=G2opw37j6PI)

2. Workshops for street workers – community interviews in urban space using Google questionnaires and recording the interviews with a smartphone. Doing research on what the local residents would improve or change in their neighbourhood and designing artistic projects that would reflect on and meet these needs. Recording the realized projects with a smartphone.

This workshop is inspired by the community art movement.

3. New ways of viewing museum exhibitions and conducting workshops – using beacons and hash tags on Instagram.
repertoire, and regular events of international scale have a growing positive influence on activating the participation in the culture of inhabitants of the city and the region. Exhibitions, workshops, concerts and meetings create a favourable atmosphere for joint exploration of new areas of culture and art. The institution’s educational activities are based on realised events, which are accompanied by open lectures, presentations and discussions. Among them are the Lublin Travel Meetings “Continents” during which participants learn about the culture, art and history of the places presented by guests through photos, presentations, personal accounts of travellers, conversations, and discussions.

Chapter V.2

Daria Jaranowska, Beata Jaranowska, Jan Leye, Arndt Selders

CODE OF THE CITY

QR codes workshop
KEY WORDS:
QR code, shot, image, city, smartphone, google maps, technology, scan, localisation, app, QR code reader

AIMS:
The aims of the workshop are:
● to learn about a city by using QR codes,
● to be used by cultural educators in their work.

CONTENT:
The workshop talks about the use of QR codes in the process of learning about a city.
The chapter includes: the description definition, types, history and the usage of QR codes; description and usage of google maps.
Additionally, some practical tips for the trainers are enumerated.

INTRODUCTION
The society we live in today is dominated by technology and whether we want it or not we should, or rather have to, accept it. Fast and ever-changing developments in technology influence every aspect of our life, the way we live and relate to one another. One of the examples of such change are QR codes - small black and white cubes present in advertisements, cereal boxes or stickers on the street. Why? Well, most probably because this easy tool can keep plenty of useful information. A simple click is a shortcut to all kind of information. They are present even in TV programmes, e.g. culinary ones – while broadcasting a QR code is available on the screen and after scanning you can get the recipe of the dish.
QR codes can be used in traceability, picking, inventory management, inspection, process management, production management, data entry, dispensing, and admission control. Types of businesses which use QR codes are manufacturing, warehouse, retail sales, medical, and services (events). Also teachers in education can use them as an interesting way of introducing new topics, e.g. chemistry classes.

An explanation of what QR codes really are can be found in the link below:

https://www.youtube.com/watch?v=zZX Ct1Ud_zE

QR CODES

What exactly QR codes are? Let’s start with explaining the abbreviation – Quick Response and as BBC affirms in one of its articles QR codes in Education the definition of those codes is:

“QR, or Quick Response codes, are two-dimensional barcodes that can be read using smartphones, tablets, laptops and dedicated QR reading devices. They link directly to articles, emails, websites, phone numbers, videos, social media pages and more. All you need is a camera lens on your device and a QR code scanning programme which can be downloaded online for free as an app”.

CODE OF THE CITY
It all started in Japan. The economic growth of the country started in 1960s and the supermarkets offering wide range of products started to be more and more popular in the neighbourhoods. At the beginning the price of the products was typed manually as a result many cashiers suffered from numbness in the wrist and carpal tunnel syndrome. The solution was the invention of barcodes and the development of POS (Point of Sale). The price of the item was displayed on the cash register the barcode was scanned by an optical sensor; at the same time the information about the item was sent to the computer. Of course the need for more elaborate and faster working ones was growing with time.

Therefore, in 1994 Denso-Wave (https://www.denso-wave.com/en/) announced the concept of QR codes whose focus was put on high-speed reading. After testing and improving, QR codes became widespread among the citizens of Japan in 2002. Mobile phones with a QR Code Reader started to be advertised which facilitated the QR code trend. Thanks to the app it is possible to access a website or obtain a coupon by scanning this black and white eye catching pattern.
There are 5 different types of codes:

- QR Code Model 1 and Model 2,
- Micro QR Code,
- iQR Code,
- SQRC,
- Frame QR.

The focus will be put on the first one as those codes will be used in the workshops. QR Code Model 1 is the most frequently used code and its largest version is 14 (73x73 modules) capable of storing up to 1167 numerals. Model 2 is an improvement on Model 1 (40 à 177x177 modules; 7089 numerals).

**So how does a QR code work?**

“QR codes are a lot like the **UPC barcodes** that are found on every item in the grocery store. The difference between UPC barcodes and QR codes is that QR codes hold information in both the vertical and horizontal directions, while UPC barcodes only hold information only in the horizontal direction. This means that QR codes can hold a lot more information. Approximately 350 times more information. This information is held in the modules of the code. (The black and white dots.)

There are 40 “Versions.” The word version refers to the size of the code symbol in modules. A version one code is 21 modules by 21 modules. A version 40 code is 177 by 177. To go up a version, you add four modules to each side of the symbol. The more modules a code has, the more information it can store.

The physical size of a QR code can be adjusted by changing the size of its modules. This is usually the method that QR code generating sites use to change the size of the QR code symbol.”

(source: [http://www.createqrCodes.org/how-do-qr-codes-work.html](http://www.createqrCodes.org/how-do-qr-codes-work.html))
To generate your own QR code you have to enter http://www.qr-code-generator.com/. Next step is to choose a tab – URL, VCard, text, e-mail, SMS, Facebook, PDF, MP3, app store, images, multi URL. After choosing one of them you click “Create QR code” and your code will appear on the right side of the screen. There is also an option to download your newly generated code as jpg.
GOOGLE MAPS

Google Maps is a service developed by Google which is a web mapping. It offers a variety of possibilities - satellite imagery, street maps, 360° panoramic views of streets (Street View), real-time traffic conditions (Google Traffic), and route planning for traveling by foot, car, bicycle (in beta), or public transportation. Google Maps was launched on 8th February 2005 and in 2012 they reported to have over 7,100 employees and contractors directly working in mapping.

Google maps is not just a data-stuffed site which is a helpful tool for vacationers, spreadsheet nerds, bikers, and others. It also:

- uses starred addresses instead of your memory,
- shows “You are here” marker,
- creates multi-day walking itineraries,
- fine-tune or report a bad location,
- maps out a great bike route,
- provides instant Lat/Long (GPS) coordinates,
- shows photos taken nearby,
- finds places near any point on a map,
- provides directions via SMS,
- plots spreadsheet addresses on a map
## SCENARIO

A scenario for the workshop is presented below.

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 min</td>
<td>Introduction</td>
<td>The trainer is explaining step by step the plan of the workshop for the day. He is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.</td>
<td>The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that participants know what to expect and how to be involved in each stage of the meeting.</td>
<td>a projector, a laptop, printed schedules, a board</td>
</tr>
<tr>
<td>20 min</td>
<td>Energizer no. 1</td>
<td>Fruit salad. The participants form a circle. One person is standing in the middle, the rest is sitting. The person in the middle says: 'Who doesn’t like coffee’. Everyone who agrees stands up and tries to find a free chair for them. The person who doesn’t find a place to sit – is now in the middle. This process can be repeated couple of times – with diverse statements, e.g.: ‘Who is wearing something blue’.</td>
<td>The participants are getting to know each other better. They are also energized for the workshop. It is always good to make it in the morning, so that participants have a possibility to move and ‘wake up’.</td>
<td>chairs</td>
</tr>
<tr>
<td>45 min</td>
<td>Exercise no. 1</td>
<td>The participants need to create a poster about QR code. They need to explain what it is.</td>
<td>The trainer checks the knowledge of the participants about the QR codes. Thanks to this exercise all of them can learn from each other what is their knowledge or opinion about the issue.</td>
<td>papers, markers, pens</td>
</tr>
<tr>
<td>Time</td>
<td>Topic</td>
<td>Method</td>
<td>Objectives</td>
<td>Media</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>45 min</td>
<td>Introduction to the theory of QR codes</td>
<td>The trainer comments the results of the group work from the previous exercise. Based on the posters and his own presentation, he explains in details what the history of QR codes is and how to generate them. He also explains the application for smartphones, thanks to which they can scan the codes and get to know what is hidden behind the code. The trainers give the examples of the usage of the QR codes and explains how popular they, e.g. codes for recipes in cooking shows).</td>
<td>The trainer has a chance to evaluate the work of the group from the previous task. He has the possibility to extend the posters of the participants and say what they didn’t know. The participants learn about the history and usage of the QR codes and realize how popular they are. The participants gain new knowledge about the application for the smartphones.</td>
<td>a computer, a smartphone, a projector, Internet</td>
</tr>
<tr>
<td>15 min</td>
<td>Introduction to the theory of google maps</td>
<td>The trainer explains what google maps is and how to use it. He asks questions, if the participants have already used it and if it is clear how useful it is, for instance route planning, etc.</td>
<td>It might happen that all the participants have already used google maps. That is why it is important to talk about it and make it clear what that is. Thanks to this function the participants will save much time during their final task and they will avoid being lost in the city.</td>
<td>a laptop, a projector, smartphones, Internet</td>
</tr>
<tr>
<td>45 min</td>
<td>Exercise no. 2</td>
<td>The trainer gives location for the participants (e.g. Berlin and Warsaw). The participants (in smaller groups) need to find on Google maps how to get there by plane, by car and by train. For each map they need to generate QR code. The groups checks the codes of the other groups.</td>
<td>The participants can use their knowledge from the theoretical part of the workshops. They can check if something is still not clear and improve it. They are ready for their main task.</td>
<td>smartphones, white board, Internet</td>
</tr>
<tr>
<td>Duration</td>
<td>Activity</td>
<td>Description</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>-------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30 min</td>
<td>Group work part 1 (groups)</td>
<td>The trainer divides the group into smaller groups. Each of the group is supported by a leader. Each leader has the list of QR codes, questions, answers and locations. The leader is not allowed to show the list to the participants. Each group gets first locations (different for each group). They need to go there together with their leader. Each group gets a big printed map on which they need to mark the line of all of their locations. They all start at the same time.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>It is crucial to make the structure of the group. Only this can help the participants to understand what their task is and with whom they should cooperate. It is important that the leader of each group will be well prepared (having the list) and will be objective (not helping the group with answers).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 h</td>
<td>Group work part 2 (the city)</td>
<td>The participants go to the city to their first location. As soon as they are there, the leader gives them the QR code to scan with their mobiles. The scan will show the question. They need to answer it. If they have problems with answering, the leader should give them 3 possible answers. As soon as they will choose the correct one, the leader gives them the next location. The procedure needs to be repeated till the end of the run. Each location should be marked by the participants on the map, which they got before going to the city. All of the locations on the map should be connected with an arrow in the direction in which they were walking.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The participants practice how to use QR codes, they learn more about the city and its neighborhoods. Thanks to the questions, they also develop their knowledge about the general European topics.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Printed maps and lists, smartphones, lists, maps</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Topic</td>
<td>Method</td>
<td>Objectives</td>
<td>Media</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>--------</td>
<td>------------</td>
<td>-------</td>
</tr>
<tr>
<td>15 min</td>
<td>Groups work part 3 (meeting)</td>
<td>The trainer waits for all of the groups. He notes the times of arrival of each group. He collects all of the maps from the participants and checks if they are correct. The team which finished and got to the last location as the first one (and their map is correct) wins.</td>
<td>The participants learn that it is important to respect the others and wait till all of them finish.</td>
<td>-</td>
</tr>
<tr>
<td>1 h</td>
<td>Feedback round no. 3</td>
<td>The participants sit in a circle. The trainer starts the discussion. He sums up the whole workshop. Each participant should do the same – one by one. The only person allowed to speak is the one holding the stone in their hands. He gives the rock to other participants as soon as he finishes his statement. The trainer is announcing the winner of the QR code run.</td>
<td>The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes them into consideration while preparing future workshop. The ‘stone’ method helps to avoid chaos (many people talking at the same time).</td>
<td>a stone</td>
</tr>
</tbody>
</table>

**PRACTICAL TIPS**

- The workshops should take place in summer as the weather conditions should help the participants and not interrupt them.
- It is crucial that the spots of the city chosen by the trainer are the main ones and the distance between them shouldn’t be longer than 20 minutes on foot.
- Be sure that the participants have smartphones with QR Code Reader and Internet connection.
- The trainer should divide the participants into 2 or 3 groups and each of the group should have a leader. Each leader has the list of QR codes, questions, answers and locations. The leader is not allowed to show the list to the participants. They need to go there together with their leader. Each group have to receive a map printed in big size and a pen to mark the locations. It is important
that the leader of each group will be well prepared (having the list) and will be objective (not helping the group with answers).

◆ The groups should start from different points. For instance, if the route consists of 5 points from A to E, the groups should start and finish as presented below:

- group 1 – start A, finish E
- group 2 – start B, finish A
- group 3 – start C, finish B

◆ Depending on the origins of the participants, the questions should be locally orientated or more general. Examples are presented in the table below.

<table>
<thead>
<tr>
<th>Local participants (e.g. city of Münster, Germany)</th>
<th>International participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the name of the biggest lake in Münster?</td>
<td>What is the capital of Turkey?</td>
</tr>
<tr>
<td>Großer Auesee</td>
<td>Istanbul</td>
</tr>
<tr>
<td>Auesee</td>
<td>Ankara</td>
</tr>
<tr>
<td>Aasee</td>
<td>Antalya</td>
</tr>
<tr>
<td>What are the colours of Münster?</td>
<td>Is UK still a part of European Union?</td>
</tr>
<tr>
<td>red, yellow, black</td>
<td>yes, but the process of Brexit’s already started</td>
</tr>
<tr>
<td>red, yellow, white</td>
<td>yes</td>
</tr>
<tr>
<td>red, yellow, blue</td>
<td>no</td>
</tr>
<tr>
<td>What is the name of a state in which Münster is situated in?</td>
<td>What is the currency of Poland?</td>
</tr>
<tr>
<td>North Rhine-Westphalia</td>
<td>euro</td>
</tr>
<tr>
<td>Lower Saxony</td>
<td>pound</td>
</tr>
<tr>
<td>Hesse</td>
<td>zloty</td>
</tr>
</tbody>
</table>
◆ The trainer should take care of a prize for the winning group – something small connected with the city.

◆ Be prepared and be humble. Having a prepared plan of your workshop is crucial. The participants will immediately notice that. What’s more, if you know your group, you can better frame the questions you ask them in the workshop. Always keep in mind that you don’t know best. Teach but also let yourself be taught. Keep an open mind.

◆ Don’t hurry the group. Silence is often a sign that nothing is happening. However, in a workshop environment, this may not be the case. It’s either “I’m thinking” or “I’m finished” depending on people’s body language. Be patient and give your participants time for thinking.

◆ Give closure. Participants should be given a summary of the workshop outcomes, information about how the activity results will be used, and what is expected from them moving forward.
Address the real need. Avoid superficial training. Make sure, first yourself and after your participants, what is the workshop about. Give clear and direct information why the workshops take place and what is the outcome of it.

Respect your participants. You will come across different characters and life stories. Be humble and patients. Understand and support your participants. Lead them and focus on creating a pleasant atmosphere during the workshops and breaks.

Have fun! Working and having fun at the same time is a perfect combination. If the participants see that you’re enjoying yourself, your positive vibes will also affect the group. Smile, and focus on keeping things upbeat, and your workshop will be enjoyable for both you and your participants.

Expect unexpected. Be sure that the equipment for printing the photos is working correctly. Always have additional paper and ink. Check the quality of the printed photos before they will be printed as the final product.

**SCHEDULE**

Proposal frames of the workshop schedule:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-13:00</td>
<td>morning session</td>
</tr>
<tr>
<td>13:30</td>
<td>lunch</td>
</tr>
<tr>
<td>15:00-18:00</td>
<td>afternoon session</td>
</tr>
<tr>
<td>18:30</td>
<td>dinner</td>
</tr>
</tbody>
</table>

**EVALUATION**

Getting to know the city better thanks to the QR codes is a method which gives the trainer an opportunity to make their workshops more interesting and allows the participants to be involved in an interactive way. The QR code workshop is a good way to explore especially the nearest neighbourhoods of the city. It is an example of the district work of the cultural educators. Thanks to QR code workshops, the participants have a chance to not only explore the parts
of the neighbourhood but also to learn its history, traditions, buildings, culture, etc. The QR code workshops should be always finished with the feedback round. There are many methods to use (some are presented in the scenario table). It is important that the participants have a chance to exchange their impressions after the QR code run. They should give their feedback by explaining the best and the weakest points of the workshops. The trainer, from a personal point of view, should also sum up the cooperation with the participants and announce the results of the QR code run – who the winner is. It is important that the trainer sums up what has been done and asks the participants what they have learnt. It is suggested to do the small checking of the knowledge, which the participants have gained. The trainer can ask which questions and answers from the QR code run they remember, which of them were surprising or well-known. QR code run can be used to work with local and international groups. Some of the practical tips should be kept in mind (weather, the number of smartphones, downloaded apps, etc.). When working outside with modern technology it is worth being prepared for a ‘plan B.’ This workshop can be realized with different age groups and can be easily adapted for beginners.

SUMMARY

QR codes are significant aspect of our everyday life; especially thanks to the development of technology and the fact that almost everyone has a mobile. The plan created for this workshop shows that QR codes can be used to learn about a city (its history, culture, traditions) by using new technologies – here a smartphone – is an effective and efficient way of combining ‘old’ with ‘new’.

