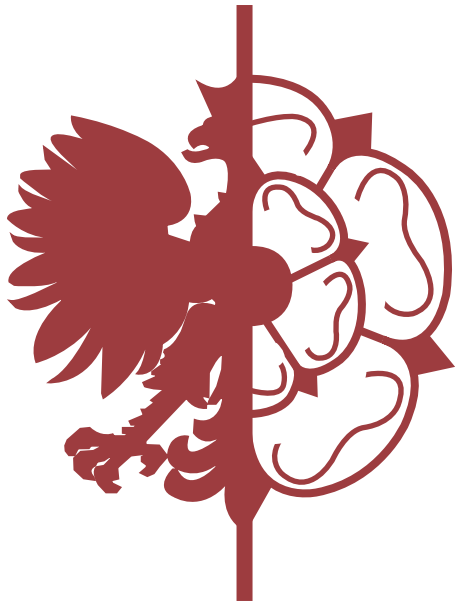


COMM3705: DIGITAL MEDIA PROJECT

ASSESSMENT 1: PROJECT PROPOSAL

STUDENT ID: 201704661



POLISH LEODENSIANS

A SMALL PIECE OF POLAND IN LEEDS



PROPOSAL BY HUBERT MALENDA

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PROJECT OVERVIEW

Polish Leodensians is a local project centred around the promotion of the Polish diaspora and its activities in Chapeltown, an area in north Leeds. This will be espoused through a series of digital stories, documenting the community's vibrant life and history. This would be made available on a website as a record and testament of the community. Furthermore, there would be a campaign surrounding the documentary, both digital and physical, to promote the campaign to not only Poles in Leeds, but further into Chapeltown and the rest of the city.

Digital media, especially digital storytelling, has been used in the past and is still used today as an empowerment tool for various communities, especially immigrant ones (Adichie, 2019). Polish immigration into the UK began after the Second World War, allowing communities like the one in Leeds to be formed. This was followed by another wave of immigration after Poland's entry into the European Union in 2004, contributing further to the build-up of the community, even after some Poles returning to their homeland after the UK's exit from the EU in 2020 (Somerville and Sandford, 2021).

With various immigrant communities inhabiting Leeds, as well as no project of such scope about the Polish diaspora in Britain up-to-date, the end goal of this project is to make the Polish community stand out with its distinct identity, to show what it means to be Polish, and how they navigate the world (Bouchardon and Mayer, 2020). In direct discussions with community leaders, it was found that the continuation of Polish identity is reliant on the impact of future generations. Furthermore, I personally have experience as an immigrant, espoused in previous productions, such as in the Digital Storytelling module. It is, therefore, believed that this project will breathe more life into the community by enlightening the youth about remembering their roots and the importance of them (Ponzanesi, 2019).

CRITICAL CONTEXTUALISATION

There are four articles and a video lecture, which provide contextualisation and justification for the direction which will be taken by my project. In addition to providing inspiration, these texts also help to understand how this project can influence practice-based research in the field of media and communication as a whole.

Migration and Mobility in a Digital age: (Re)mapping Connectivity and Belonging

Sandra Ponzanesi, 2019

This article covers the themes of migration and how digital media can be used to map connectivity between migrants. Firstly, Ponzanesi (2019) writes that migration should be thought of as constant and ongoing movement and resettlement. Furthermore, as migrants there are still responsibilities to be taken due to connections between us and others. This seems of particular importance for the fact that Polish community members see their community centre as an extension of Poland, therefore being an obligation that they take care of Polish culture and heritage, as well as also take care of each other in close proximity (Sheller, 2018). “Migration is therefore not only about loss of memory and identity but also about the possibility to construct new imaginaries, new archives, and new narratives” (2019, p. 551). One could argue that with national identity, just because new narratives are being constructed doesn’t necessarily mean that identity and memory is being lost. It could be a sort of continuation of heritage and traditions, which is the primary aim of the digital story. This is linked to the idea of “connectivity” defined as relations using digital media technologies (2019, p. 549). Digital media can be used to promote and preserve national heritage held by communities. My plan to create a website with the digital story series to be available for free viewing would be a perfect example, because this would allow community members access to material that enlightens them on what connects them, unites them for who they are and what they do. Finally, it is stated that there is a trend of using digital media for ethnographic research.

This is exactly my intention, as in order for the media project to exist investigation of the subjects is imperative. However, my research-driven project will be using a mixed method research model, including ethnography, as well as interviews and secondary research, providing more depth. It ensures that the digital media products created have the required information and get to the main purpose, which is connecting members of the Polish community to other communities surrounding Leeds.