What’s more a ready scenario, can be easily used by cultural educators in their work. The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.
Bibliography:

“QR Codes Explained by Common Craft”
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https://www.denso-wave.com/en/
http://www.createqrcoles.org/how-do-qr-codes-work.html

“How do QR codes work”
http://www.createqrcoles.org/how-do-qr-codes-work.html
http://www.qr-code-generator.com/
Chapter V.3

Daria Jaranowska, Beata Jaranowska, Jan Leye, Arndt Selders

IMAGE OF THE CITY

Video workshop
**Key words:**
video, shot, image, city, smartphone, make a video, composition techniques, storyboard, shot size

**Aims:**
The aims of the workshop are:

- to learn about a city by using video (recorded with a smartphone) – presenting a city in three different aspects: positive, negative, neutral (information for the news)
- to be used by cultural educators in their work.

**Content:**
The workshop talks about the use of video as a tool to present a city in three different aspects: positive, negative, neutral (news report). The focus is put on a theoretical and a practical part.

In theoretical part the emphasis is put on: the importance and development of video; the tips how to make a good video (picture composition, shot size, storyboard); and how to use a smartphone camera efficiently.

In practical part the emphasis is put on: working in groups in order to do the research; recording a ten shot video of a given aspect of a city; and editing the video. Additionally, some practical tips for the trainers are enumerated.

**Introduction**
The society we live in today is dominated by technology and most of us accept the discourse of fast and ever-changing developments in technology which have transformed, or have the potential to transform, the way we live and relate to one another. Studies have shown that we are at least 64% more likely to buy a product or service that has video representation. This is why we like watching commercials even if we say that we don’t. What’s more, there are some of us who have our favourite ones. We also like watching commercials which evoke strong feelings in us, for instance:
92% of video viewers share videos with others. We like to see things, we like to be “proven” by a video that something is real and exists. Videos play a significant role in our life no matter if we are just customers or we are watching a movie in the cinema. Trailers – some of us love them, others are irritated when they have to watch them before the movie starts. So called honest trailers are also available. What are they? An example of a (traditional) trailer: https://www.youtube.com/watch?v=naQr0uTrH_s and an honest trailer: https://www.youtube.com/watch?v=Aa-rfmbUG24. Honest trailers show that you can use a video in various ways – in this case to make people laugh.

One of the main purposes of videos is to convey messages. Videos recorded with a smartphone became so popular that even TV stations started using them to inform about important events which take place every day in every corner of the world. Some events cannot be planned therefore spontaneous recordings, sometimes without quality, are the best way to keep the world updated.
If chosen wisely, digital videos will effectively influence the process of learning because they evoke curiosity, catch attention and provide value to the course content, show real life examples or case studies, create discussions and interactions between the learners guided by the teacher/instructor,

Digital videos are a powerful learning resource. They also show that technology is truly changing the face of education!

**HOW TO MAKE A VIDEO?**

**A PICTURE COMPOSITION**

A picture composition is used not only in photography but also as a frame composition in film.

**The rule of thirds** is the most important and essential photography technique. It is used in all kinds of photography in order to improve the composition and balance of the images. So what exactly is it and how to use it? The rule of thirds is dividing up your image using 2 horizontal lines and 2 vertical lines, as shown below.

The important elements in your scene should be put along those lines, or at the points where they meet. Think what is important, what you want to express with the photo and try to position them at or near the lines. Of course they don’t have to be lined up perfectly. Sometimes you will have to move a bit to achieve the best composition and that will force you to think more carefully about the shot. Some cameras have a setting which overlays a rule of thirds grid onto your photo.
The links below explain the rule of thirds in a very clear and easy way:

https://www.youtube.com/watch?v=fSSOZxLmNyc
https://www.youtube.com/watch?v=w2M4HKn8KpM

Before recording, take your time to think about where you will shoot it from. The viewpoint has a significant influence on the composition of our picture. Shooting only from your eye level can be boring. Try different perspectives - from high above, down at ground level, from the side, from the back, from a long way away, from very close up, and so on. (more about this topic in 2.2. CAMERA ANGLES AND SHOT SIZES)

We are surrounded by **symmetry and patterns**. Use them! They can create a very eye-catching composition. Of course you can break the symmetry or pattern and bring tension to the photograph.

**The background** of your composition is significant. Our eyes are excellent at distinguishing between various elements in the scene. Look around, pay attention to your surroundings. Choose wisely and carefully for a plain background to compose your shot.

Our world is full of objects and natural **frames**, such as trees, ways, holes, etc. Make use of them and they will help you to create a beautiful and natural composition in your photograph.

You can create **depth** in your photo by including objects in foreground, middle ground and background.

**CAMERA ANGLES AND SHOT SIZES**

While recording use different **camera angles**. It will make your video more interesting and diversified. There are four main camera angles:
Low angle - the camera points upwards from below, make the object look bigger, more courageous and more important

High angle – shots from above usually make people or things look weaker and less powerful

Birdseye shots – taken from directly above; they give you another way to show how things in the scene relate to each other

Wormseye shot – from below, are a bit more unusual but they can be useful if the scene above is interesting.
In the easiest way a **shot size** is how big the things in the picture are. There are six basic shot sizes:

1. wide shot (WS)
2. long shot (LS)
3. mid/medium-shot (MS)
4. medium close up (MCU)
5. close up (CU)
WIDE SHOT – is big enough to show all the action. The viewer knows where the set is and what the background of the story is; mostly there are no people but if there are any, the do not fill the frame.

LONG SHOT – used when we talk about a specific person, the aim is to have the whole body of the person in the frame.

MID/MEDIUM-SHOT – shows less than long shot but still conveys quite a bit of information; if there are people in the scene, you will see their head, torso, down to the waist.

MEDIUM CLOSE UP – if your subject is a person, you will definitely see their head and shoulders.

CLOSE UP – shot is showing the details of something in the scene. If your subject is a person, you could see just their head or hand.

EXTREME CLOSE UP – the shot highlights a really small detail of the object to the point that actually nothing else is visible.

More about shot size in a video here:

http://learnaboutfilm.com/film-language/picture/shotsize/
A STORYBOARD

A storyboard is a graphic representation of how your video will be shot. It is constructed of a number of squares with illustrations or pictures representing each shot; it can contain notes explaining a particular scene. When you are making a video for your business planning is very important. One of the most significant stages of that planning is creating a storyboard. You should think about it as a sort of book version of your script.

There are three stages of creating a storyboard:

1. **Create blank slides** - draw a series of squares on a piece of paper (you can also find printable storyboard templates on Google). Those squares are your video frames. In each square you should put a different shot or scene. You can sketch the scenes by hand, create them on a computer or even take photographs. **Make sure to leave space** to write notes and lines from the script beneath or next to each frame.

2. **Add your script** - under each picture, write the lines from the script that will be spoken in that particular scene; add some notes about what is happening. It should look like a comic book, so readers get a sense of exactly what will happen in your video.

3. **Sketch your story** - sketch how each scene will look visually. Please, remember that your storyboard **doesn’t have to be incredibly detailed**. Just give an impression of what is happening, which characters are in the scene and what the general framing will look like.

A useful tutorial video of how to create your own storyboard can be found here:

https://www.youtube.com/watch?v=LgDwNxGlUCQ

SCENARIO

A scenario for a workshop lasting two days is presented below.
<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 min</td>
<td>Introduction</td>
<td>The trainer explains step by step the plan of the workshop for each day and presents the schedule. The trainer informs what needs to be done and how much time the participants have for each task.</td>
<td>The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.</td>
<td>a projector, a laptop, printed schedules, a board</td>
</tr>
<tr>
<td>15 min</td>
<td>Energizer no. 1</td>
<td>The trainer prepares a set of questions with two possible answers. The questions should concern the personality of the participants: e.g. Do you prefer coffee or tea? The trainer asks the questions the whole group. Those who chose first answer should go to the left and those who chose the second one, should go to the right. After answering the first question, the trainer asks the next one.</td>
<td>The participants are getting to know each other better. They are also energized for the workshop. It is always good to make it in the morning, so that participants have a possibility to move. Thanks to the questions, which concerns the life of the participants – the trainer can get to know them better. Also the participants can find the others who are similar to them.</td>
<td>a printed set of questions</td>
</tr>
<tr>
<td>30 min</td>
<td>Introduction to the theory of video usage</td>
<td>The trainer explains 3 big phenomenon of the nowadays video making: the popularity of youtubers, the power of advertisements and anti-advertisements, smartphone videos used in the news. The group is discussing those issues.</td>
<td>The participants learn how powerful small simple videos are. Nowadays citizens can contribute even in the news broadcasters. Also the youtubers are often chosen to contribute into the TV programs.</td>
<td>a laptop, a projector</td>
</tr>
</tbody>
</table>
The trainer presents 3 videos. They represent a commercial, an anti-advertisement and funny commercials. They all can be find on YouTube. The participants see the examples of different types of commercials and realize how they can influence a viewer.

The trainer clarifies composition techniques which are used in photography. He explains the rule of thirds, the viewpoint, the symmetry and patterns, the background, the frames, the depth, the experiments and some tricks. The trainer presents concrete examples. The participants learn the basic rules of composition techniques used in photography. They recognize essential techniques and are able to follow it in the frames of video.

The participants have a task to draw three pictures with one meaning. After presenting the outcomes they need to draw a picture with three meanings. It is an individual work which needs to be discussed in a group afterwards. The skills of drawing are not important. Thanks to the task, participants get to know the diverse meanings of different photos and of the same photo.

The trainer presents the examples of different shot sizes and camera angles. He explains which kind of emotions they cause from the perspective of the viewer. It is important that the participants will know that they need to use variety of shot sizes because this will make their video more interesting. They also realize that different angles of the camera are causing different emotions.
<table>
<thead>
<tr>
<th>Time</th>
<th>Exercise no. 2</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 min</td>
<td>The trainer has got 6 different photos. They are all printed and depict something in a different way (close up, panorama, long shot, etc.). The trainer has also got printed names of the types of shoots. One group gets the photos, another the names. The participants stand in two lines, not facing each other. The participants with the photos need to describe what they see. The other group needs to decide, which type of the photo is it. They are allowed to ask questions.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The participants learn different shot sizes of the photos. They realize in how various way things can be shown and that the perspectives make a difference.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>printed photos, printed names of the shot sizes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Introduction to the theory of story board</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 min</td>
<td>The participants receive a paper with printed story board. They need to guess what it is and for what it is done. Afterwards, the trainer explains that it is a story board and that it is needed for each recording in order to avoid mistakes and have a good workflow.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The participants realize how important it is to plan the recording. Each scene needs to be planned in the details. Describing each scene and deciding which shot size should be done before recording is very useful.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a laptop, a projector</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Exercise no. 3</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1h</td>
<td>The participants need to think of a short story. They need to present this story in 8 pictures. They need to draw it. The participants have to describe each shot and decide which type of shot and camera angle it is. This is how they create their first story board.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The participants try their own skills in story board making. Now they know it is working and they can decide how to make it better the next time.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


The trainer gives each participant a printed shape of a hand. On each finger the participants are asked to write their comments. Each finger replies to a different aspect of the day (“I like it”, “Must be improved”, “Weak points”, “Suggestions”, “Highlights”). Afterwards the participants are presenting their ‘hands’. The participants should sit in a circle.

The trainer understands the needs of the participants. He realizes what went good and what went wrong. He also takes the advices from the participants for the next parts of the workshops. The participants have an active role of shaping the workshops.

### DAY 2

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 min</td>
<td>Energizer no. 2</td>
<td>Fruit salad. The participants form a circle. One person is standing in the middle, the rest is sitting. The person in the middle says: ‘Who doesn’t like coffee’. Everyone who agrees stands up and tries to find a free chair for them. The person who doesn’t find a place to sit – is now in the middle. This process can be repeated couple of times – with diverse statements, e.g.: ‘Who is wearing something blue’.</td>
<td>The participants are getting to know each other better. They are also energized for the workshop. It is always good to make it in the morning, so that participants have a possibility to move and ‘wake up’.</td>
<td>chairs</td>
</tr>
<tr>
<td>15 min</td>
<td>Video no. 4 and no. 5</td>
<td>The trainer presents an example of a trailer of a popular film. Afterwards, he shows a parody of the trailer of the same film, so called honest trailer.</td>
<td>It is important that the participants will see the examples of different types of trailers of the same film. Thanks to that they can realize that their final product is possible to be done.</td>
<td>a laptop, a projector, speakers, Internet</td>
</tr>
</tbody>
</table>
### The Theory of Smartphone Usage

The trainer encourages the participants to use video cameras in their smartphones. He presents them the basics and explains that the phone should be always hold horizontally not vertically (while recording a video).

The participants realize that it is not needed to use expensive cameras for video making. They are getting to know the possibilities of their own smartphones.

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 min</td>
<td>The theory of smartphone usage</td>
<td></td>
<td>The participants practice using the smartphones. Thanks to the feedback round in which they compare the videos of the other groups, they can see how a video can influence decision making.</td>
<td>smartphones,</td>
</tr>
<tr>
<td>45 min</td>
<td>Exercise no. 4</td>
<td>The participants have a task (in smaller groups) to record a short video with their smartphones. They should choose one person from the group and record a short scene which will advertise this person (it might be a video for a job applying). Afterwards, each group presents the video and decides, which person would get the job and why (how the video possibly has helped).</td>
<td>The participants practice using the smartphones. Thanks to the feedback round in which they compare the videos of the other groups, they can see how a video can influence decision making.</td>
<td>smartphones, a laptop, a projector, speakers</td>
</tr>
<tr>
<td>10 min</td>
<td>Theory of research</td>
<td>The trainer is explaining that before recording, the participants should make a research about their topic. Taking into consideration that the final product should be a short video, which will focus on one place/event but will be shown in different aspects: positive, negative and neutral (news report). For this reason it is important that the participants will gather the detailed knowledge about the place/event, which they will talk about.</td>
<td>The participants learn how to plan their final task. They realize how important it is to prepare them before. Only this will let them to know the topic better. It is not easy to make a positive, negative or neutral video (news report) about something, which they possibly don’t know.</td>
<td>a laptop, a projector, a flipchart</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td>Description</td>
<td></td>
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<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>15 min</td>
<td>Dividing into 3 groups</td>
<td>The trainer divides the participants into 3 groups. He also delegates the tasks. He gives the name of the main place/event which they need to focus on e.g. local market. First group needs to make a video which will present the market in a positive way (commercial). The second group needs to make a negative video anti-commercial. The last group needs to make a neutral objective video about this place (news report). The participants are the beginners in video making, the trainer should decide in how many shots the video should be realized. This will avoid problems with editing, e.g. the trainer says that the films needs to have no more and no less than 10 shots.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1h</td>
<td>Group work part 1 (research)</td>
<td>The participants are now ready to make the preparation for their final product. In this part of the workshop they work in groups. Each group starts to make a proper research about the place/event which the trainer already gave them. Their task is to (based on their research) decide which aspects of the place/event they will choose to present it in a proper way. This part of the workshop is crucial for the participants. A properly done research gives them more knowledge about the city and let them decide on which aspect they should focus on (how their final product will look like). They need to decide what they will choose and how to present it so it will be positive/negative or neutral in the end.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2h</td>
<td>Group work part 2 (story board)</td>
<td>The participants need to make a story board. They need to decide which scenes they will record and how will they do it. The story board lets the participants to avoid chaos. Well planned structure saves the time. The participants plan everything - not only which type of shots they will use but also where and how will they record it.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tasks printed: smartphones, laptops, Internet

Requirements: papers, pens, laptops
The trainer has 3 papers. Each paper with different print - on one it is written ‘100%’, on another ‘50%’, on the last one ‘0%’. He puts each paper on the floor. Left 100%, right 0%, in the middle 50%. He reads out loud questions concerning the workshop day (e.g. How did you like the theory part? How did you like the exercise? How did you like the group work? etc.). The participants have to answer the question by deciding where to stand. If they liked something very much – they go to the left, if they didn’t like it, they go to the right.

The trainer understands how much the participants like the workshop day. He realizes what went good and what went wrong. He also takes the advice from the participants for the next parts of the workshop. The participants can reflect their opinions.

### DAY 3

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 min</td>
<td>Feedback round no. 2</td>
<td></td>
<td>The participants stand in a circle. One person needs to leave the room. The participants in the room decide who will be the leader of the actions. The leader makes some moves. The others need to repeat his moves. The person who left the room, comes back. This person (based on actions which the others are doing) needs to decide who the leader is. The leader needs to change the movements constantly in a way that the person who entered the room will not notice it.</td>
<td></td>
</tr>
<tr>
<td>20 min</td>
<td>Energizer no. 3</td>
<td></td>
<td>The participants get to know each other better</td>
<td>-</td>
</tr>
<tr>
<td>Time</td>
<td>Topic</td>
<td>Method</td>
<td>Objectives</td>
<td>Media</td>
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</tr>
<tr>
<td>3h</td>
<td>Group work part 3 (filming)</td>
<td>The participants go to the place where they’ve planned their recording. They take the equipment (smartphones) and the story board with them. They record.</td>
<td>The participants have a chance to follow the plan, which they have previously created. A good plan lets them not to forget about any location and to make it faster than if they would go around the city spontaneously.</td>
<td>smartphones, a list of locations</td>
</tr>
<tr>
<td>2h</td>
<td>Group work part 4 (editing)</td>
<td>The participants choose the best shots. They put them together. If it is needed, they can correct the shots. The participants should watch an editing tutorial first. The trainer should be always around in case of questions.</td>
<td>The participants learn how to work together with the others during decision making phase. They develop their skills in video editing.</td>
<td>laptops, printer, A4 papers</td>
</tr>
<tr>
<td>1h</td>
<td>Presentation of the products</td>
<td>The participants are presenting the outcomes of their work. Members of other groups evaluate their product and vice versa.</td>
<td>The participants and the trainer can compare the products and evaluate them.</td>
<td>a laptop, a magnet board</td>
</tr>
<tr>
<td>1h</td>
<td>Feedback round no. 3</td>
<td>The participants sit in a circle. The trainer starts the discussion. He sums up the whole workshop. Each participant should do the same – one by one. The only person allowed to speak is the one holding the stone in their hands. He gives the rock to other participants as soon as he finishes his statement.</td>
<td>The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes them into consideration while preparing future workshop. The ‘stone’ method helps to avoid chaos (many people talking at the same time).</td>
<td>a stone</td>
</tr>
</tbody>
</table>
PRACTICAL TIPS

THE WORKSHOP

◆ Be prepared and be humble. Having a prepared plan of your workshop is crucial. The participants will immediately notice that. What’s more, if you know your group, you can better frame the questions you ask them in the workshop. Always keep in mind that you don’t know best. Teach but also let yourself be taught. Keep an open mind.