The Biometric Assemblage: Surveillance, Experimentation, Profit and the Measuring of Refugee Bodies

Mirca Madianou, 2019

In this article, Madianou (2019) discusses humanitarianism in the digital age by analysing how biometric technologies have been used in response to refugee crises, and the reasons given for this transformation. She identifies five reasons for such phenomena: accountability (a way of empowering refugees by giving them a digital identity); audit (measuring the effectiveness of donors and their interventions); partnership with commercial partners as a branding opportunity; solutionism by offering solutions to complex problems using technology; securitisation (ensuring that states control their borders and ensure security). Although these reasons have been given in relation to biometric technologies, they can be related to this project. In the modern age of connectivity, community life runs not only in person, but also on the internet (Raessens, 2019). Digital media productions are testament to this, as they can empower communities by showing their community efforts and the positive impacts that they have on the whole. This builds a positive reputation amongst other communities by providing them with an example of how they should operate and preserve their identity, giving them a good standing overall for contributing to society (Raessens, 2019). In conversations with the Polish community leaders, they particularly put an emphasis on wanting Polish culture to be preserved. Therefore, this project consisting of digital stories and campaigns would give them this, because it would grant the community a digital footprint, offering them a place in the real world, as well as in the digital one. It allows for expansion of audiences, which could be reached outside of the Polish demographics, and also acts as a preservation of Polish culture which could be viewed by anyone, especially the younger Poles who would be able to remind themselves of their roots.

Traumatic Exit, Identity Narratives and the Ethics of Hospitality

Arjun Appadurai, 2019

This article explores themes of identity and nationality in the contemporary context of globalisation. Appadurai (2019) writes that the flow of populations leads to tensions between diasporic identity and stability of the nation-state they reside in. This is partly thanks to the phenomenon of digitisation, where constant movement of images has allowed to create disjunctures between location, imagination, and identity (Appadurai, 1996). This perspective has been echoed by the Polish community leaders, who argued that we live in an age of rabid individualism, where once people have begun to move away from their homelands they begin to forget about their roots and identity, leading to a breakdown of community and comradery. However, at the same time, Appadurai also writes about how it must be understood that migrants are not only victims but are also people who have a capacity to aspire for greater things (2004; 2019). This means that new narratives and archives can be constructed about a given immigrant community using digital media, which would allow migrants to balance between their needs and the interests of the host nations. The Polish Catholic Centre is seen as an extension of Poland, so this means it is in their purpose to conserve and host Polish culture and heritage. However, there are many other immigrant communities in Cheltenham, such as the Sikhs and Afro-Caribbeans. The modern multicultural landscape of this area means that each community needs to find its common ground that should be promoted. I believe that the digital stories and the campaign surrounding the Polish community would adhere to this, because they would show the uniqueness of the community and how it navigates the world. They would also show to other communities about how this bond that exists could be created, and how they can positively impact the local areas they reside in.

The Danger of a Single Story

Chimamanga Ngozi Adichie, 2009

This video is a TED talk by Chimamanda Ngozi Adichie, where she lectures about the dangers of a single story being told about groups or individuals. Adichie (2009) denotes that single stories create stereotypes, which create an incomplete image describing the entities at hand. They also rob people of their dignity, because they have been used in the past to malign and discredit them (Cockain, 2020). She also argues that stories can empower and humanise different groups. This fits in with the

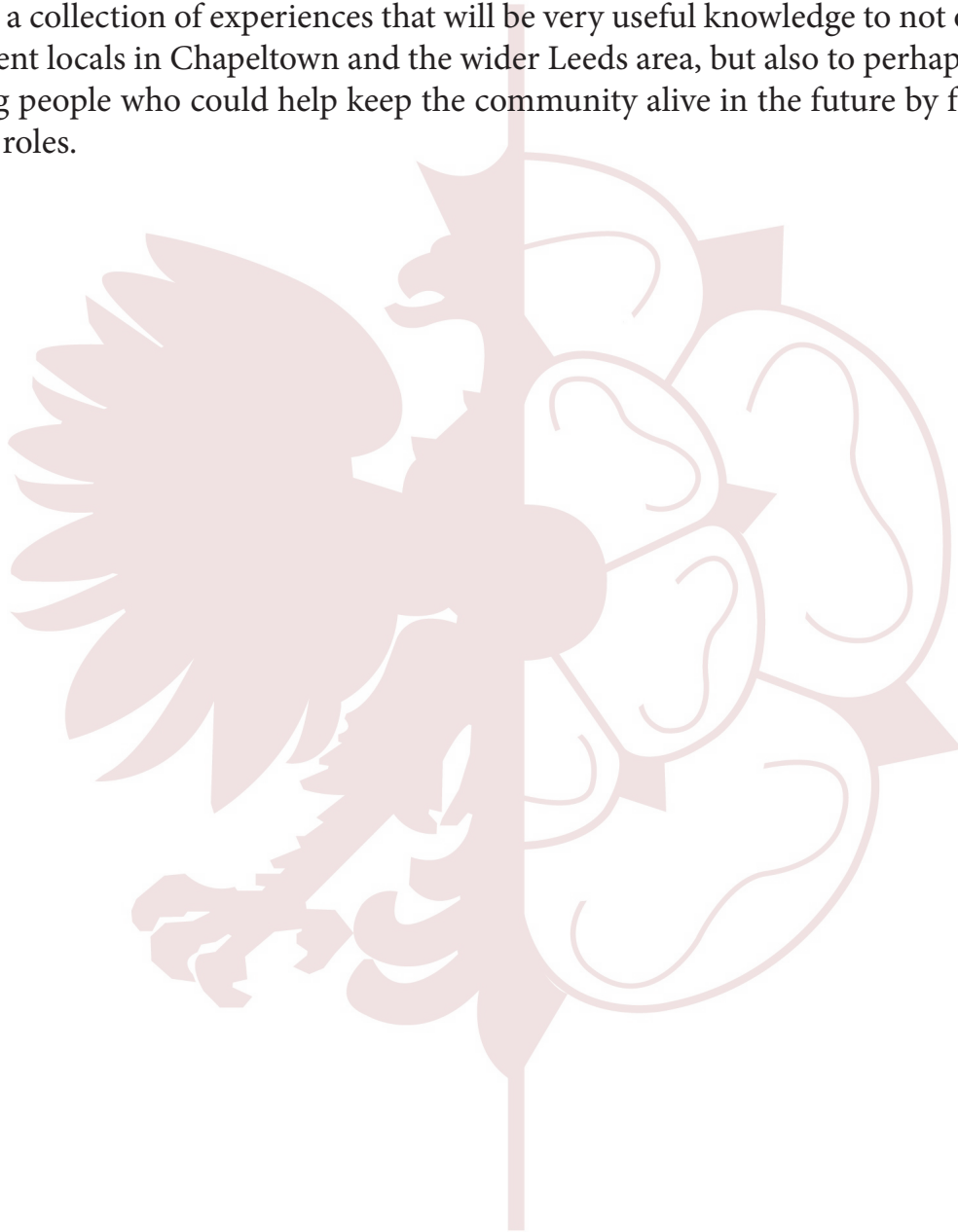
purpose of the project, which is preserving the traditions and culture of the Polish community, because this would be the first project about members of the Polish diaspora in the UK, and this could have a great impact on other communities of Poles around the UK by inspiring them to conserve their heritage. Adichie (2009) also denotes how to approach such stories by giving some criteria: addressing the issues of social, economic and political power, as well as all stories associated with a place or person. This is because each person has their viewpoints shaped by different perspectives (Cockain, 2020). In relation to the Polish community, the differences in experiences can be attended to historically at the first wave of Polish immigration into the UK after the Second World War, as well as the most recent one after Poland's entry into the European Union in 2004. This means that the historical contexts of the Polish community would need to be explored for full understanding of the present, and what this could mean for the future. It would be of extreme value to interview community members from various age brackets, which would help gain "a kind of paradise" (2009), where the audience would understand just how united the community actually is.