◆ Don’t hurry the group. Silence is often a sign that nothing is happening. However, in a workshop environment, this may not be the case. It’s either “I’m thinking” or “I’m finished” depending on people’s body language. Be patient and give your participants time for thinking.

◆ Give closure. Participants should be given a summary of the workshop outcomes, information about how the activity results will be used, and what is expected from them moving forward.

◆ Address the real need. Avoid superficial training. Make sure, first yourself and after your participants, what is the workshop about. Give clear and direct information why the workshops take place and what is the outcome of it.

◆ Respect your participants. You will come across different characters and life stories. Be humble and patients. Understand and support your participants. Lead them and focus on creating a pleasant atmosphere during the workshops and breaks.

◆ Have fun! Working and having fun at the same time is a perfect combination. If the participants see that you’re enjoying yourself, your positive vibes will also affect the group. Smile, and focus on keeping things upbeat, and your workshop will be enjoyable for both you and your participants.

◆ Expect unexpected. Be sure that the equipment for printing the photos is working correctly. Always have additional paper and ink. Check the quality of the printed photos before they will be printed as the final product.
Editing. Recording the videos is half of the success. The second part is to edit the material. Free edit programs and tutorials available online can be find here:

- https://video-editor-free.en.softonic.com/
- https://www.youtube.com/watch?v=Bg8-83heFRM
- https://www.youtube.com/watch?v=0pCI_g9dHRk
- https://www.techsmith.com/camtasia.html

THE RESEARCH

- **Schedule** - write up a schedule a series of milestones to accomplish by a specific date (e.g. find 10 sources by September 20, finish preliminary research by October 15), and keep to it. You will need time to get an overview of what material is out there, find out what’s in your library, select relevant material, read it, take notes, and start putting it together — and to do a second wave of research to clear up points raised in the writing of your first draft.

- **Have a research question in mind.** It’s tempting to gather a lot of material, and some is necessary, but too much is wasting your time. As you come across new material, ask yourself if it helps you answer your questions.

- **Start, don’t end, with Wikipedia.** Wikipedia is a good place to start the research. Take some notes, check the sources which are recommended there. The aim is to get an overview of the subject you’re writing about. You should have better sources than Wikipedia.

- **Organize your work.** Don’t try to deal with all the information at once. Follow the schedule you prepared. Select the relevant information and focus on it.

- **Ask for help.** People are also a great source of information. Personal experiences and knowledge of the people might sometimes be more interesting that
you expect. Find a library. Librarians are the best people on Earth — you can ask them for helping you in figuring out what to do with the material you’ve collected so far. Some will provide you with specific pieces of hard-to-find information.

**SCHEDULE**

Proposal frames of the three day workshop schedule:

<table>
<thead>
<tr>
<th>Time</th>
<th>DAY 1</th>
<th>DAY 2</th>
<th>DAY 3</th>
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<tbody>
<tr>
<td>10:00-13:00</td>
<td>morning session</td>
<td></td>
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<tr>
<td>13:30</td>
<td>lunch</td>
<td></td>
<td></td>
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<tr>
<td>15:00-18:00</td>
<td>afternoon session</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18:30</td>
<td>dinner</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EVALUATION**

Getting to know the city better thanks to the “Image of the City” workshops is a method which gives the trainer the opportunity to make his workshops more interesting and allows the participants to be involved in an interactive way. The “Image of the City” workshops is a good way to explore particular aspects of the city (events, buildings, popular persons, etc.). Thanks to this method, participants have a chance to learn about a basic video techniques. They learn that a topic can be shown from different perspectives. They have a possibility to have a look at the city from a distance and take a closer look at the thing which they find most interesting. Working on a topic from different points of view can make them realize how diverse their surrounding is. Making videos also requires creative thinking. The “Image of the city” workshops should be always finished with the feedback round. There are many methods to use (some are presented in the scenario table). It is important that the participants have a chance to exchange their impressions. They should give their feedback by explaining the best and the weakest points of the workshops. The trainer, from a personal point of view, should also sum up the cooperation with the participants and of course, give the time for each group to present their videos.
Each participant should have a chance to express their opinion about the work of others and the process of creating their own product. It is important that the trainer sums up what has been done and asks the participants what they have learnt. It is suggested to do the small checking of the knowledge, which the participants have gained. The participants should explain how making a video on particular issue helped them get to know their city better. The trainer should ask what was surprising for them and what they already knew. This workshops can be realized with different age groups. The trainer should have some basic knowledge about video making before conducting the workshops. The links provided in the chapter can be helpful and should be easy to understand even for beginners.

**SUMMARY**

Videos are significant aspect of our everyday life; especially thanks to the development of technology and the fact that almost everyone has a mobile and can make a video at any time. The plan created for this workshop shows that a video can be used to present a city in three different aspects: positive, negative, neutral news report). Learning about that city (its history, culture, traditions) by using new technologies – here a smartphone – is an effective and efficient way of combining ‘old’ with ‘new’.

What is more a ready scenario, can be easily used by cultural educators in their work. The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.
Bibliography:

https://www.youtube.com/watch?v=foE3ZdVgnEk
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https://www.youtube.com/watch?v=naQr0uTrH_s
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https://www.youtube.com/watch?v=LgDwNxGluCQ
https://video-editor-free.en.softonic.com/
https://www.youtube.com/watch?v=Bg8-83heFRM
https://www.youtube.com/watch?v=OpCI_g9dHRk
https://www.techsmith.com/camtasia.html
http://www.vegascreativesoftware.com/us/
repertoire, and regular events of international scale have a growing positive influence on activating the participation in the culture of inhabitants of the city and the region. Exhibitions, workshops, concerts and meetings create a favourable atmosphere for joint exploration of new areas of culture and art. The institution's educational activities are based on realized events, which are accompanied by open lectures, presentations and discussions. Among them are the Lublin Travel Meetings “Continents” during which participants learn about the culture, art and history of the places presented by guests through photos, presentations, personal accounts of travellers, conversations, and discussions.

Chapter V.4

Daria Jaransowska, Beata Jaransowska, Arndt Selders

SOUND OF THE CITY

Audio story workshop
KEY WORDS:

sound, audio, story, plot, smartphone, hear, listen, record, dictaphone

AIMS:

The aims of the workshop are:

• to learn about a city (its history, culture, traditions) by using new technologies – here a smartphone,

• to be used by cultural educators in their work.

CONTENT:

The workshop talks about the use of sounds in an audio story. The focus is put on a theoretical and a practical part.

In theoretical part the emphasis is put on: the importance of sound; the use of e-books; ways (practical tips) of writing a story (plot); and how to use a dictaphone in a smartphone efficiently.

In practical part the emphasis is put on: working in groups in order to do the research and write the story (plot); recording the story and the sounds of the city; and editing the audio story. Additionally, some practical tips for the trainers are enumerated.

INTRODUCTION

Sound is around us, it is part of our life. We use the information which we get, sometimes even without paying attention to it. This effect happens because “a healthy young human listener can hear a range of sounds from about 20 Hz to approximately 20,000 Hz, depending on its loudness. We are, however, more sensitive to certain frequencies within that spectrum, in particular for frequencies that fall within the normal range for speech which is about 2,000 Hz to 4,000 Hz” (http://www.ucalgary.ca/pip369/mod6/sound/impo).
Music reminds us memories and moments we lived, relevant experiences which our brain keeps. Even music and sounds help us to make decisions and judgements. "Hearing music is closely associated with strong emotional feelings, and music activates the entire limbic system, which is involved in processing of emotions and in controlling memory", as Lutz Jäncke affirms in the essay "Music, memory and emotion" (https://jbiol.biomedcentral.com/articles/10.1186/jbiol82). Three simple examples proving this statement:

- The “Little Albert” experiment - a famous psychology experiment conducted by behaviourist John B. Watson and graduate student Rosalie Rayner. Previously, Russian physiologist Ivan Pavlov had conducted experiments demonstrating the conditioning process in dogs. Watson wanted to show that emotional reactions could be classically conditioned in people. The participant in the experiment was a child called “Albert B.”, but is known today as Little Albert. Around the age of nine months, Watson and Rayner exposed the child to a series of stimuli including a white rat, a rabbit, a monkey, masks and burning newspapers and of course they observed the boy’s reactions. The boy initially showed no fear of any of the objects he was shown. The next time Albert was exposed to the rat, Watson made a loud noise by hitting a metal pipe with a hammer. Naturally, the child began to cry after hearing the loud noise. After repeatedly pairing the white rat
with the loud noise, Albert began to cry simply after seeing the rat. Watson and Rayner wrote: “The instant the rat was shown, the baby began to cry. Almost instantly he turned sharply to the left, fell over on [his] left side, raised himself on all fours and began to crawl away so rapidly that he was caught with difficulty before reaching the edge of the table.”

- Majority of us use the mobile alarm to wake up in the morning. And I dare say none of use likes the melody/song which is set as that alarm.

- Funeral - one of the saddest events in life. There are examples when a favourite song of the deceased is played during the funeral. Everyone will associate that very song with that very event. Whenever one hears the song again, it is (almost) certain that the memory of the funeral will be recalled.

**DETAILED INFORMATION**

**AN AUDIO STORY**

An audio story is a story telling through audio. With no visual component, this show depends on the dialogue, music and sound effects to help the listener imagine the characters and the story. When someone speaks or while we listen to some music, our brain starts processing all these sounds to get information and interpret them. This is why, an activity where we combine the power of sounds and radio, with the history and tourism values of a city; creates a really good impact on the participants. To remember better, because they are active, learning through a game: preparing an audio novel.

“Sound of the city” audio story workshop is aimed to be a personal representation of a city - from participants’ point of view including the history and the culture of the city; obviously everything supported by the use of sounds. One aspect of the city should be chosen and focused on; e.g. bicycles in Münster, Germany; flamenco in Sevilla, Spain; dwarves in Wroclaw, Poland. The participants will learn the basics of the value of sounds, which are daily present in our life. The participants should do the research about city itself, ask people from the city about its history, walk and pay attention to every detail: buildings, university, main activities and events. After this big scan, participants will
understand and even be part of the city. Then they will show it with the audio
story. It is not just joining a city tour or reading a history book, this workshop
is focused on being part of the history, being part of the city meanwhile par-
ticipants are learning. Members of the group will use different techniques to
know and learn about the culture, history and traditions of the city. Techniques
will help them to memorize and comprehend, because then they will reflect
them on the audio story.

Understanding the value of sounds and how to use them is something really
important. Creating stories through sounds helps us learning, but also bring
knowledge to the people who can listen to the final outcome of the workshop.
An audio novel focuses on dialogues, noises, silence and sounds from different
objects and scenarios. It is not only about learning the theory, also use it and
practise with it to transform the information received into knowledge for our
participants.

AN AUDIOBOOK

An audiobook is a voice recording which you can listen to rather than reading
the text of a book or other type of publication. They can be either an exact
word-for-word version of a book or a shortened recording. The origins of audi-
obooks date back as far as the 1930s. They were found in schools and libraries
as an educational tool. Before being available digitally, “talking books” were
sold on analog cassette tapes and vinyl records. With the invention of the In-
ternet, the audiobooks are now available online. Generally they can be pur-
chased from online music store or just downloaded for free from public domain sites.

Audiobooks are available in different formats:

- MP3
- WMA (Windows Media Audio)
- AAC (Advanced Audio Coding)
Now that audiobooks are available in digital form, you can use such devices as MP3 players, PMPs, smartphones, Internet tablet devices (iPad, etc.) or home stereos.

Some popular sources of digital audiobooks are:

- **Analog to Digital** - those audiobooks which are in analog format (vinyl record, cassette tape) can be digitalized into digital audio files via your computer that are on an analog format such as vinyl record or cassette tape can be digitized via your computer.

- **Text to Speech Software** - it is possible to make audiobooks from standard text files and other popular document formats thanks to text to speech (TTS) software.

**THE 3-ACT STRUCTURE**

The 3-act structure is an old principle created by Aristotle, a Greek philosopher and scientist, and used today in storytelling. It can be found in plays, poetry, novels, comic books, short stories, video games, and the movies. Sometimes it’s simply described as beginning, middle, and end, which is not appropriate. The point of the 3-act structure is to make sure that the story develops. In a nutshell, the 3-act structure is labelled as:

- **Act I: Setup**
- **Act II: Confrontation**
- **Act III: Resolution**

**Act I: The Setup**

In the first act all the major characters of the story are introduced, the world where they live in, and the main plot of the story. The writer has the freedom to create any setting and reality that he wants. It’s in the first pages of the script that he defines the reasoning and logic of the story.
Act II: Confrontation

The second act is the longest and hardest one to squeeze out. The story, its characters and conflict are all established. At this point, the writer has created a solid frame for his narrative. Yet he’s still roughly sixty pages away from the ending.

Act III: Resolution

Act III presents the final confrontation of the movie, followed by the denouement (final part in which the strands of the plot are drawn together and matters are explained or resolved). This act is usually the shortest because the main character is face to face with the villain or just about to do it. The story ends with a final scene and conclusion.

SCENARIO

A scenario for a workshop lasting three days is presented below.
<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
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</thead>
<tbody>
<tr>
<td>10 min</td>
<td>Introduction</td>
<td>The trainer is explaining step by step the plan of the workshop for each day. He is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.</td>
<td>Trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that participants know what to expect and how to be involved in each stage of the meeting.</td>
<td>a projector, a laptop, printed schedules, a board</td>
</tr>
<tr>
<td>5 min</td>
<td>Energizer no. 1</td>
<td>Participants are forming a circle. One is starting to say ‘pizza’ quietly. Afterwards, one after another is saying it louder and louder.</td>
<td>Participants are getting to know each other better. They are also energized for the workshop. This energizer is connected to the topic of the sound, so it is also a good introduction to the theory of the workshops.</td>
<td></td>
</tr>
<tr>
<td>7 min</td>
<td>“Noise pollution” video</td>
<td>The trainer is presenting a video about noise pollution. This video can be found on YouTube. The participants are discussing the video afterwards.</td>
<td>Presenting the film ‘Noise Pollution’ is a good start for the theoretical part of the workshop. The participants see how the topic can be realized by the use of sounds.</td>
<td>a laptop, a projector, speakers</td>
</tr>
<tr>
<td>15 min</td>
<td>Introduction to the theory of the sound</td>
<td>The trainer is asking participants what the definition of sound is. Together they are creating their own definition. The trainer is presenting a scale of the parameters of sound. On the base of the “Little Albert” experiment, the trainer is explaining how important sound is.</td>
<td>The participants learn what sound is and what are the parameters of sounds which human ear can hear. They also learn about the role of the sound in our life.</td>
<td>a laptop, a projector, printed diagrams, a board</td>
</tr>
<tr>
<td>Time</td>
<td>Topic</td>
<td>Method</td>
<td>Objectives</td>
<td>Media</td>
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</tr>
<tr>
<td>15 min</td>
<td>Exercise no. 1</td>
<td>Trainer is presenting different types of sounds (e.g. different instruments, sound of the street, sounds of the nature, etc.). After each sound participants have to name the heard sound. The trainer is giving the correct answers.</td>
<td>The participants get a task to recognize different kind of sounds – just by hearing them. This helps them to realize what they should take into consideration while making the product of the workshop.</td>
<td>a laptop, speakers,</td>
</tr>
<tr>
<td>7 min</td>
<td>Introduction to audiobooks</td>
<td>The trainer is presenting the history of audiobooks and the idea behind it. He focuses on an audiobook as a good example of proving that listening to something might for many people be more important than just reading it. The trainer is presenting an example of a short audiobook.</td>
<td>The participants are learning about audiobooks as an example of useful tool for audio usage.</td>
<td>a laptop, speakers, an audiobook</td>
</tr>
<tr>
<td>15 min</td>
<td>Introduction to the plot structure</td>
<td>The trainer is explaining the roots of the 3-act structure: the dramatic structure of Aristotle. He explains the 3 parts of a drama and also gives examples of Hollywood films, which are produced in a similar way.</td>
<td>The participants learn how to create a story with a good plot. Thanks to the example of the ancient dramatic structure (the 3-act structure) they understand how the plot should be built.</td>
<td>a laptop, a projector, printed diagrams with the 3-act structure</td>
</tr>
<tr>
<td>30 min</td>
<td>Exercise no. 2</td>
<td>The participants (in a smaller groups) need to prepare a short story with dialogues about a chosen topic which will be provided by the trainer. The topic is connected directly with the city in which the workshop takes place. The participants should read the story out loud in front of the others.</td>
<td>Thanks to this exercise the participants can use the knowledge, which they had learnt from the previous theory parts. They are able to invent an interesting plot. Thanks to the fact that the topic of the exercise is connected to the city, they can even use it, for their final product (recommended).</td>
<td>papers, pens</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td>Description</td>
<td>Equipment</td>
<td></td>
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<td>-----------</td>
<td></td>
</tr>
<tr>
<td>10 min</td>
<td>Theory of research</td>
<td>The trainer is explaining that before writing a story, the participants should make a research about their topic. Taking into consideration that the final product should be an audio story, which will focus on one aspect of the city, the participants should get to know the city better and search information about it. Only afterwards they can decide which aspect they choose and it will be realized.</td>
<td>a laptop, a projector, a flipchart</td>
<td></td>
</tr>
<tr>
<td>10 min</td>
<td>Introduction to the usage of audio equipment</td>
<td>The trainer is explaining that the participants should use their smartphones to record their audio stories. He gives some tips how to use it in a proper way.</td>
<td>smartphones, a laptop, a projector, speakers</td>
<td></td>
</tr>
<tr>
<td>30 min</td>
<td>Exercise no. 3</td>
<td>The participants (in a smaller groups) have a task to record the story, which they have created in exercise nr 2. Additionally, they have to record some sounds which would fit the story. Afterwards, they present it to the other groups.</td>
<td>smartphones, speakers, cables</td>
<td></td>
</tr>
</tbody>
</table>
The trainer gives each participant a printed shape of a hand. On each finger the participants are asked to write their comments. Each finger replies to a different aspect of the day (“I like it”, “Must be improved”, “Weak points”, “Suggestions”, “Highlights”). Afterwards the participants are presenting their ‘hands’. The participants should sit in a circle.