The digital subject: From narrative identity to poetic identity?

Serge Bouchardon and Ariane Mayer, 2020

In this article, Bouchardon and Mayer (2020) explore how personal identity is explored as a narrative in the modern age of media. Firstly, the authors compare the novel with digital literature by arguing that the former produces a linear narrative, whereas the latter brings about more possibilities of narrative. Furthermore, it is stated that "the very tools which allow us to express our digital identity also seem to favour a gathering of isolated instants and fragments rather than a single trajectory" (2020). This is relevant particularly to digital storytelling, especially when constructed into a mini-series, because it has the possibility to explore multiple themes at once (Vitali-Rosati, 2014), separated from each other and serving their own purposes, while also exploring the single theme underpinning them – a single community identity, and what does each individual responsibility mean for them. Secondly, the writers discuss digital literature in relation to identity, and how it helps to contribute. They mention personal identity, defined as a representation of oneness through time, whether it is for themselves or other people, as well as theatrical identity, where spectators can also be participants of literature (2020). This is why I opted in to work with the Polish community leaders

in Leeds, because the community is made up of people with various experiences in life and acquired talents, and they have shaped them into the diverse people they are today, so it would be of interest for them to share these experiences and thoughts that could help other audiences be enlightened through digital media (Ricoeur, 1990). This is further reinforced with a comparison to poems, where we experience “a diversity of perceptions, thoughts, images, sounds and impressions” (2020). Therefore, this means that a digital story based on this community could act as a collection of experiences that will be very useful knowledge to not only the adjacent locals in Chapeltown and the wider Leeds area, but also to perhaps future young people who could help keep the community alive in the future by fulfilling these roles.



AIMS



The primary aim of this project is the promotion and preservation of Polish culture across Leeds. In line with recommendations from the Polish Catholic Centre, this includes the strengthening of existing community bonds, as well as building a testament of work for future generations of Poles in Leeds, to give them a greater purpose for their community action and to set them an example of how communities should be run.

OBJECTIVES

- 1.** The education of locals in Chapeltown and Leeds about the Polish community through a series of 4-5 digital stories about its history, traditions, faith, facilities and leisure activities offered. This will be created with the use of mixed research methods, mainly interviews and ethnography, to ensure greater depth of covering the topics raised, and will be filmed by drawing inspiration from the tradition of observational documentary for truthful investigation.
- 2.** The proliferation of the work of the community as a testament to community members and locals, but especially young people in the community by creating a website containing information about the Polish Catholic Centre and its activity, as well as having the digital stories available to view for free. This will be created with accessibility features built in mind and will ensure an educational and engaging experience for all audiences.
- 3.** The creation of awareness about the community by creation of a campaign, both online and in-person, consisting of print posters promoting the digital stories on the website. As part of increasing wider awareness, the premiere of the series at the centre is also intended. It will also bridge divides between who have access to digital technologies and those who do not.