**Feedback round no. 1**

The trainer understands the needs of the participants. He realizes what went good and what went wrong. He also takes the advices from the participants for the next parts of the workshops. Participants have an active role of shaping the workshops.

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
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</thead>
<tbody>
<tr>
<td>30 min</td>
<td>Feedback round no. 1</td>
<td>The trainer gives each participant a printed shape of a hand. On each finger the participants are asked to write their comments. Each finger replies to a different aspect of the day (“I like it”, “Must be improved”, “Weak points”, “Suggestions”, “Highlights”). Afterwards the participants are presenting their ‘hands’. The participants should sit in a circle.</td>
<td>The trainer understands the needs of the participants. He realizes what went good and what went wrong. He also takes the advices from the participants for the next parts of the workshops.</td>
<td>printed ‘hands’</td>
</tr>
<tr>
<td>15 min</td>
<td>Energizer no. 2</td>
<td>The participants are receiving a short text from the trainer. The text should be neutral (e.g. a piece of biography of a popular figure). Some of the participants need to read it in a sad way, some in a happy way and some in an angry way.</td>
<td>The participants learn that the same text can be seen in different ways. It all depends on the way it is read. People show emotions not just only by the gestures but also by the tone of voice. The communication between the participants develops.</td>
<td>a short printed text</td>
</tr>
<tr>
<td>1 h</td>
<td>Group work part 1 (research)</td>
<td>The participants are now ready to make the preparation for their final product. In this part of the workshop they work in groups. Each group starts to make a proper research about the city in which the workshop takes place. Their task is to (based on their research) decide which aspect of the city life/culture they will choose for their final product – an audio story.</td>
<td>This part of the workshop is crucial for the participants. A properly done research gives them more knowledge about the city and let them decide on which aspect they should focus on (how their final product will look like). They can choose to focus on a history of the city, on a popular event, on a building, on a thing exceptional for the city, etc.</td>
<td>smartphones, laptops, Internet</td>
</tr>
</tbody>
</table>
The participants have already got the point of focus for their story. Now they brainstorm on how the story should be built (narration and dialogues). In this part of the workshop the participants create the plot and write the whole story.

The participants work in group on their final product. They need to learn how to cooperate. They also need to be creative and use the new skills which they have learnt from the theory part.

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</thead>
<tbody>
<tr>
<td>1 h</td>
<td>Group work part 3 (list of sounds)</td>
<td>The participants need to use the story which they created and rewrite it (dividing it into the parts). The participants need to write a type of sound (which they want to use) next to each previously divided part. Each sound should also have a location (where they can record it).</td>
<td>The participants learn that having a story is not enough. To make it more interesting they need to combine it with the sounds of the city. To make it happen they should divide the plot into parts. This will allow them to plan which kind of sounds they need and where to find them. Thanks to this, they will avoid chaos while recording the story.</td>
<td>papers, pens, laptops</td>
</tr>
<tr>
<td>1 h</td>
<td>Group work part 4 (recording the story)</td>
<td>The participants are provided with a room where they can record their stories. The room should be small and with furniture. The participants need to record their voices (narration and dialogues).</td>
<td>The participants learn in which conditions they should record their story. They also realize how important pronunciation is. Putting emotions into the voice makes the story more interesting.</td>
<td>smartphones, a printed story</td>
</tr>
</tbody>
</table>
The trainer has 3 papers. Each paper with different print - on one it is written ‘100%’, on another ‘50%’, on the last one ‘0%’. He puts each paper on the floor. Left 100%, right 0%, in the middle 50%. He reads out loud questions concerning the workshop day (e.g. How did you like the theory part? How did you like the exercise? How did you like the group work? etc.). The participants have to answer the question by deciding where to stand. If they liked something very much – they go to the left, if they didn’t like it, they go to the right.

The trainer understands how much the participants like the workshop day. He realizes what went good and what went wrong. He also takes the advice from the participants for the next parts of the workshop. The participants can reflect their opinions.

<table>
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<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 min</td>
<td>Energizer no. 3</td>
<td>The participants play one of the most popular games - Chinese Whisper. They stay in a line. The trainer gives a phrase to the first person in the row (he whispers it, so that the others don’t hear it). The next person needs to whisper it to his/her neighbour. This procedure needs to be repeated. The last person in the row says the phrase out loud.</td>
<td>The participants learn that good pronunciation is important. They also realize how crucial it is to speak out loud to understand each other. The connection between the participants develops.</td>
<td>printed numbers</td>
</tr>
<tr>
<td>Time</td>
<td>Topic</td>
<td>Method</td>
<td>Objectives</td>
<td>Media</td>
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<tr>
<td>2 hrs</td>
<td>Group work part 5 (recording the sounds)</td>
<td>The participants are ready to go to the city and record the sounds, which they put on the list (group work part 3). It is important that they follow the plan and know where to go and when. The sounds should be also easily recognized.</td>
<td>The participants have a chance to follow the plan, which they have previously created. A good plan lets them not to forget about any sound and to make it faster than if they would go around the city spontaneously.</td>
<td>smartphones, a printed list of the sounds and locations</td>
</tr>
<tr>
<td>3 hrs</td>
<td>Group work part 6 (editing)</td>
<td>The participants collect all of the material (the story + the sounds). They listen to it and they all together decide how they should edit it. They need to choose the best takes and mixed them together with the sounds. The audio story is ready.</td>
<td>The participants work together. With their common decisions they learn how to make consensus. Now they can see what is done well and what could be done better. They also realize how important the background noises are.</td>
<td>recorded material, a laptop, speakers</td>
</tr>
<tr>
<td>1 h</td>
<td>Presentation of the products</td>
<td>The participants are presenting their audio stories to the trainer and to the other groups.</td>
<td>The participants and the trainer can compare the products and evaluate them.</td>
<td>a laptop, speakers</td>
</tr>
<tr>
<td>1 h</td>
<td>Feedback round no. 3</td>
<td>The participants sit in a circle. The trainer starts the discussion. He sums up the whole workshop. Each participants should do the same – one by one. The only person allowed to speak is the one holding the stone in their hands. He gives the rock to other participants as soon as he finishes his statement.</td>
<td>The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes them into consideration while preparing future workshop. The ‘stone’ method helps to avoid chaos (many people talking at the same time).</td>
<td>a stone</td>
</tr>
</tbody>
</table>

Noise pollution video - [https://www.youtube.com/watch?v=-7hEXkERhHo](https://www.youtube.com/watch?v=-7hEXkERhHo)
PRACTICAL TIPS

WORKSHOPS

◆ **Be prepared and be humble.** Having a prepared plan of your workshop is crucial. The participants will immediately notice that. What’s more, if you know your group, you can better frame the questions you ask them in the workshop. Always keep in mind that you don’t know best. Teach but also let yourself be taught. Keep an open mind.

◆ **Don’t hurry the group.** Silence is often a sign that nothing is happening. However, in a workshop environment, this may not be the case. It’s either “I’m
thinking” or “I’m finished” depending on people’s body language. Be patient and give your participants time for thinking.

◆ Give closure. Participants should be given a summary of the workshop outcomes, information about how the activity results will be used, and what is expected from them moving forward.

◆ Address the real need. Avoid superficial training. Make sure, first yourself and after your participants, what is the workshop about. Give clear and direct information why the workshops take place and what is the outcome of it.

◆ Respect your participants. You will come across different characters and life stories. Be humble and patients. Understand and support your participants. Lead them and focus on creating a pleasant atmosphere during the workshops and breaks.

◆ Have fun! Working and having fun at the same time is a perfect combination. If the participants see that you’re enjoying yourself, your positive vibes will also affect the group. Smile, and focus on keeping things upbeat, and your workshop will be enjoyable for both you and your participants.

**RECORDING**

- Record the story first. Only after go to the city and record the sounds.

- Before recording the story the trainer should do some exercises during which participants can practise the correct pronunciation and intonation of the text.

- Go through the text, read it a few times before recording it. If needed, mark parts of the text which should be emphasized.

- The story should be recorded in a closed room. Close the windows and set a flight mode in the mobile phones.

- While recording the sounds and the story itself, remember to keep the mobile close to your mouth. The distance from your chin to the mobile should be the size of your fist.
RESEARCH

- **Schedule** - write up a schedule a series of milestones to accomplish by a specific date (e.g. find 10 sources by September 20, finish preliminary research by October 15), and keep to it. You will need time to get an overview of what material is out there, find out what’s in your library, select relevant material, read it, take notes, and start putting it together — and to do a second wave of research to clear up points raised in the writing of your first draft.

- **Have a research question in mind.** It’s tempting to gather a lot of material, and some is necessary, but too much is wasting your time. As you come across new material, ask yourself if it helps you answer your questions.

- **Start, don’t end, with Wikipedia.** Wikipedia is a good place to start the research. Take some notes, check the sources which are recommended there. The aim is to get an overview of the subject you’re writing about. You should have better sources than Wikipedia.

- **Organize your work.** Don’t try to deal with all the information at once. Follow the schedule you prepared. Select the relevant information and focus on it.

- **Ask for help.** People are also a great source of information. Personal experiences and knowledge of the people might sometimes be more interesting that you expect. Find a library. Librarians are the best people on Earth — you can ask them for helping you in figuring out what to do with the material you’ve collected so far. Some will provide you with specific pieces of hard-to-find information.

### SCHEDULE

Proposal frames of the workshop schedule:

<table>
<thead>
<tr>
<th>Time</th>
<th>DAY 1</th>
<th>DAY 2</th>
<th>DAY 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-13:00</td>
<td>morning session</td>
<td></td>
<td></td>
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<tr>
<td>13:30</td>
<td></td>
<td>lunch</td>
<td></td>
</tr>
<tr>
<td>15:00-18:00</td>
<td>afternoon session</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18:30</td>
<td></td>
<td>dinner</td>
<td></td>
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</tbody>
</table>
EVALUATION

Getting to know the city better thanks to the audio workshops is a method which gives the trainer the opportunity to make his workshops more interesting and allows the participants to be involved in an interactive way. The participants need to use not only the new technologies (e.g. smartphones) but also their sense of hearing and listening. Their creativity will be used in creating the story and their skills of connecting orientations in the field with the sounds. Thanks to the “Sound of the City” workshops, the participants learn about the city and focus on the sounds the city makes. Nowadays, not many people have the time to contemplate the noises of the environment which they live in. This method is an opportunity to learn about the history and traditions of the city (writing a story) and its sounds. Thanks to that, the participants can get to know the city from a different perspective. They can also tell what different the parts of the city are like (e.g. quiet, loud, industrial, natural, intercultural, etc.). The “Sound of the City” workshops should be always finished with the feedback round. There are many methods to use (some are presented in the scenario table). It is important that the participants have a chance to exchange their impressions after creating their audio stories and listening to the stories of the others. They should give their feedback by explaining the best and the weakest points of the workshops. The trainer, from a personal point of view, should also sum up the cooperation with the participants and of course, evaluate each audio story. It is important that everyone has a chance to appreciate their own work and the work of others. The trainer should sum up what has been done and ask the participants what they have learnt. It is suggested that the trainer should ask the participants how creating an audio story influenced their learning process, how and what they learnt about the city, if they discovered something new. The trainer can also ask if something what they have learnt about the city was surprising for them or maybe well known. The “Sound of the City” workshops can be used when working with different age groups. Using sound in getting to know the city better is a good method which can be used in a cultural work. Taking into consideration that audio books are popular, the trainer can suspect a high number of participants interested in taking part in these kind of workshops.
SUMMARY

Sounds play a crucial role in our lives. The plan created for this workshop shows how they can be used in an audio story. Learning about a particular city (its history, culture, traditions) by using new technologies – here a smartphone – is an effective and efficient way of combining ‘old’ with ‘new’.

What’s more a ready scenario, can be easily used by cultural educators in their work. The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.
Bibliography:

“Why is sound important”
http://www.ucalgary.ca/pip369/mod6/sound/impo

„Music, Memory and Emotions“
https://jbiol.biomedcentral.com/articles/10.1186/jbiol82
http://www.elementsofcinema.com/screenwriting/three-act-structure/
https://www.youtube.com/watch?v=-7hEXkERhHo
repertoire, and regular events of international scale have a growing positive influence on activating the participation in the culture of inhabitants of the city and the region. Exhibitions, workshops, concerts and meetings create a favourable atmosphere for joint exploration of new areas of culture and art. The institution's educational activities are based on realized events, which are accompanied by open lectures, presentations and discussions. Among them are the Lublin Travel Meetings "Continents" during which participants learn about the culture, art and history of the places presented by guests through photos, presentations, personal accounts of travellers, conversations, and discussions.

Chapter V.5

Daria Jaranowska, Beata Jaranowska
Jan Leye, Arndt Selders

TASTE OF THE CITY

Photography workshop
**KEY WORDS:**

photography, photo, taste, city, smartphone, take a photo, composition techniques, food photo, restaurant

**AIMS:**

The aims of the workshop are:

- to learn about a city (diversity of cuisines available) by using photography (photos taken with a smartphone),
- to be used by cultural educators in their work.

**CONTENT:**

The workshop talks about the use of photography as a tool to present the diversity of cuisines available in a city. The focus is put on a theoretical and a practical part.

In theoretical part the emphasis is put on: the importance of photography; the use composition techniques; and how to use a smartphone camera efficiently.

In practical part the emphasis is put on: working in groups in order to do the research; taking photographs of different meals in the city’s five restaurants; and editing the photos. Additionally, some practical tips for the trainers are enumerated.

**INTRODUCTION**

Photography is an art that has been with us for a very long time. It has undergone many transformations and the process is still on going on. Better and better photos are being taken because the equipment has been improved significantly. The cameras used in smartphones have a very high quality, sometimes the same or even better than in traditional cameras.

We take thousands of pictures nowadays, but do we still cherish them? Is it right to say that everyone is a photographer today? Definitely not. The only true statement is that everyone has a camera, but the two things are not the same. The point is to know how to use the camera in order to take photos,
which will matter for you. Such photos which will capture unique moments which can fade away in a blink of an eye. Most people use photography to inspire or to evoke particular reaction among others. It is incredibly interesting to observe the reactions of different people when they see one great photograph. Because photography inspires people in various ways. Pictures speak a million words - is a statement which has many meanings to different people. Educators use photos to better explain their points, no matter if it’s a university lecture or primary school classes. Illustrations help students understand things better. Therefore, there is no better method of illustrating ideas than by using photos.

Photography also has different genres. Nowadays “food photos” have become very popular. Many people, before eating their meal, they take a photo, post it on Instagram and only after eat. Even the mobile cameras have a special button in the settings aimed to take photos of food. To understand this phenomenon is to realize that the way food is presented on the plate is very often a piece of art. Because the truth is that we eat not only with our tongue but also with our eyes. The five senses help us figure out what’s going on around us and help us to decide whether to enjoy or not enjoy an experience: our eyes help us to see, our ears let us to hear, our hands help us to feel, our noses let us to smell, and our tongues help us taste things. Senses used when eating will be the main focus in this workshop. “Taste aversion learning exhibits advantages for research on memory brain systems and its reorganization throughout life”, Fernando Gámiz and Milagros Gallo affirm (https://www.ncbi.nlm.nih.gov/pubmed/22073032). The same with smell.
“Taste and smell, play the largest roles. Taste and smell are both senses that react to chemicals in food, and the oral and nasal cavities are directly connected, so it’s no surprise that the two senses are closely linked. When these senses work together to identify chemicals in food or drink, we develop what we know as flavour”, Society for Neuroscience writes in the article “Savor the Moment: The Peculiar Connection Between Taste and Memory” (http://www.brainfacts.org/thinking-sensing-and-behaving/learning-and-memory/2015/taste-and-memory).