DESIGN AND CONCEPTUAL WORK

DIGITAL STORY SERIES



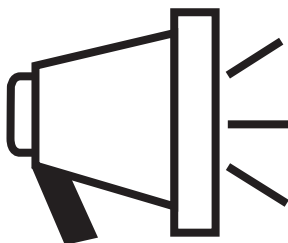
- A series of 4-5 digital stories, each covering topics of history, faith, culture, education and leisure activity
- Each story will be about 5 minutes, will be later combined into one movie for public premiere in the future
- Each story will have interviews with prominent people knowledgeable in these fields
- Inspired by observational documentary through showing the facilities and activities while they happen
- Archival material will also be used
- Subtitles in English or Polish, depending on which language is used throughout

WEBSITE

- Will contain the digital stories produced, available to view for free
- Contain brief information about the Polish community and what it does
- Allows to contact the community leaders for more information
- Bilingual, available in English and Polish for wider reach and availability



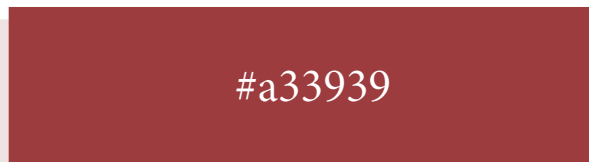
CAMPAIGN



- A series of print posters, which would be used for social media posts and for print
- They will promote the different aspects of the community covered in the digital stories - people and/or activities
- Highlighting the project's overall message
- Intended to promote a premiere of the series in the near future

COLOUR SCHEME

- Two contrasting colours of red and white, helps with accessibility and visibility of content
- Represents Poland's flag colours and imprints Polish identity on the whole project
- Will be used in all materials for the project



FONTS

Minion Variable Concept (Standard)

Aa **Aa** *Aa*
Regular Bold Italic

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

Minion Variable Concept
(Capitalised)

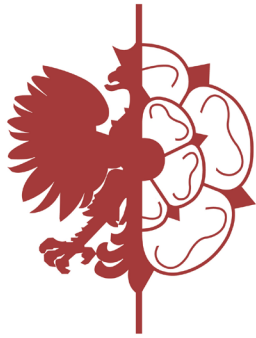
AA **AA** *AA*
Regular Bold Italic

AA BB CC DD EE FF GG HH II JJ
KK LL MM NN OO PP QQ RR SS
TT UU VV WW XX YY ZZ

AA BB CC DD EE FF GG HH II
JJ KK LL MM NN OO PP QQ RR
SS TT UU VV WW XX YY ZZ

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VV WW XX YY ZZ

LOGO



**POLISH
LEODENSIANS**



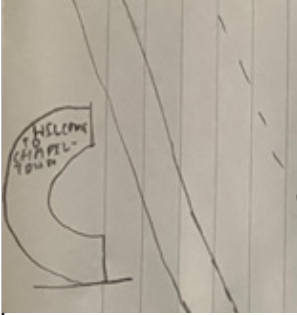


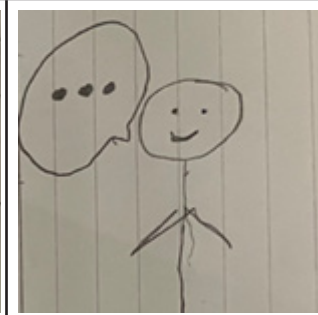


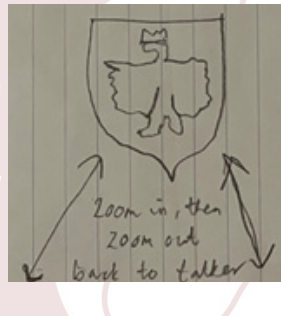
**POLISH
LEODENSIANS**

The logo has been created with local and national identity in mind, with the inclusion of one half of the eagle from the Polish coat of arms, along with the other being the Yorkshire rose representing Leeds. It represents the fact that the community appreciate living in their local area, while also heralding their national identity and pride. I chose a sans serif font for the logo, Minion Variable Concept, because it represents this project as a serious enterprise that is aiming to make substantial impact locally.

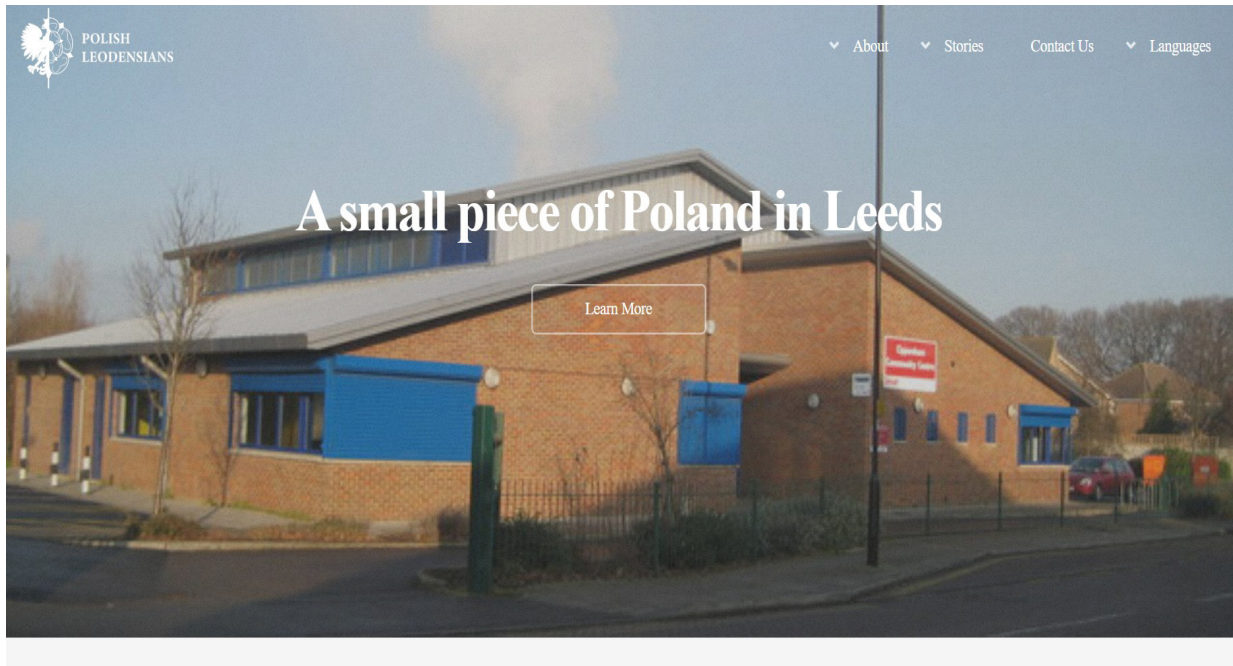
The simple colour contrast allows them to change where suitable. Although it is not predicted that there will be a black-and-white silhouette, it is suitable for this should it happen.

DIGITAL STORY CONCEPT

Storyboard - History of Polish Community

			
<p>1) Opening shot of “Welcome to Chapel-town” sign. Establishes the area of recording, reinforces local identity. (5 secs)</p>	<p>2) Slow zoom in from street view of community centre welcome sign. Introduces to the community as the topic of discussion, shows where most activity takes place. Start of Polish folk music to reinforce national identity. (5-7 secs)</p>	<p>3) Wide panning shot of the community property shows the size of the property, implying the large size of the community itself. (5-7 seconds)</p>	<p>4) Medium short of community starting to talk about the history of the Polish community in Leeds. (10 secs)</p>
			<p><i>Black screen at the end of each individual digital story.</i></p> <p><i>If combined into one story compilation, then include sliding transition to the next story.</i></p>
<p>5) A combination of archival footage related to the points of discussion raised by the community representative. Switches between medium shot of representative and archival footage every 10-15 seconds. (Entirety should last about 2-3 mins)</p>	<p>6) Follow shot of community representative walking around and showing important artefacts related to the community. (7-10 secs)</p>	<p>7) Quick zoom in shots of artefacts to engage the viewer with them more closely, to make them appreciate their importance for the Polish community. Zoom in and then zoom out back to the person talking. (Entirety should last about 2-3 mins)</p>	<p>8) Quick sliding transition to the next topic of discussion about the Polish community, keeps steady flow of content and audience interest.</p>

WEBSITE CONCEPT



The concept for the website features the home page, on which there are hypothetical photos of the community centre, a navigation bar that would redirect you to other pages on the website, a summary of the project, and a place where there would be the hypothetical trailer. With this website, it is hoped that this is where users will be able to inform and educate themselves of community activities, and get a valuable insight into how it is done. All this will be done with accessibility in mind, ensuring that users can use the website effectively regardless of impairment. Furthermore, the website is also to be a responsive one, which means it can adapt to devices of various sizes, such as mobile phones and tablets, ensuring a quality experience for all users.

The concept for the website was created using the Alpha template from HTML5UP. The final design will be produced in Figma to maximise on interactivity, accessibility and aesthetics. The template is available for viewing by using this link: <https://me23h2m.leedsnewmedia.net/polishleodensiansmockup/>