The main point of this workshop is to visit different restaurants of a particular city, take a photo of a dish which is served there and with those photos show the variety of cultures “living” in the city. There are cities where food is a real symbol of the place – both traditional local food and cuisines from all over the world available in international restaurants. If participants from the workshop have the chance to visit these restaurants, taste and learn how the food is prepared they will understand how the city is working - because food connects people and cultures. Because food makes us all equal.

COMPOSITION TECHNIQUES

The rule of thirds is the most important and essential photography technique. It is used in all kinds of photography in order to improve the composition and balance of the images. So what exactly is it and how to use it? The rule of thirds is dividing up your image using 2 horizontal lines and 2 vertical lines, as shown below.
The important elements in your scene should be put along those lines, or at the points where they meet. Think what is important, what you want to express with the photo and try to position them at or near the lines. Of course they don’t have to be lined up perfectly. Sometimes you will have to move a bit to achieve the best composition and that will force you to think more carefully about the shot. Some cameras have a setting which overlays a rule of thirds grid onto your photo.

The links below explains the rule of thirds in a very clear and easy way:

https://www.youtube.com/watch?v=fSSOZxLnNyc
https://www.youtube.com/watch?v=w2M4HKn8KpM

Before photographing, take your time to think about where you will shoot it from. The viewpoint has a significant influence on the composition of our photo. Shooting only from your eye level can be boring. Try different perspectives - from high above, down at ground level, from the side, from the back, from a long way away, from very close up, and so on.

We are surrounded by symmetry and patterns. Use them! They can create a very eye-catching composition. Of course you can break the symmetry or pattern and bring tension to the photograph.

The background of your composition is significant. Our eyes are excellent at distinguishing between various elements in the scene. Look around, pay attention to your surroundings. Choose wisely and carefully for a plain background to compose your shot.

Our world is full of objects and natural frames, such as trees, ways, holes, etc. Make use of them and they will help you to create a beautiful and natural composition in your photograph.

You can create depth in your photo by including objects in foreground, middle ground and background.
Experiment! The development of technology helps us to take thousands of photos. After we can choose those which suit our needs the most. Practice makes perfect so take your smartphone and start now!

Using some tricks brings a fresh air to your photo. In the link below you can find 7 Smartphone Photography Tips & Tricks:

https://www.youtube.com/watch?v=FTz4Nhgm_SQ

SCENARIO

A scenario for a workshop lasting two days is presented below.

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
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</thead>
<tbody>
<tr>
<td>10 min</td>
<td>Introduction</td>
<td>The trainer explains step by step the plan of the workshop for each day and presents the schedule. The trainer informs what needs to be done and how much time the participants have for each task.</td>
<td>The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.</td>
<td>a projector, a laptop, printed schedules, a board</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td>Description</td>
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<tr>
<td>15 min</td>
<td>Energizer no. 1</td>
<td>Fruit salad. The participants form a circle. One person is standing in the middle, the rest is sitting. The person in the middle says: ‘Who doesn’t like coffee’. Everyone who agrees stands up and tries to find a free chair for them. The person who doesn’t find a place to sit – is now in the middle. This process can be repeated couple of times – with diverse statements, e.g.: ‘Who is wearing something blue’. The participants are getting to know each other better. They are also energized for the workshop. It is always good to make it in the morning, so that participants have a possibility to move and ‘wake up’. chairs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 min</td>
<td>Introduction to the theory of the photography</td>
<td>The trainer presents new trends in the society – photography. He explains that photos of food/dishes are now the most popular in social media. He shows examples of food blogs and cooking shows. The trainer quotes a sentence that we eat with our eyes. He presents photos of the same dish but taken in different ways. The participants discuss which photo looks the most delicious and why. The participants learn how popular photography nowadays is and that combining it with cousin is now a fashion. Participants also realize how important the optic of the dish is. a laptop, a projector, Internet, printed photos</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 min</td>
<td>Exercise no. 1</td>
<td>The trainer has 10 photos. He is presenting just small parts of each photo to the participants. They need to guess what is on the photo. Afterwards, the trainer shows the whole photos. The participants learn to realize that the details on the photos are really important. Sometimes, they can change the whole meaning. Therefore, it is important to read the photos as a whole – with each detail on it. Photos, a laptop, a projector</td>
<td></td>
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</tbody>
</table>
Introduction to the theory of composition techniques

The trainer clarifies composition techniques which are used in photography. He explains the rule of thirds, the viewpoint, the symmetry and patterns, the background, the frames, the depth, the experiments and some tricks. The trainer presents concrete examples.

Objectives:
The participants learn the basic rules of composition techniques used in photography. They recognize essential techniques and are able to follow it.

Method:

- Time: 30 min
- Topic: Introduction to the theory of composition techniques
- Objectives: The participants learn the basic rules of composition techniques used in photography. They recognize essential techniques and are able to follow it.
- Media: a laptop, a projector, a flipchart

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<tr>
<th>Time</th>
<th>Topic</th>
<th>Method</th>
<th>Objectives</th>
<th>Media</th>
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</thead>
<tbody>
<tr>
<td>10 min</td>
<td>Video nr. 1 and nr. 2</td>
<td>The trainer presents two videos. Both videos are summing up the theory of the rule of thirds and its usage in the films. The videos are available on YouTube.</td>
<td>The participants have a chance to structure the knowledge, which they’ve gained previously. They realize how important the rules in pictures are.</td>
<td>a laptop, a projector, Internet, speakers</td>
</tr>
<tr>
<td>30 min</td>
<td>Exercise no. 2</td>
<td>The participants have a task to draw three pictures with one meaning. After presenting the outcomes they need to draw a picture with three meanings. It is an individual work which needs to be discussed in a group afterwards.</td>
<td>The skills of drawing are not important. Thanks to the task, participants get to know the diverse meanings of different photos and of the same photo.</td>
<td>Papers, pencils</td>
</tr>
<tr>
<td>20 min</td>
<td>Introduction to the usage of photo equipment</td>
<td>The trainer explains that the participants should use their smartphones to take their photos. He gives some tips how to use it in a proper way.</td>
<td>It is important that the participants realize that they can take good photos also at home after the workshop. For this reason it is crucial to encourage them to use what they have – their smartphones. Thanks to this part of the workshop they can use some practical advice of smartphones usage.</td>
<td>Smartphones, a laptop, a projector</td>
</tr>
<tr>
<td>10 min</td>
<td>Video no. 3</td>
<td>The trainer presents a short video with the tricks of using smartphones for photography. The video is available on YouTube.</td>
<td>It is worth to show some videos from which participants can realize that they don’t need expensive equipment to take good photos.</td>
<td>a laptop, a projector, speakers, Internet</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td>Description</td>
<td>Materials</td>
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<tr>
<td>45 min</td>
<td>Exercise no. 3</td>
<td>The participants receive vegetables (e.g. tomato, carrot, broccoli, salad) from the trainer. They need to arrange them on the plate in a way that it will look delicious. Afterwards, they take a photo of it. The groups discuss which photo looks the most ‘delicious’. The participants realize how important the structure of the photo is – especially the structure of the elements, which are photographed. The esthetics of the photo is really important.</td>
<td>Vegetables, plates, smartphones</td>
<td></td>
</tr>
<tr>
<td>10 min</td>
<td>Theory of research</td>
<td>The trainer is explaining that before visiting restaurants, the participants should make a research about their topic. Taking into consideration that the final products should be photos, which will focus on different types of cuisines in the city, the participants should get to know the city better and search some information about it (especially about the restaurants). Only afterwards they can decide which restaurants they choose and which dishes they can serve. The participants learn how to plan their final task. They realize how important it is to prepare them before. Only this will save their time and let them to know the topic better.</td>
<td>a laptop, a projector, a flipchart</td>
<td></td>
</tr>
<tr>
<td>30 min</td>
<td>Feedback round no. 1</td>
<td>The trainer gives each participant a printed shape of a hand. On each finger the participants are asked to write their comments. Each finger replies to a different aspect of the day (“I like it”, “Must be improved”, “Weak points”, “Suggestions”, “Highlights”). Afterwards the participants are presenting their ‘hands’. The participants should sit in a circle. The trainer understands the needs of the participants. He realizes what went good and what went wrong. He also takes the advices from the participants for the next parts of the workshops. Participants have an active role of shaping the workshops.</td>
<td>printed ‘hands’ (available in “Sound of the city” workshop plan)</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Topic</td>
<td>Method</td>
<td>Objectives</td>
<td>Media</td>
</tr>
<tr>
<td>-------</td>
<td>---------------------</td>
<td>------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>20 min</td>
<td>Energizer no. 2</td>
<td>The trainer has got 6 different photos. They are all printed and depict something in a different way (close up, panorama, long shot, etc.). The trainer has also got printed names of the types of shoots. One group gets the photos, another the names. The participants stand in two lines, not facing each other. The participants with the photos need to describe what they see. The other group needs to decide, which type of the photo is it. They are allowed to ask questions.</td>
<td>The participants learn different shot sizes of the photos. They realize in how various way things can be shown and that the perspectives make a difference.</td>
<td>Printed photos, printed names of the shot sizes</td>
</tr>
<tr>
<td>1h</td>
<td>Group work part 1</td>
<td>The participants are now ready to make the preparation for their final product. In this part of the workshop they work in groups. Each group starts to make a proper research about the city in which the workshop takes place. Their task is to (based on their research) decide which restaurants they will choose for their final product – photos of the dishes.</td>
<td>This part of the workshop is crucial for the participants. A properly done research gives them more knowledge about the city and let them decide on which aspect they should focus on (how their final product will look like). They can choose different kind of the restaurants, which are popular in the city. The next step is to choose a dish which will be the most representative to each restaurant.</td>
<td>smartphones, laptops, Internet</td>
</tr>
<tr>
<td>Time</td>
<td>Topic</td>
<td>Method</td>
<td>Objectives</td>
<td>Media</td>
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<tr>
<td>30 min</td>
<td>Group work part 2 (making the list)</td>
<td>The participants need to make a list of five restaurants which they will visit. Next to the name of the restaurant, they write the name of the dish, which they will order. In the end, they fill in the list with the locations of each restaurant. They plan which one to visit first and which the last one.</td>
<td>The list lets the participants to avoid chaos. Well planned structure saves the time. The participants plan already not only which restaurant they will visit but also where it is, which dish to order and which restaurant should be the first one, second, etc. Ordering lets them to work in a more sufficient way.</td>
<td>papers, pens, laptops</td>
</tr>
<tr>
<td>3h</td>
<td>Group work part 3 (taking photos)</td>
<td>The participants walk through the city and visit five different restaurants which they previously had chosen. In each restaurant they order one dish. As soon as it is served they are making a photo of it. They can take couple of photos and afterwards choose the best one.</td>
<td>The participants have a chance to follow the plan, which they have previously created. A good plan lets them not to forget about any location and to make it faster than if they would go around the city spontaneously.</td>
<td>Smartphones, a list of locations</td>
</tr>
<tr>
<td>1,5h</td>
<td>Group work part 4 (editing/printing)</td>
<td>The participants choose the best photos (one per restaurant). If it is needed, they can edit the photos (e.g. make it brighter). Each chosen photo has to be printed out in colour at least on an A4 paper.</td>
<td>The participants learn how to work together with the others during decision making phase. They develop their skills in photo editing.</td>
<td>Laptops, printer, A4 papers</td>
</tr>
<tr>
<td>1h</td>
<td>Presentation of the products</td>
<td>The participants are presenting the outcomes of their work. Members of other groups guess (based on the photo) which kind of restaurant it is and which kind of food is served there.</td>
<td>The participants and the trainer can compare the products and evaluate them.</td>
<td>a laptop, a magnet board</td>
</tr>
</tbody>
</table>
The participants sit in a circle. The trainer starts the discussion. He sums up the whole workshop. Each participant should do the same – one by one. The only person allowed to speak is the one holding the stone in their hands. He gives the rock to other participants as soon as he finishes his statement.

The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes them into consideration while preparing future workshop. The ‘stone’ method helps to avoid chaos (many people talking at the same time).

PRACTICAL TIPS

WORKSHOPS

◆ Be prepared and be humble. Having a prepared plan of your workshop is crucial. The participants will immediately notice that. What’s more, if you know your group, you can better frame the questions you ask them in the workshop. Always keep in mind that you don’t know best. Teach but also let yourself be taught. Keep an open mind.

◆ Don’t hurry the group. Silence is often a sign that nothing is happening. However, in a workshop environment, this may not be the case. It’s either “I’m thinking” or “I’m finished” depending on people’s body language. Be patient and give your participants time for thinking.

◆ Give closure. Participants should be given a summary of the workshop outcomes, information about how the activity results will be used, and what is expected from them moving forward.

◆ Address the real need. Avoid superficial training. Make sure, first yourself and after your participants, what is the workshop about. Give clear and direct information why the workshops take place and what is the outcome of it.

◆ Respect your participants. You will come across different characters and life stories. Be humble and patients. Understand and support your participants.
Lead them and focus on creating a pleasant atmosphere during the workshops and breaks.

- **Have fun!** Working and having fun at the same time is a perfect combination. If the participants see that you’re enjoying yourself, your positive vibes will also affect the group. Smile, and focus on keeping things upbeat, and your workshop will be enjoyable for both you and your participants.

- **Expect unexpected.** Be sure that the equipment for printing the photos is working correctly. Always have additional paper and ink. Check the quality of the printed photos before they will be printed as the final product.

**RESEARCH**

- **Schedule** - write up a schedule a series of milestones to accomplish by a specific date (e.g. find 10 sources by September 20, finish preliminary research by October 15), and keep to it. You will need time to get an overview of what material is out there, find out what’s in your library, select relevant material, read it, take notes, and start putting it together — and to do a second wave of research to clear up points raised in the writing of your first draft.

- **Have a research question in mind.** It’s tempting to gather a lot of material, and some is necessary, but too much is wasting your time. As you come across new material, ask yourself if it helps you answer your questions.

- **Start, don’t end, with Wikipedia.** Wikipedia is a good place to start the research. Take some notes, check the sources which are recommended there. The aim is to get an overview of the subject you’re writing about. You should have better sources than Wikipedia.

- **Organize your work.** Don’t try to deal with all the information at once. Follow the schedule you prepared. Select the relevant information and focus on it.

- **Ask for help.** People are also a great source of information. Personal experiences and knowledge of the people might sometimes be more interesting that you expect. Find a library. Librarians are the best people on Earth — you can
ask them for helping you in figuring out what to do with the material you’ve collected so far. Some will provide you with specific pieces of hard-to-find information.

**SCHEDULE**

Proposal frames of the workshop schedule:

<table>
<thead>
<tr>
<th>DAY 1</th>
<th>DAY 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-13:00</td>
<td>morning session</td>
</tr>
<tr>
<td>13:30</td>
<td>lunch</td>
</tr>
<tr>
<td>15:00-18:00</td>
<td>afternoon session</td>
</tr>
<tr>
<td>18:30</td>
<td>dinner</td>
</tr>
</tbody>
</table>

**EVALUATION**

Getting to know the city better thanks to the “Taste of the City” workshops is a method which gives the trainer an opportunity to make the workshops more interesting and allows the participants to be involved in an interactive way. The “Taste of the City” is a good way to explore the cuisine of the city (its restaurants, way of eating, typical dishes, etc.). It is an example of the district work of cultural educators. Thanks to this method, participants learn basics about photography and local culinary traditions. They explore the city and get to know ‘the taste’ of the city. The “Taste of the city” workshops should be always finished with the feedback round. There are many methods to use (some are presented in the scenario table). It is important that the participants exchange their impressions after completing the tasks. They should give their feedback by explaining the best and the weakest points of the workshops. The trainer, from a personal point of view, should also sum up the cooperation with the participants. The most important part of the feedback round is to present the products of each group. The participants should show their photos and learn if they did a good job or if something could be done better. Each person should have a chance to express their opinion about the products. It is suggested to do the small checking of the knowledge which the participants have
gained. The trainer should ask what the participants learnt by taking photos of the food in different restaurants. It is suggested that the participants should explain what link they see between taking photos of the dishes and getting to know the city. The “Taste of the City” workshops can be used to work with local and international groups. This workshop can be conducted with different age groups and can be easily adapted for beginners. Taking into consideration that taking photos of food and sharing it on Instagram is popular nowadays, there should be no problem with finding potential participants.

SUMMARY

Photographs are present in our everyday life. The plan created for this workshop shows they can be used for presenting the diversity of cuisines in a particular city. Learning about that city (its history, culture, traditions) by using new technologies – here a smartphone – is an effective and efficient way of combining ‘old’ with ‘new’.

What’s more a ready scenario, can be easily used by cultural educators in their work. The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.
Bibliography:

“Taste learning and memory: a window on the study of brain aging”

“Savor the Moment: The Peculiar Connection Between Taste and Memory”
https://www.youtube.com/watch?v=fSSOZxLnNyc
https://www.youtube.com/watch?v=w2M4HKn8KpM
https://www.youtube.com/watch?v=fTz4NHgm_SQ
Chapter V.6

Ana Belén Domínguez

ENJOY YOUR MÁLAGA (MOBILE CITY TOUR APP)
**Key words**
App, smartphone, tourism, history, city, gamification, interactive, guide

**Learning Objectives**
To get information about 15 different touristic places (description; open hours/days; entrance fee; opportunities etc.) in a fun way.

To know more information about Spanish history and city of Málaga.

Develop the ability to autonomously create your own tour using new technologies.