CAMPAIGN CONCEPT

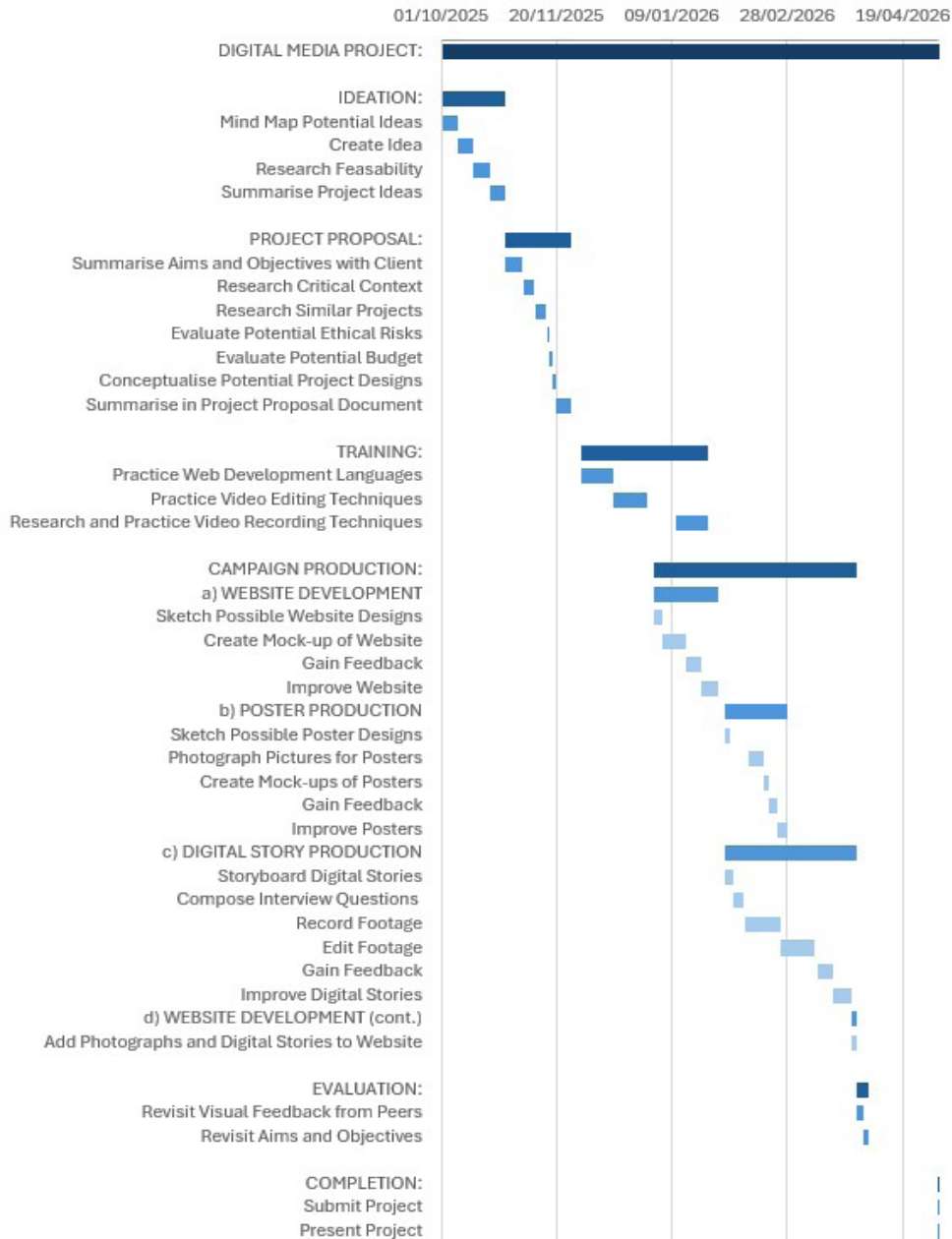
Poster Advertising Digital Stories on Website



This example of a print poster shows different community members fulfilling different roles. Their tie to one identity and community is highlighted with the slogan „Different duties, one nation”, showing to the audiences how united and rich in talent the community is. Furthermore, there is a logo of the project, as well as a QR code which would redirect to the website for viewing the digital stories.

GANTT CHART

Digital Media Project Gantt Chart (01.10.2025-05.05.2026)



A one-month contingency period has been allocated to ensure that there is a safety net towards delays on deadlines due to internal and external factors, and their possible consequences.

RISK ANALYSIS

EXTERNAL

Risk	Level	Consequence	Solution
Participants may not be able to attend	Medium	Disrupts project flow	Ensure recording is scheduled to a time that fits for everyone
Internet doesn't work properly	Medium	Preventing progression of the project	Continue working at university suites

INTERNAL

Risk	Level	Consequence	Solution
Unrealistic timings	High	Delays in project execution	Frequently revisit Gantt chart, prioritise tasks where necessary
Life emergencies	Medium	May temporarily disrupt work	One month contingency period in Gantt chart, continue the project one emergency has ended
Missing key issues concerning the project	Low	May mean project lacks depth	Rigorous testing to ensure detailed user feedback
Insufficient skills	High	Project would lack quality	Additional training courses, seek professional help

OPERATIONAL

Risk	Level	Consequence	Solution
Client may not approve of products	High	Malpractice, bad reputation	Ensure the client approves all work, consult any changes necessary
Community members not willing to participate	Medium	May cause shorter length of digital stories and a lack of depth	Ensure potential participants are full informed, use alternative participants or cut digital stories short
Final products may differ from design	Medium	May mean products lack depth	Stick to principle design as much as possible, discuss approval for changes with client

HARDWARE/SOFTWARE

Risk	Level	Consequence	Solution
Camera not available	Medium	Affecting production times	Order cameras in advance, if necessary use a mobile phone
Increase in software prices	Low	Lack of budget may mean inability to complete project	10% contingency budget
Hardware corruption	High	Losing access to work	Regularly save and back-up files in OneDrive
Servers are down	High	Losing access to work	Safe files in external hardware, e.g. laptop or computer
Bugs appearing in work	Medium	Preventing proper product functionality	Revisit products ensuring all products works, seek professional advice

Apart from the risks outlined above, this project will require access to material and facilities from gatekeepers – institutions connected with the Polish community, such as the Polish Saturday School, or the Polish Scouts association, ensuring that all information about these institutions and the people involved in them is up-to-date and sufficient for the project. Furthermore, people who will be featured in the project as interviewees will all be over the age of 18 – they will be the only people which will be interacted with throughout the project due to safeguarding concerns.

PROJECT BUDGET BREAKDOWN

HARDWARE

- MacBook 16" Pro M1 Max 2021 - £1599
- Sony ZV-E10 Camera - £500
- Camera Tripod – £30
- Lighting - £100

SOFTWARE

- Adobe Creative Cloud (annual subscription) – £270
- Microsoft OneDrive (annual subscription) – £190
- Website Hosting Licence (annual subscription) – £50
- Website Domain Address (annual subscription) – £15

PERSONNEL

- Website Developer – £30 x 20 hrs
- Video Producer – £20 x 40 hrs
- Video Editor – £20 x 30 hrs
- Testing and Feedback – £10 x 10 hrs

OTHER

- 150 Print Posters – £60

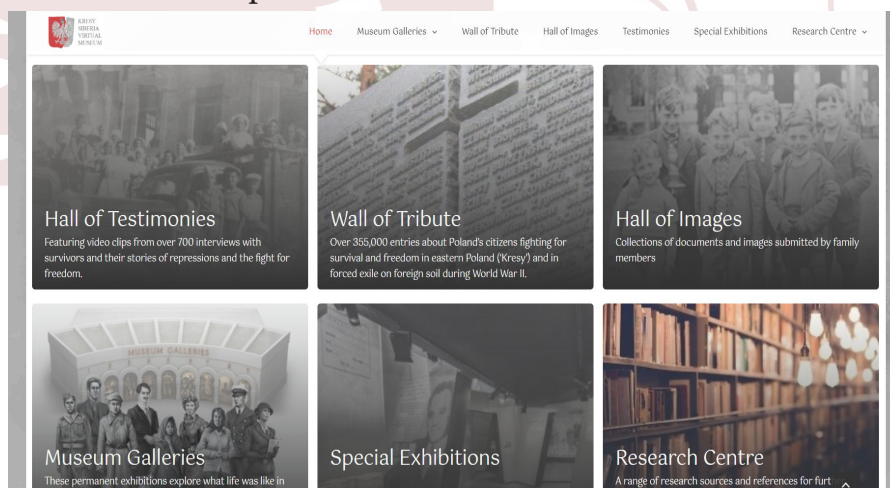
TOTAL - £5405 (+10% contingency)



RELATED PROJECTS

KRESY-SIBERIA WAR MUSEUM

The Kresy-Siberia Virtual Museum is a digital project in the form of a website. It was created by the children of Poles, who were deported from the so-called Eastern Borderlands of Poland (Kresy Wschodnie) to Siberia by the Soviet Union during the Second World War. They wanted to educate themselves and others. Users can share archives and information about family members who had to go through the deportations, and researchers can also share their individual research. The website is full of facts, gallery photos of deportees, as well as audio and video testimonials that give a greater perspective. This is a perfect example of using the internet as a way to preserve heritage and to inform audiences from around the world about the history of Polish people. It is also a great example of how a community can unite and contribute to a certain cause, given the fact that the website is still open for contributions from any knowledgeable members of public.



Strengths:

- English-speaking, unites Polish people and those with Polish heritage around the world
- Allows community contribution by adding information to database
- Gives factual knowledge on topics;
- Variety of media available – audio, photo, written articles, films

Limitations:

- It is a project at its infancy; further development could entail in-person meetings or online meetings that enable community members to bond together

BLAENAU GWENT REACH

Blaenau Gwent REACH is an online exhibition celebrating the history, community and passions of the people of Blaenau Gwent, in southeast Wales. The heritage of the area is celebrated through the various talents of the locals. The forms of media used in this project include historical study, digital stories with personal testimony, and visual art describing the local area, as well as the people in it. This is a perfect example of heritage preservation through the use of digital media, as this project inspired the locals to further pursue their passions and to continue their community traditions. It is also a project of impressive size, given the multitude of mediums utilised to evoke the history and identity of the place they live in.



Strengths:

- Full community participation
- Wide array of multimedia used
- Inspired participants to continue their passions



Limitations:

- Project of such scale could be better suited to have its own website, keeps its own mediated record of the community

THE MARKET: A PEOPLE'S TAPESTRY

The Market: A People's Tapestry is a community driven project, which took place in the Market neighbourhood of Belfast, intended to confront the challenges posed by trauma, mental health and substance abuse in the area. This was a photography project, where community members affected by these issues took part and were featured in a public exhibition, aiming to break down stigmas, get people to talk about these difficult issues and build meaningful connections of support. Participants were also featured in storytelling, as well as created poetry, allowing for all voices to be heard and elevated, especially those who may be marginalised and ignored.