**Content**
This learning tool is a suggestion for developers who can develop the application idea into the practice. The main point of the application is gamification of the city tour via using an interactive personalized city tour. For this we had meetings with tourism faculty of Málaga University and tourism directory of the city hall and developed the idea with their contribution.

The purpose of this workshop is to guide people who would like to visit Málaga to help them to create interactive personalized routes through using a mobile application as a gamification tool and promoting local member bars/restaurants to contribute tourism of the city and to inform user about Spanish history and city of Málaga. In the scenario you will find different conceptual route suggestions for Málaga city which can be developed for any city as well.

**Workshop Scenario**
There are different ways to make a mobile application (APP) to motivate visitors to have an interactive cultural visit of a city. Here we make a proposal for the creation of an interactive tour APP following the steps below:
Enjoy your Málaga

Tool 1: Mobile application (APP) details

- Our application will be developed as a city map with pinned touristic points of the city (checkpoints). Each checkpoint will have 3 points prize. The users will have the aim of collecting 35 points. They will do it by visiting different checkpoints in the city and giving right answers to the questions of the application on those checkpoints. Whoever collects 35 points will have the prize as choosing a bar/restaurant (that collaborates with the application) and get a free tapas/drink in that place with the points that he/she collected.
- The user will have a little explanation about how to use the application in the beginning: “Choose your route, visit the city, collect points and get your free tapas/drinks with your points while you get rest!”
- When the user opens the application, he/she has to create an account or login to the system.
- After logging in, on the main screen user will see the options as “choose a route”, “create my own route”, “visit one checkpoint”, “my routes”, “my points”.
- When the user selects the option “choose a route” there will be the list of the routes that are already created by the application, with the information about the route as the distance, how many points the user will gain in the end of the route, comments of other users about the route etc.
- When the user selects the option “create my own route” the map will appear with checkpoints. Each checkpoint will have a little photo and an explanation about the place when the user touches the pin of the place (distance from the location of the user; description; open hours/days; entrance fee; opportunities etc.). So, the user can choose the checkpoints and create his/her own route. The application will calculate the distance, how many points the user will collect after completing the route etc.
- When the user selects “visit one checkpoint” the map will appear with checkpoints. Each checkpoint will have a little photo and an explanation about the place when the user touches the pin of the place (distance from the location of the user; description; open hours/days; entrance fee; opportunities etc.). When the user open the explanation of a checkpoint, there will be an option as “visit this checkpoint” and the route will be created by the map to guide the user to go to that checkpoint from his/her current location.
- When the user selects “my routes” he/she will see the information about the routes which he/she completed; the routes which are not completed; the routes that he/she created etc. with the information of the distance, the points that are collected already and the points that can be collected still. User can choose one of his/her routes and continue the tour from the point he/she left.
- When the user selects the option “my points”, the points that he/she already gained and the points that he/she already spent will appear. If he/she has been reached 35 points and did not spend these points yet, there will be the option “where would you want to be our guest for the next drink/tapas?” button will appear and the user will be able to choose a bar/restaurant with the options that he/she can use his/her points. There will be the offer of the bar/restaurant; the open hours; the comments of other users etc. If the user has not been reach 35 points, there will be information as: “You are x points away from your drink/tapas”.
- The user can gain 3 points for each checkpoint only once and later.
- When the user reaches the checkpoint that he/she have never been before, the application will give warning “You reached a checkpoint!” User will have the options as: “Check in for the quiz!”; “Thanks, I don’t want points”. If he/she selects for the option “Check in for the quiz!”, he/she will check in and the pinned point will change the colour, later there will be the quiz appear about the place with 3 options that 1 of them is correct. If the user knows the question, he/she will get 3 points. If not, the application will tell him/her that to come back for the question 15 minutes later and he/she can continue the route to other checkpoints.
The context can be improved or integrated for any city in the world. For this example, we used the most famous 15 touristic points in Málaga city centre, we used some representative visuals and a route of our suggestion. The context about the checkpoints that we have been chosen as an example route are:

<table>
<thead>
<tr>
<th>Stops</th>
<th>Main information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Marquis of Larios street (Calle Larios)</strong></td>
<td>Marquis de Larios street or Calle Larios is undoubtedly the most emblematic and representative in Malaga. It is the hub where prestigious businesses, shops and hotels are situated, and this urban area is a host to such important city events in the city as the fair or the Easter.</td>
</tr>
<tr>
<td><strong>The plaza de la Constitución (Constitution square)</strong></td>
<td>The square has been the hub of Málaga’s life from the time of the reconquest. It hosted Málaga City Council, the mayor’s house, the jail and other tourist points of interest in the past. In Café Central, check out the mosaic on the back wall, with its tiled guide to ordering coffee in Malaga.</td>
</tr>
<tr>
<td><strong>Carmen Thyssen museum</strong></td>
<td>The Carmen Thyssen Museum Málaga is the most comprehensive collection of 19th-century Andalusian painting in Spain. It is located in the Palacio de Villalón, a 16th-century palatial building located in the heart of Málaga. The permanent collection consists of 230 works that brilliantly summarise 19th-century Spanish art.</td>
</tr>
<tr>
<td><strong>Sacred Heart Church (Sagrado Corazon)</strong></td>
<td>The Sacred Heart Church (Sagrado Corazon) is located at the Plaza de San Ignacio, adjacent to Calle Compania and very close to the Plaza de la Constitucion. It is a gorgeous Neo-Gothic church that was built in 1920 for the Jesuits and the architect was Fernando Guerrero Strachan. He was inspired by the cathedrals of Toledo and Burgos. The facade of the church has two towers that end in spires. There is a beautiful rose window in the centre. The facade has a light coloured surface that is also beautiful.</td>
</tr>
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</table>

**OPENING TIMES & TICKETS**

| Tues - Sun: 10.00 - 20.00 hrs |
| Mon: closed (except holidays) |
| Main museum only: 6 euros (over 12 years old); 4.50 euros reduced fee for pensioners, unemployed, students aged under 26. |
| Temporary exhibitions: 4 euros, 2.50 reduced fee (see above). |
| Joint ticket (main museum and temporary exhibition): 9 euros; 4.50 reduced fee (see above). |
| Students and Málaga city residents: 4.50 euros |
| Under 18 and unemployed: Free |
| Sunday from 17.00hrs: Free (bear in mind, long queues in peak seasons) |
The people of Malaga are proud of the fact that Picasso was born here and it was a big day when the King and Queen of Spain inaugurated the Museo Picasso (Picasso Museum) on the 27th October 2003. On that first day alone almost 2,000 people visited. The museum, which is housed in the Palacio de Buenavista. You will find it right in the heart of the Historic Centre of the city, with the dramatic backdrop of the Alcazaba Fortress and Gibralfaro Castle close by. Literally two minutes walking distance from Malaga Cathedral, this magnificent old building has been painstakingly restored to befit the importance of the works of the great artist.

**OPENING TIMES & TICKETS**
10:00 to 19:00 hrs Monday to Sunday
Closed Christmas Day and New Years Day and 6th January.
Christmas Eve and New Years Eve and 5th Jan: 10:00 to 15:00.
Tickets are on sale up to 30 minutes before closing time.
Visitors will be asked to begin leaving the galleries 10 minutes before closing time.
Permanent Collection 7.00 euro
Temporary Exhibitions 5.50 euro
Combined entrance 10.00 euro

**Half Price for:**
Senior citizens
Students up to 26 years with valid student ID
Groups of more than 10 and less than 25 people (by appointment) 20% discount.

**Free admission:**
Youths under 18 years.
Children 12 and under must be accompanied by an adult.
Holders of EURO < 26 Youth Card
ICOM Members.
Unemployed registered at SEPE
Free admission on Sundays from 17.00hrs

**Plaza de la Merced (Merced square)**
The square was a public market in the 15th century and it was a place of leisure and recreation for citizens in the late 19th century. The sound of the bells of the church of La Merced, near Picasso’s birthplace, was witnessed by a mosaic of popular figures that the great artist portrayed throughout his life.

**Birth place house of Picasso**
The „Casa Natal” or birthplace of the world famous artist Pablo Ruiz Picasso has been an official heritage site since 1983. It is situated in Plaza de la Merced, in the heart of the historic centre of Malaga. The area is surrounded by monuments from Malaga’s rich past such as the Roman Theatre, Gibralfaro Castle with its breathtaking views over the city, as well as the Alcazaba, an Arabian fort which is now home to the Archaeological Museum. It is also just a couple of minutes’ walk from Malaga Cathedral and literally round the corner from the well known Cervantes Theatre and not far from the larger Picasso Museum.
## OPENING TIMES & TICKETS

**Monday to Sunday, from 9.30 to 20.00**
Closed on bank holidays

Museum & temporary exhibitions, with audio guide: **3 EUR**
Temporary exhibitions, with audio guide, in the Exhibition Room at No 13 Plaza de la Merced: **3 EUR**
Combined ticket: **4 EUR**
Free admission on Sundays, for senior citizens, youths below the age of 17 (accompanied by an adult), students below the age of 26 with student ID, and the unemployed.

<table>
<thead>
<tr>
<th><strong>Castillo de Gibralfaro (Gibralfaro Castle)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>This Castle, built in the 14th. Century to house troops and protect the Alcazaba, is today one of the most visited monuments in Málaga. From its walls, visitors get spectacular views of the city and you can visit the Interpretation Centre to discover the site’s history.</td>
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</table>

<table>
<thead>
<tr>
<th><strong>OPENING TIMES &amp; TICKETS</strong></th>
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<tbody>
<tr>
<td><strong>Sun</strong></td>
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<td><strong>Mon – Thu</strong></td>
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<td><strong>Fri – Sat</strong></td>
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</table>

You can buy a discounted joint ticket for the Gibralfaro castle and the Alcazaba. Entrance to the castle is free every Sunday after 2pm.

<table>
<thead>
<tr>
<th><strong>Teatro Romano (Roman theatre)</strong></th>
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<tbody>
<tr>
<td>El Teatro Romano is the oldest monument in Málaga City; it is situated in the cultural heart of Málaga city, at the foot of the famous Alcazaba fortress. It is one of the only Ancient ruins left in Málaga after the outwardly Republican city was bombed by Nationalist sympathizers - the Italian army during the Civil war, and one of the only remaining Roman ruins in Andalucía after centuries of warfare, and construction. The site is accompanied by the Centro de Interpretación (visitors centre) which teaches visitors about the history of the ruins and its subsequent excavation.</td>
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<table>
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<tr>
<th><strong>OPENING TIMES</strong></th>
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<tr>
<td>Tuesday to Saturday 10.00 to 18.00</td>
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<tr>
<td>Sunday and holidays 10.00 to 16.00</td>
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<tr>
<td>Mondays closed</td>
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<table>
<thead>
<tr>
<th><strong>Alcazaba</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The building that dates from the Muslim period is located at the foot of the Gibralfaro hill, crowned by the Arab defence works to which the Alcazaba is connected by a walled passage known as the Coracha. With the Roman Theatre and the Aduana Customs Building, this special corner offers the chance to observe Roman, Arab and Renaissance culture, all within a few yards of each other. Admission: Free (but not advertised on outside as free) No disabled access to the site.</td>
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<table>
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<tr>
<th><strong>OPENING TIMES</strong></th>
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</thead>
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</tr>
<tr>
<td>Mondays closed</td>
</tr>
</tbody>
</table>

| **Cathedral of Málaga** | Its full name is Nuestra Señora de la Encarnación (Our Lady of Incarnation). It is not only a religious building but a landmark, a national landmark, a milestone along the road and a witness to many events. Its foundations were laid around 1530 and work ended in the 17th century, although it is unfinished and lacks coping on the main façade and the south tower. The missing tower has led to it being popularly known as La Manquita (one-armed) and a legend that is still told today says that the money allocated for its completion in the 19th century was sent to pay for the wars in America, although there is evidence that the money actually went to fund emergency public works in the province. Free before 10am, during mass and Sundays. |
| **Paseo del Parque de Málaga (Málaga’s Park Avenue)** | It is made up of three walkways, each 800 metres long and ten metres wide; one is on the north side and the other two are to the south of the 25 metre-wide central thoroughfare for vehicles, a continuation of the Alameda Principal. It covers an area of 30,000 square metres if we count the rose garden surrounded by orange and cypress trees next to the City Council building and the gardens called Jardines de Puerta Oscura. |
| **Muelle Uno** | With modern shops, restaurants and bars bordering one side of the central orange tree-lined promenade and exclusive yachts flanking the other, Muelle Uno is not your average shopping complex. The waterfront open-air mall offers a contemporary shopping and dining experience by the sea, with stunning views of La Alcazaba to remind you of the city’s Moorish past. As the name suggests, the recently redeveloped Muelle Uno area (‘Quay One’ in English) is located in Malaga Port. After 13 years of planning and negotiations, an 80-million-euro budget, and with over 400 new jobs created, Muelle Uno was officially inaugurated at the end of November 2011. If you’re in the port in early evening, stop at one of the outside cafes or bars and sit back to enjoy the sun setting over Malaga Bay. |
| **Soho Art District** | The Soho art district of Malaga is a buzzing creative area of alternative culture located next to the Guadalmedina river, which has sprung up largely thanks to, and inspired by, the CAC (Centro de Arte Contemporaneo). The area is full of cafes, galleries and art spaces, putting on a wide range of cultural events and activities, and is especially famous for its graffiti or street art, which is featured on many Social Media channels such as Instagram. |
| **CAC – Centro de Arte Contemporáneo (Contemporary Art Museum)** | Located in an area known as Soho de Málaga, on the banks of the normally dry Guadalmedina river, is the Centro de Arte Contemporáneo. This exciting modern art museum is housed in the former wholesale market building which has a vast warehouse space of some 2,400 metres. The CAC Málaga was officially opened on 17 February 2003 by her Royal Highness Infanta Cristina and in its first decade has established itself as one of the most important contemporary art museums in Europe. Free entry OPENING TIMES Winter hours (Tues - Sun): 10.00 - 20.00 hrs Summer hours (Tues - Sun): 10.00 - 14.00 hrs and 17.00 - 21.00 hrs Closed Mondays, December 25 & January 1 |
To evaluate your own APP this is an example of a questionnaire you can add to your mobile application:

<table>
<thead>
<tr>
<th>Enjoy your Málaga</th>
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</thead>
<tbody>
<tr>
<td>Tool 3: Questionnaire</td>
</tr>
</tbody>
</table>

1) Did you like the visit through the city? YES or NO

2) Do you consider that this APP tour is a good way to generate more cultural interest and promotion for a city? YES or NO

3) Rate from 1 to 5, with 1 being the worst value and 5 the best value, marking the following aspects of the visit in the corresponding box:

<table>
<thead>
<tr>
<th>Aspects</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy to use</td>
<td></td>
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<tr>
<td>Interactive</td>
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<tr>
<td>Questions</td>
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<tr>
<td>Organization</td>
<td></td>
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</tr>
</tbody>
</table>

4) Would you add other features to the APP? Which ones?

**EVALUATION**

At the end of the visit and after seeing 15 important places in Málaga, the user will find an evaluation questionnaire in the mobile application (APP) that they will have to fill in to finish the game. You can also find Málaga example questions in the e-learning course.
PRACTICAL TIPS

- **Size and characteristics of the group**: Can be used individually or as a group, with or without guidance.

- **Duration (time schedule)**: There is no estimated time because it depends on the person; they can do the whole tour in a day or in a week.

- **Tools and materials/ Environment and context**: A smart phone to download the application, gps service on the phone and internet connection.

- If you want to develop it for another country you can find information about each city in their correspondent official city websites.
Bibliography:

Chapter V.7

Ana Belén Domínguez

The Route of Women in Málaga
**KEY WORDS**

Women, history, city, Málaga, monuments, buildings, tour

**LEARNING OBJECTIVES**

- To know more information about Spanish history and city of Málaga
- To get awareness of the importance of the role of women for the city of Málaga
- To visit the city of Málaga under a different point of view

**CONTENT**

The basic idea of the tour is walking around the city centre of Málaga and stopping in front of emblematic places for the history of women. While looking at the public space and monuments, or buildings, we explain some key points of Spanish history and the importance of those places for women and for the history of the city.

**WORKSHOP SCENARIO**

The workshop scenario including tools and key information is presented below:
<table>
<thead>
<tr>
<th>Stops</th>
<th>Key information to tell</th>
</tr>
</thead>
</table>
| **1. Former Women Jail (Avenida Rosaleda-Policia Local):** | We start explaining that this building has been recognised by Junta de Andalucía (Andalusian Regional Government) as place for Historical Memory. We ask participants if they know something about Historical Memory Law and what happened during 1930s in Spain. Finally, the guide explains that in 2007 a Law that recognises the rights and establishes measures in favour of those who suffered prosecution or violence during the Civil War and Dictatorship has been approved.  
- Finished: approx. 1850;  
- Prisoners of both sexes;  
- 1934: a new prison for men has been built (291 men and 4 women);  
- Civil War and Post-war period: 4.000 women;  
- Closed: 1954. |
| **Spanish Civil War:** |  
- 17-18/07/1936: Uprising of Mola and Franco;  
- 21/09/1936: Franco proclaimed Generalísimo;  
- At the beginning of the Civil War, Málaga was a base of Spanish Republican Navy and the government of the 2nd Spanish Republic retained control of the city. The Francoist took over Málaga in February 1937.  
- 01/04/1939: the Civil war finished;  
- Dictatorship of Francisco Franco;  
- 1969: Franco proclaimed Juan Carlos as his successor;  
| **2. Gota de Leche/ Breastfeed (Calle Ollerias 52):** | Open: 1901. |
| **3. Plaza de la Merced** | • Pablo Ruiz Picasso (1881-1973);  
• Picasso moved in 1891 to A Coruña and in 1900 he visited Málaga for the last time;  
[In the middle of the square] Monument to Torrijos: he was a Spanish Liberal soldier and in December 1831 he led a statement against absolute power of Fernando VII. After arriving on the coast of Málaga, he and his men fell into the trap and they were arrested. Nine days later, Torrijos and 48 of his fellow survivors were shot without trial on the beach of San Andres de Málaga. |
4. Calle Alcazabilla
- Founded aprox. 770 BC by Phoenicians;
- Hegemony of Carthage;
- From 218 BC ruled by Romans;
- Falls of Roman Empire and end of Visigoth rule;
- Islamic rule for 800 years, until 1487 the Crown of Castille regained the control after the Reconquista.

Through the monuments/buildings located in Calle Alcazabilla, we explain the history of Málaga from its foundation until the Reconquista by the Catholic Monarchs.

a) Roman Theatre:
- Built in the 1st century BC, under Emperor Augustus;
- Used until the 3rd century AD;
- Left to ruin: stones used to build Alcazaba;
- Rediscovered in 1951, when the construction of House of the Culture (library) uncovered the 1st archaeological clues;
- 1995: Polemic decision to demolish House of the Culture;
- 2011: Reopened.

b) Alcazaba:
- Built during the Muslim period by the Hammudid in the early 11th century;
- Defensive purpose and Arab palace.

c) Gibralfaro Castle:
- Top of the hill;
- Beginning of the 14th century Yusuf I of the Kingdom of Granada;
- Famous for 3 months siege in 1487 by the Catholic Monarchs which ended when hunger forced the malagueños to surrender.

d) Aduana (Customs):
- Finished in 1826;
- 1862: Visit of Isabel II (Queen): many things bought as royal palace;
- 1922: Fire (tobacco factory);
- Dictatorship: place of the civil government-prison;
- Málaga Museum of Fine Arts.

5. Málaga Cathedral
- Built between 1528-1782 after Christian armies conquered the Arab territory (top of the old Mosque);
- Renaissance church: façade is Baroque;
- North tower is 84 metres high;
- One-armed lady: American revolutionary war to help colonies to gain the independence or to renovate a roadway.

6. Café Chinitas
- Singing cafeteria (1857-1937);
- Federico García Lorca

7. Plaza de la Constitución
- Different names: Public Square, freedom square, Federal Republic square, 14th of April (Declaration of the 2nd Republic in 1931), José Antonio Primo de Rivera square and Constitution Square.

We stop next to the newspaper covers to explain the history of Spain from the death of Franco until today. The covers dated 6th of December 1978, the day of the referendum to ratify Spanish Constitution:
<table>
<thead>
<tr>
<th><strong>ROUTE OF THE WOMEN (MÁLAGA)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>• 1975: death of Franco – Carlos Arias Navarro;</strong></td>
</tr>
<tr>
<td><strong>• 1976: Adolfo Suarez: project of political reform;</strong></td>
</tr>
<tr>
<td><strong>• 15/06/1977: 1st elections – UCD;</strong></td>
</tr>
<tr>
<td><strong>• Constitution: referendum 06/12/1978;</strong></td>
</tr>
<tr>
<td><strong>• 23/02/1981: Military Coup;</strong></td>
</tr>
<tr>
<td><strong>• 28/10/1982: PSOE (Felipe González);</strong></td>
</tr>
<tr>
<td><strong>• Law 52/2007: Historical Memory Law</strong></td>
</tr>
<tr>
<td><strong>8. Calle Larios</strong></td>
</tr>
<tr>
<td><strong>• Opened in 1891;</strong></td>
</tr>
<tr>
<td><strong>• Marquis of Larios II (textile industrialist and financier);</strong></td>
</tr>
<tr>
<td><strong>• Economic expansion and industrialisation (1833-1868).</strong></td>
</tr>
<tr>
<td><strong>9. Plaza de la Marina</strong></td>
</tr>
<tr>
<td><strong>• 09/01/1918: Shortage of food and high cost of basic consumer goods;</strong></td>
</tr>
<tr>
<td><strong>• Women of Málaga started a protest demonstration in the streets: general strike;</strong></td>
</tr>
<tr>
<td><strong>• Desbandá (become dispersed): slaughter, killing, massacre;</strong></td>
</tr>
<tr>
<td><strong>• Attacked from the sea by Italian navy force and Franco’s air force;</strong></td>
</tr>
<tr>
<td><strong>• 150,000 people (mainly women and children) escaped from Málaga to Almería;</strong></td>
</tr>
<tr>
<td><strong>• 5,000 killed;</strong></td>
</tr>
<tr>
<td>Plaza de la Marina is the last stop of our tour, here before saying good-bye to the group we mention two important women who come from Málaga and we remind them to think about the train stops from the airport to Málaga city centre as they are paying homage to these two women: Victoria Kent and María Zambrano.</td>
</tr>
<tr>
<td><strong>Victoria Kent</strong></td>
</tr>
<tr>
<td><strong>• Spanish lawyer and republican politician: 1st Women lawyer in Spain;</strong></td>
</tr>
<tr>
<td><strong>• She was born in Lagunillas neighbourhood in 1892;</strong></td>
</tr>
<tr>
<td><strong>• She worked in the General Administration (prison field);</strong></td>
</tr>
<tr>
<td><strong>• Debate against Clara Campoamor. Victoria Kent was against giving women the right to vote immediately, arguing that Spanish women lacked at that moment of social and political education enough to vote with responsibility, they would be very much influenced by the Catholic priests, damaging left wing parties.</strong></td>
</tr>
<tr>
<td><strong>• Exile in Mexico.</strong></td>
</tr>
<tr>
<td><strong>María Zambrano</strong></td>
</tr>
<tr>
<td><strong>• 1904 (Velez-Málaga) – 1991;</strong></td>
</tr>
<tr>
<td><strong>• Spanish essayist and philosopher associated with the Generation of 36 Movement;</strong></td>
</tr>
<tr>
<td><strong>• Actively campaigned for the establishment of the 2nd Republic;</strong></td>
</tr>
<tr>
<td><strong>• Disillusioned: refused to become MP but she sided with the Republic and went to exile (France, Cuba and Suisse).</strong></td>
</tr>
</tbody>
</table>
The Route of Women in Málaga

Tool 2

1) Did you like the thematic visit to the city? YES or NO

2) Do you consider that these kinds of visits are a way to generate more interest about the history of a city (Málaga)? YES or NO

3) Rate from 1 to 5, with 1 being the worst value and 5 the best value, marking the following aspects of the visit in the corresponding box:

<table>
<thead>
<tr>
<th>Aspects</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guide</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Time dedicated to each monument</td>
<td></td>
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<tr>
<td>Clarity of the explanation</td>
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<tr>
<td>Theme connection</td>
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<tr>
<td>Organization</td>
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</tbody>
</table>

EVALUATION
An example of evaluation of this activity could be that the cultural educator evaluates the visit by a guided observation, takes notes of the attitudes or interests that the participants show during the visit and makes a report. On the other hand, for the evaluation of this tourist guide through the city, another option could be to carry out a paper questionnaire at the end of the visit, where questions related to the interest that the participants felt, the connection with the theme offered or the time dedicated to each monument were specified. You can find the example of the questionnaire in Tool 2. Moreover, if we consider that the target group is a group that could be interested in activities offered by your organization it would be good to invite them to fill an online evaluation form that brings them to know the website of the organization and its activities.

PRACTICAL TIPS

• **Size and characteristics of the group:** 20 people maximum with more than 14 years old.

• **Duration (time schedule):** The visit should be done in maximum 2 hours, and if you don’t have time to see all the monuments, it’s recommended to take a 30 minutes break and continue later.

• **Tools and materials / Environment and context:** Notes for the guide and comfortable shoes for all the group. You also have to take into account the weather.
Bibliography


Other examples of thematic routes in Málaga: http://juventud.malaga.eu/opencms/export/sites/juventud/content/galerias/ocio/ALT17II-Cultura-Lado-Oscuro-Malaga.pdf

www.malaga.es/base/descargas/158314/descargar
Chapter V.8

Piotr Franaszek

EXPLORE LUBLIN
Sample exercises for cultural educators
Training of cultural educators should include theoretical background as well as practical solutions which will facilitate the transfer of knowledge to the learners. The exercises presented in this chapter are based on materials connected with the city of Lublin and they help acquire and remember knowledge in a user-friendly, engaging way. The subjects of exercises correspond to the areas of cultural education described in the theoretical part of the e-book: history, cultural landscape, people, communities, events, cultural institutions, and lifestyle. All the exercises have an evaluation module, which provides a tool for checking the knowledge of the learner.

The content of this chapter is a proposition for cultural educators who would like to prepare their own materials about interesting places with touristic and cultural potential. Owing to the use of internet solutions the exercises are an alternative for traditional forms of adult education.

The presented exercises are part of the e-learning course, so they can be accessed by means of a computer or a mobile device with the internet connection. The description of the exercises, including recording scripts, can be printed out and used independently.
History / Cultural Landscape

**Exercise 1: Discover the history of Lublin**

**Key words:**
Lublin, Old Town, Town Hall, Cracow Gate, Grodzka Street, Old Theatre, Crown Tribunal, Cathedral, Dominican Church, Fire of Lublin, Po Farze Square, Grodzka Gate, Jewish District, Lublin Castle, prison, Magician of Lublin

**Content:**
The objective of the exercise is to familiarize the user with the history of Lublin by means of interesting short films, presentations and photos. The methods and tools applied will stimulate acquisition of knowledge and absorption of new information. The exercise provides a ready-made material to use by a cultural educator.

| Learning objectives | • Acquisition and revision of knowledge about the history of the city and its historical architecture.  
|                     | • Providing the users with general information about the city.  
|                     | • Creating visual associations with the history of Lublin.  
|                     | • Developing the skill of connecting facts with places.  
| Preparation of the task | The task requires prior preparation of the resources and materials listed below:  
|                       | • A short, 2-3 minute film presenting the history of the city and places visited,  
|                       | • Photos or pictures of the landmarks,  
|                       | • A short recording presenting the history of the landmarks,  
|                       | • Templates with the names of the landmarks,  
|                       | • Tools allowing the user to match the photos with their descriptions and verify their correctness.  
| Concept note: | The film can be shot from 2 perspectives: one camera is fitted on the narrator’s head and leads the viewer through the city, the second one shows a bigger picture and the narrator. The film resembles a guided sightseeing tour.  
| Instructions for task 2a: | The following command appears on the screen:  
|                       | Watch the film and match pictures to their names.  
|                       | The user watches the video. On the screen appear pictures and names of Lublin’s landmarks.  
|                       | The user matches the names with the picture of the landmarks.
Instructions for task 2b:

Watch the film and finish the following sentences:

• After the fire of 1575 the City of Lublin was rebuilt in the style of ..........
• The Dominican basilica has features of the architectonic style characteristic to the Lublin Region which is called ..........
• At the site of Po Farze Square there used to be ..........
• The Cracow Gate and Grodzka Gate are part of the old ..........
• The neoclassical building located in the centre of the Market Square is ..........
• In the Dominican basilica there is a painting .............

Instructions for task 2c:

The user can watch the film again or continue with the exercise.

The task is to match the historical facts to the pictures.

Pictures of the landmarks which the guide presented in the film, dates of historical events and names appear on the screen. The user matches the pictures to their names and dates connected with their history.

Evaluation module:

Correct answers to the tasks are marked with a green symbol ☑.

A pie chart presents a percentage score of correct answers.

The score of 70% or more allows the user to move on to the next exercise. The score below 70% requires redoing the exercise.

Exercise 2: History and Landmarks

Key words:

Lublin, Old Town, Cracow Gate, Crown Tribunal, Cathedral, Dominican church and monastery, Po Farze Square, Grodzka Gate, Polish-Lithuanian Union

Content:

The objective of the exercise is to familiarize the user with the history of Lublin and its most important landmarks. The information is given in the form of audio recordings. The evaluation module allows the users to check their knowledge.
| Learning objectives | • Acquisition and revision of knowledge about the history of the city and its historical architecture.  
• Providing the users with general information about the city.  
• Creating associations with the history of Lublin.  
• Developing the skill of connecting facts with places. |
| --- | --- |
| Preparation of the task | The task requires prior preparation of the resources and materials listed below:  
• **Recordings** presenting the history of Lublin consisting of a few parts,  
• **Templates** with the names of the landmarks, historical facts and dates,  
• **Tool** allowing the user to fill the blank spaces and verify their correctness. |
| Instruction for the task | Listen to the recordings and complete the sentences using the given templates. |
| Recording scripts | **Lublin** is a city with over 700-year history. In 1317 it was granted city rights based on the Magdeburg Law and the coat-of-arms with a billy goat climbing a grapevine. The architecture of the city is steeped in history and numerous museum exhibitions attract many tourists and researchers. Unlike most cities in Poland, the buildings in the Old Town in Lublin are 70% original and have characteristic features of Gothic, renaissance, baroque and neoclassicism. The best starting point of a sightseeing tour of Lublin is the heart of the city, namely the Old Town. The Market Square was created 700 years ago, after Lublin was granted its city rights (15 August 1317). In the fire of 1575 the majority of the wooden architecture was destroyed. In their place beautiful brick townhouses and buildings were erected, many of which have preserved their historical features to the present day.  

**The Cracow Gate** – This symbol of the city and one of the most beautiful landmarks in Lublin was built in the 14th century together with city walls. The gate owes its name to the historic royal route leading from Cracow, via Lublin to Vilnius. It served as a defensive structure, an observation tower for the fire rescue, and a residence of the clock-master operating the clock. The gate also had a trumpeter who would play a bugle call. The present appearance of the gate combines features of a number of architectural styles. The oldest part is in the Gothic style and was built using limestone and bricks. The 15th-century two-storey extension is made from thin bricks arranged in an oblique strip pattern. The Baroque cupola with a monogram ‘SAR’ (Stanislaus Augustus Rex) and a date – 1782 – shows the next stage of the gate extension, supervised by architect Dominik Merlini. The building was renovated and restored to its historical appearance during the years 1959-64 and its interior was adapted for the needs of the Museum of the History of Lublin City. |
**Grodzka Gate** - This 14th-century fortified gate was a part of the defensive city walls and a gateway between the Christian and Jewish quarters - which is why it was often referred to as the Jewish Gate. It was originally built as a quadrilateral structure crowned with crenels. Later on a foregate supported with buttresses was added. In the end of the 18th century the Commission of Good Order (Boni Ordinis) ordered the gate to be rebuilt in a neoclassical style and its defensive features to be removed. The date MDCCCLXXXV and the monogram ‘SAR’ (Stanislaus Augustus Rex) placed on the façade remind us of this renovation. Presently the building is the seat of the Grodzka Gate - NN Theatre, where tourists can see a scale model of Lublin showing what the city looked like before World War II.

**Po Farze Square** – The name of the square is connected with the first church built within the city walls – the Parish Church of St. Michael the Archangel. It was founded in the 13th century by Leszek the Black as a votive offering for the victory over the Jatvingians. In the 15th century a mighty tower was added to the western side of the church, which was visible from a 5-kilometre distance. The parish church was demolished in 1857 due to its poor condition following an order of governor Albertow. Elements of the interior design were moved to the Cathedral. Fully reconstructed foundations of the parish church and a scale model of it can be seen in Po Farze Square.

**Crown Tribunal** – In its heyday this outstanding edifice situated in the centre of Market Square served as the Crown Tribunal (1578 – 1794) – the highest judicial instance for the nobility from the whole Małopolska Region, established by King Stephen Bathory. The only other tribunal in the Kingdom of Poland was in Piotrków Trybunalski. Widely-practised corruption of judges and unjust sentences led to the dissolution of this institution. The most notorious case was a so-called a court of devils that supposedly took place in 1637. About 150 years later the building was redesigned by Dominic Merlinski, a court architect of King Sigismund Augustus, and gained the external appearance we can see today.
Dominican church and monastery – The Dominican Order probably arrived in Lublin in 1230. They built a wooden oratory of the Holy Cross, which was later replaced with a brick Church of St. Stanislaus Bishop and Martyr. In 1569 a thanksgiving mass attended by King Sigismund Augustus was celebrated to commemorate the signing of the Polish-Lithuanian Union. The great fire of Lublin in 1575 severely damaged the church. During the reconstruction works conducted in the early 18th century, a new barrel vault and facade in the style of Lublin Renaissance were built according to a design by Rudolf Negroni. The inside of the temple features many interesting exhibits e.g. the painting ‘The Fire of Lublin City in 1719’ and a reliquary that enshrined a fragment of the True Cross, brought to Lublin by the Bishop of Kiev Andrzej in 1420, which supposedly had miraculous powers. Unfortunately, in 1991 the holy relics were stolen and have never been recovered. Let’s go inside the church to look at the interior décor and an exhibition dedicated to the history of the Dominican Order in Lublin. The most precious exhibits can be seen in the treasury.

Sentences to complete

- The Market Square in the Old Town was created 700 years ago after granting Lublin the city rights in the year ............
- The Cracow Gate was built in the .......... century together with the city walls.
- The Grodzka Gate was also known as the .........................
- The name of Po Farze Square refers to the first parish church built within the city walls which was dedicated to ......................
- The impressive building in the centre of the Market Square is called......................... It served its original function in the years .................
- The Dominican Order is thought to have arrived in Lublin in .................
- The thanksgiving mass celebrating the Polish-Lithuanian Union was held in the year ............. in the presence of King .........................

Evaluation module: Correct answers to the task are marked with a green symbol ☑.

A pie chart presents a percentage score of correct answers.

The score of 70% or more allows the user to move on to the next exercise. The score below 70% requires redoing the exercise.

Exercise 3: Architectonic symbols of Lublin

Key words:

Lublin, Old Town, Cracow Gate, Grodzka Gate, Jewish Gate, Ladislaus Jagiello, frescoes, Holy Trinity Chapel
**Content:**

The objective of the exercise is to familiarize the user with the architectonic landmarks of Lublin. The information is given in the form of a presentation. The true/false exercise verifies the user’s knowledge.

<table>
<thead>
<tr>
<th>Learning objectives</th>
<th>The task requires prior preparation of the following resources:</th>
</tr>
</thead>
</table>
| • Acquisition and revision of knowledge about the history of the city and its historical architecture.  
• Creating associations connected with Lublin’s landmarks and their functions.  
• Developing the skill of connecting buildings with their historical functions and importance. | • 3 short audio recordings,  
• True/false statements,  
• Tool allowing the users to verify the correctness of their answers. |

<table>
<thead>
<tr>
<th>Instruction for the task</th>
<th>The following commands appear on the screen:</th>
</tr>
</thead>
</table>
|                          | Listen to 3 audio recordings.  
Read the statements and tick each of them True or False.  
The user can listen to the recordings twice in order to do the exercise. |

| Recording scripts | The **Cracow Gate**, one of the symbols of Lublin was built in the 14th century together with city walls. The gate owes its name to the historic royal route leading from Cracow, via Lublin to Vilnius. It served as a defensive structure, an observation tower for the fire rescue, and a residence of the clock-master operating the clock. The gate also had a trumpeter who would play a bugle call.  
The **Grodzka Gate** was a part of the defensive city walls and a gateway between the Christian and Jewish quarters - which is why it was often referred to as the Jewish Gate. It was originally built as a quadrilateral structure crowned with crenels. In the end of the 18th century the Commission of Good Order (Boni Ordinis) ordered the gate to be rebuilt in a neoclassical style and its defensive features to be removed. The date MDCCCLXXV and the monogram ‘SAR’ (Stanislaus Augustus Rex) placed on the façade remind us of this renovation.  
The **Holy Trinity Royal Chapel**, situated on the Castle Hill, is one of the most important historic buildings in Lublin. It features beautiful Russo-Byzantine frescoes painted in the first half of the 15th century at the request of King Ladislaus Jagiello. These paintings on the walls of a Roman-Catholic chapel depict religious images characteristic of the Orthodox Church, which is a unique example of the co-existence of East and West European cultures in Lublin. Among the portraits of saints and biblical scenes there are frescoes presenting Ladislaus Jagiello – and they are the only depictions of the king painted during his lifetime. |


### Exercise:
Tick the statements in the table below True or False.

<table>
<thead>
<tr>
<th>STATEMENT</th>
<th>TRUE</th>
<th>FALSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Cracow Gate was called the Jewish Gate.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Grodzka gate was a part of defensive city walls.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russo-Byzantine frescoes can be seen in the Holy Trinity Royal Chapel.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Grodzka Gate owes its name to a historical route leading from Cracow via Lublin to Vilnius.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Holy Trinity Royal Chapel features a picture of King Ladislaus Jagiello.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Evaluation module:
Correct answers to the task are marked in green.
A pie chart presents a percentage score of correct answers.
The score of 70% or more allows the user to move on to the next exercise. The score below 70% requires redoing the exercise.

### Exercise 4: Landmarks of Lublin

![Lublin Landmarks](image)

**KEY WORDS:**
Lublin, architecture, Cracow Gate, Cathedral, Dominican Church, Lublin Castle, Donjon
**CONTENT:**

The objective of the exercise is to familiarize the user with the history of Lublin and its most important historical building. The tools applied, such as a short film, presentation and photos, will stimulate acquisition of knowledge and absorption of new information. The exercise will help the user remember the names of landmarks, their appearance and history.

| Learning objectives | • Acquisition and revision of knowledge about the most important historical building in Lublin.  
|                     | • Providing the users with general information about the city.  
|                     | • Creating visual associations with Lublin’s landmarks.  
|                     | • Developing the skill of recognizing places.  

| Preparation of the task | The task requires prior preparation of the resources and materials listed below:  
|                         | • A short, 2-3 minute film presenting the city of Lublin,  
|                         | • Multimedia presentation about 5 landmarks,  
|                         | • Photos of the landmarks,  
|                         | • Templates with the names of the landmarks,  
|                         | • Tools allowing the user to match the photos with their descriptions and verify their correctness.  

| Instructions for the task | The following command appears on the screen:  
|                          | Watch the film about Lublin.  
|                          | Watch the presentation and focus on names and appearance of the landmarks.  
|                          | The user watches a film about a group of friends travelling in Eastern Poland. Their account contains information about the location of Lublin, a short history of the city and its top landmarks.  
|                          | The presentation can be watched twice.  
|                          | After watching the film and the presentation this command appears on the screen:  
|                          | Match the names of the landmark with the photo.  
|                          | On the screen there are pictures of 5 well-known landmarks, e.g. Cracow Gate, Cathedral, Dominican Church, Lublin Castle, Donjon. The user chooses correct names of the buildings and puts them in blank spaces under the photos.  

| Evaluation module | Correct answers to the tasks are marked in green.  
|                  | A pie chart presents a percentage score of correct answers.  
|                  | The score of 70% or more allows the user to move on to the next exercise. The score below 70% requires redoing the exercise.  

EXERCISE 5: HISTORY AND ARCHITECTURE

KEY WORDS:
Lublin Castle, Dominican Order, Cathedral, Trinitarian Tower, Union of Lublin, Holy Trinity Chapel, Old Theatre

CONTENT:
This is a revision and extension exercise that checks the user’s level of knowledge about the topic. By giving numbers to the photos the user revises previously learned information.

| Learning objectives | • Acquisition and revision of knowledge about the history of the city and its historical architecture.  
|                     | • Providing the users with information about important historical events, history of art and interesting facts connected with chosen landmarks. |
| Preparation of the task | • Selecting 5 photos of 5 landmarks, which differ from the ones pictures used in the presentations,  
|                     | • Preparing a presentation (audio + pictures) about 5 chosen landmarks,  
|                     | • Each part of the presentation should be dedicated to a different landmark and have its own number,  
|                     | • Preparing a template which allows the user to number the pictures and verify the correctness of the answer. |
| Instructions for the task: | The following commands appear on the screen:  
|                     | Watch the presentation.  
|                     | Match the number of the landmark from the presentation to the photo.  
|                     | You can watch the presentation again. |
| Content of presentations | 1 Dominican Church  
|                     | The Dominican Order probably arrived in Lublin in 1230. They built a wooden oratory of the Holy Cross, which was later replaced with a brick Church of St. Stanislaus Bishop and Martyr. In 1569 a thanksgiving mass attended by King Sigismund Augustus was celebrated to commemorate the signing of the Polish-Lithuanian Union.  
|                     | The great fire of Lublin in 1575 severely damaged the church. During the reconstruction works conducted in the early 18th century, a new roof and facade in the style of Lublin Renaissance was built according to a design by Rudolf Negroni. The church enshrined a fragment of the True Cross, brought to Lublin by the Bishop of Kiev Andrzej in 1420, which supposedly had miraculous powers. Unfortunately, in 1991 the holy relics were stolen and have never been recovered. In 1967 Pope Paul VI granted the Dominican church the title of basilica minor. |
| 2 Lublin Cathedral | The Church of John the Baptist and John the Evangelist was built in the years 1586-1604 for the Jesuit Order. It was designed by the Jesuit Jan Maria Bernardoni inspired by the seat of the order in Rome – the Il Gesu Church. In the 18th c. Józef Meyer decorated the interior of the church with beautiful wall paintings depicting biblical scenes. This Jesuit church became the cathedral in 1805 when the Lublin diocese was created. Partially damaged during World War II, the cathedral was renovated and given the shape we can see today. Inside there are amazing illusionistic polychromes and rich interior decor. |
| 3 Trinitarian Tower | The impressive Trinitarian Tower was once a mere gate in the building of the Jesuit College adjoining the city walls. It was in 1819 that it was reconstructed according to the design by Antonio Corazzi and began to dominate over Lublin. The 60 metre high tower is crowned with a finial - a brass cockerel that, as legend has it, used to warn local residents of oncoming danger and still watches over Lublin. |
| 4 Lublin Castle | A Gothic castle built by Casimir the Great in the first half of the 14th c. was ruined during wartime in the second half of the 17th c. and consequently demolished in the 18th c. The only remnants of the old castle are the 13th-century Romanesque tower, the Gothic Holy Trinity Chapel with Russo-Byzantine frescoes funded by King Ladislaus Jagiello. The union of Lublin was signed in the castle in 1569. The present castle was built in the years 1824-26 and served as a prison used by Austrian and Russian Partition authorities, German occupants and also by the authorities of the People’s Republic of Poland till 1954. Since 1957 it has been the seat of the Lublin Museum. |
| 5 Old Theatre | This was the first permanent theatre in Lublin and one of the oldest institutions of this kind in Poland. It was built in 1822 according to the design by its owner and architect Łukasz Rodakiewicz. It was decorated with figurative ornaments such as arcades, leaf-like feminine masks and gryphons. The auditorium accommodated a total of 334 seats. The Old Theatre had successfully functioned until the opening of a new municipal theatre in 1887. Thorough renovation works completed in 2012 restored the Old Theatre to its former glory. |

**Evaluation module:** Correct answers to the task are marked in green. A pie chart presents a percentage score of correct answers. The score of 70% or more allows the user to move on to the next exercise. The score below 70% requires redoing the exercise.
Cultural institutions

**EXERCISE 1: MUSEUMS AND GALLERIES**

**KEY WORDS:**
Centre for the Meeting of Cultures, Labyrinth Gallery, Centre for Culture, Workshops of Culture

**CONTENT:**
This exercise is useful tool to present a diversity of cultural institutions in Lublin. The user watches a short film and learns about cultural institutions in the city (name, location, activities, cultural offer). The task is to mark them on the map by matching icons with locations.

| Learning objectives | • Presentation of important cultural institutions in the city.  
|                     | • Getting information about cultural institutions, their main activities, function in the city, cultural offer and availability.  
|                     | • Connecting the institutions with their location. |
### Exercises 2 – Centre for Meeting of Cultures

**Key words:**

Centre for the Meeting of Cultures (CSK), cultural institution, Lublin, opera, ballet, Avenue of cultures

**Content:**

By watching a short film the user can gain knowledge about the CSK, its history, functions, activities and facilities located in the building. The exercise with a virtual CSK model helps to memorize what facilities are located in the building.

<table>
<thead>
<tr>
<th>Learning objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Getting information about the CSK, its activities and facilities located in the building.</td>
</tr>
<tr>
<td>• Creating associations with the history of the place.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Preparation of the task</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Preparing a virtual model of the CSK building.</td>
</tr>
<tr>
<td>• Making a short film about the CSK (interview).</td>
</tr>
<tr>
<td>• Preparing icons with the names of facilities.</td>
</tr>
<tr>
<td>Icons: cinema complex, restaurant, gym, philharmonics, music theatre, opera hall, dance school, conference halls, TV studio, radio studio, Avenue of cultures, art house, exhibition halls, club, ballet hall, bookshop, reading room, laboratory of new technologies</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructions for the task</th>
</tr>
</thead>
<tbody>
<tr>
<td>The following commands appear on the screen:</td>
</tr>
<tr>
<td>• Watch the interview about the CSK.</td>
</tr>
<tr>
<td>• Match the icons with the names of facilities to the virtual model of the CSK building.</td>
</tr>
<tr>
<td>The film can be watched several times if necessary.</td>
</tr>
</tbody>
</table>
**EXERCISE 3: MUSEUMS AND ART GALLERIES**

**KEY WORDS**

Lublin Museum, Labyrinth Gallery, Biała Gallery, modern art, painting, Jan Matejko, Union of Lublin, performance

**CONTENT**

The exercise provides the user with information about museums and art galleries located in the city. The films and virtual sightseeing tours allow the user to become a virtual visitor and learn more about the places and their exhibits.

| Learning objectives | • Getting information about museums and art galleries.  
|                     | • Creating associations between museums and well-known works of art. |
| Preparation of the task | • Making films and presentation, showing a virtual tour of the institutions.  
|                     | • Preparing photos with captions.  
|                     | • Preparing a graphic image of the buildings where the institutions are housed and signboards. |
| Instruction for the task | The following commands appears on the screen:  
|                     | Watch the film and presentations and match exhibits to the places where they are displayed.  
|                     | Click on the image of the institutions and choose the right signboard out of 5 given names.  
|                     | The films and presentations can be watched twice. |
| Evaluation module: | Correct answers to the task are marked in green.  
|                     | A pie chart presents a percentage score of correct answers.  
|                     | The score of 70% or more allows the user to move on to the next exercise. The score below 70% requires redoing the exercise. |
**People**

**EXERCISE 1: JÓZEF CZECHOWICZ – THE POET**

**KEY WORDS:**

Józef Czechowicz, poetry, Lublin, poem, museum

**CONTENT:**

By watching the film the user can quickly learn basic information about the poet, his work, legacy and connection with the city. The exercise help to check this knowledge.

<table>
<thead>
<tr>
<th>Learning objective</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>• Learning about the life and work of the poet.</td>
<td>• Presentation of one of the most famous poems by Czechowicz.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Preparation of the task</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Making a film about the poet.</td>
<td>• Presenting a fragment of his poem.</td>
</tr>
<tr>
<td>• Preparing templates with answers and an evaluation tool</td>
<td></td>
</tr>
</tbody>
</table>
**Instructions for the task**
The following commands appear on the screen:
Watch the film and listen to the poem.
Complete the sentences with the given words and numbers.
The text of the poem should be available online for the user to read it.
The film can be watched several times.

**Sentences to complete**

Text with blanks:
1)............... 2) .................., the author of the 3) .................. ‘About the city of Lublin’ was born in 4)............... and died prematurely in 1939 at the age of 5)......... In the Old Town in Lublin there is an institution dedicated to him called 6)................

Possible answers:
1) Zygmunt, Jan, Jerzy, Stefan, Józef
2) Kraszewski, Wieniawski, Kochanowski, Czechowicz, Norwid
3) poem, novel, book, short story
4) Warsaw, Vilnius, Lublin, Cracow, Wroclaw
5) 34, 35, 36, 37, 38
6) Lublin Museum, the Czechowicz Museum, House of Words

**Evaluation module:**
Correct answers to the task are marked in green.
A pie chart presents a percentage score of correct answers.
The score of 70% or more allows the user to move on to the next exercise. The score below 70% requires redoing the exercise.
Events

**Exercise 1: Magicians’ Carnival**

**Key words:**
Magicians’ Carnival, Magician of Lublin, Isaak Singer, slacklining, parade

**Content:**
The exercise aims to create associations with one of the major cultural events in the city. The presented film helps to feel the atmosphere of the festival and hear opinions about it.

| Learning objectives | • Getting information about the event.  
|                     | • Revision of knowledge about the history and cultural life of the city. |
| Preparation of the task | • Making a short film about the event.  
|                       | • Preparing multiple choice questions for the user to answer.  
|                       | • Preparing extra content with information for cultural educators. |
| Instruction for the task | The following commands appear on the screen:  
|                        | Watch and film and click on the correct answer. |
| Multiple choice test  | Magicians’ Carnival takes place in:  
|                       | Lubin Wrocław Gdańsk Lublin Lubań  
|                       | The author of ‘Magician of Lublin’ is:  
|                       | Jan Kochanowski Adam Mickiewicz Marcin Wroński  
|                       | Józef Czechowicz Isaak Singer  
|                       | Magicians’ Carnival is a festival of:  
|                       | Film Photography Painting Sport Theatre Circus art |
| Evaluation module: | Correct answers to the task are marked in green. A pie chart presents a percentage score of correct answers.  
|                     | The score of 70% or more allows the user to move on to the next exercise. The score below 70% requires redoing the exercise. |
Bibliography:

www.lublintravel.pl


Used photographs: unsplash.com
1862: Visit of Isabel II (Queen): many things bought as royal palace; 1922: Fire (tobacco factory); Dictatorship: place of the civil government—prison; Málaga Museum of Fine Arts.

5. Málaga Cathedral:  
- Built between 1528-1782 after Christian armies conquered the Arab territory (top of the old Mosque);  
- Renaissance church: façade is Baroque;  
- North tower is 84 metres high;  
- One-armed lady: American revolutionary war to help colonies to gain the independence or To renovate a roadway.

6. Café Chinitas:  
- Singing cafeteria (1857-1937);  
- Federico García Lorca.

7. Plaza de la Constitución:  
- Different names: Public Square, freedom square, Federal Republic square, 14th of April (Declaration of the 2nd Republic in 1931), José Antonio Primo de Rivera square and Constitution Square. 

We stop next to the newspaper covers to explain the history of Spain from the death of Franco until today. The covers dated 6th of December 1978, the day of the referendum to ratify Spanish Constitution;  
- 1975: death of Franco – Carlos Arias Navarro;  
- 1976: Adolfo Suarez: project of political reform;  
- 15/06/1977: 1st elections – UCD;