Strengths:

- Embrace of positivity and discussion
- Very personal stories included
- Brought unity from community in all age ranges
- Multimedia approach included



Limitations:

- Perhaps long-form personal testimony videos could have been created for further outreach, as this isn't secluded to just one area of Belfast

INSIDE OUT PROJECT NYC

Inside Out Project NYC is a local project native to New York City, part of an international project by the same name. The project is aimed at social change at local level, as well as interacting with locals and their stories. The NYC chapter is exemplified by 6000 New Yorkers participating in self-portraits being taken in photobooths taken around the city. Later, these portraits were shown on Times Square, where advertisements are usually shown. The main purpose of this project was to showcase the diversity of New Yorkers, their personalities and stories. The historical significance of this project is that it relates to the first photobooth being present in Times Square over 100 years ago, so this is also a celebration of history of this place inspiring New Yorkers to be proud of who they are. Furthermore, the utilisation of advertising spaces is very similar to the promotion of a brand, implying that New Yorkers form a distinct identity which ought to be promoted and conserved.

INSIDE OUT



Strengths:

- Full creative control for the participants
- Encourages work with others in your communities
- Use of photography for spreading important messages



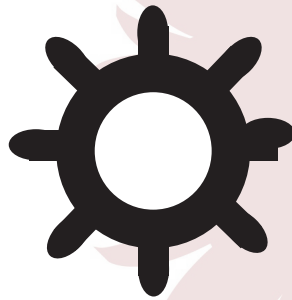
Limitations:

- Perhaps only black-and-white portraits are too restrictive, allow colour portraits too
- Video format could suit as well for storytelling

EVIDENCE OF SKILLS

RELEVANT MODULES

Throughout my course, I have accumulated valuable skills in both research and media production, which will be valuable for this particular project. The modules pertinent to this project include:



- **Design for Digital Media** – experience in producing multimedia using Adobe Suite software, such as Photoshop, Illustrator and InDesign
- **Interface Design** – use of HTML, CSS and JavaScript in the building of a website
- **Digital Storytelling** – produced a personal testimony video about my life as an immigrant in the UK using Adobe Premiere Pro
- **Working in Digital Media Teams** – contributed to a digital campaign for Depop as a developer responsible for producing photographs and videos for print and video adverts, respectively
- **Communication Research Methods** – learned about qualitative research methods used by researchers such as ethnography and interviews, as well as their ethical implications
- **Documentary and The Reality** - learning about the different modes of documentary, I was able to take observational documentary as inspiration for how my digital stories will be constructed.

FURTHER TRAINING

Although I have proficiency in numerous Adobe Suite applications, as well as in languages used for web development, such as HTML, CSS and JavaScript, I intend to develop these skills even further with practical hands-on training, as well as taking learning courses from sites, such as LinkedIn Learning. This will especially be the case with on with learning how to use Figma for website design.

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APPENDIX A

School of Media and Communication



UNIVERSITY OF LEEDS

Internal research ethics application form: COMM3705

Student ID	201704661
Your name	Hubert Malenda
Project name	Polish Leodensians
Name of supervisor	Dr Jez Coram
Supervisor signature	
Module Code	COMM3705

Are you planning to conduct fieldwork, including user testing, with human participants for your project, or use human participants in the project itself?	Yes	No
Yes (This includes online research methods and secondary data analysis.)	X	
No, I am conducting library-based research or content/media analysis only.		X

If you ticked 'no' you do not need to take further action in respect of ethical approval.

If you ticked 'yes' you need to complete the rest of this form.

INTERNAL RESEARCH ETHICS APPLICATION

Ethical review is required for all research involving human participants, including research undertaken by students within a taught student module. Further details of the University of Leeds ethical review requirements are provided in the *Research Ethics Policy* available at: <http://ris.leeds.ac.uk/ResearchEthicsPolicies> and at www.leeds.ac.uk/ethics.

1. Will your project involve any of the following?

	Yes	No
New data collected by administering questionnaires/interviews for quantitative analysis		X
New data collected by qualitative methods	X	
New data collected from observing individuals or populations	X	
Working with aggregated or population data		X
Using already published data or data in the public domain		X
Any other research methodology, such as image making or recording (please specify)	X	

2. Will any of the participants be from any of the following groups? (Tick as appropriate)

	Yes	No
Children under 16		X
Adults with learning disabilities		X
Adults with other forms of mental incapacity or mental illness		X
Adults in emergency situations		X
Prisoners or young offenders		X
Those who could be considered to have a particularly dependent relationship with the investigator (e.g. members of staff, students)		X
Other vulnerable groups (please specify)		X

3. Will the project/fieldwork involve any of the following (You may select more than one)

	Yes	No
Fieldwork taking place outside the UK		X
Fieldwork that breaks compliance with Covid 19 regulations?		X

If you answered 'yes' to ANY of the above questions in 2 or 3 then you will need to talk to your supervisor and may have to apply for full ethical review, a faculty committee level process. This can take up to 6 weeks, so it is important that you consult further with your supervisor for guidance with this application as soon as possible. Please now complete and sign the final page of this document. The application form for full ethical review and further information about the process are available at <http://ris.leeds.ac.uk/UoLEthicsapplication>.

INTERNAL RESEARCH ETHICS APPLICATION

4. Will the research touch on sensitive topics or raise other challenges?	Yes	No
Will the study require the cooperation of a gatekeeper for initial access to groups or individuals who are taking part in the study (e.g. students at school, members of self-help groups, residents of a nursing home)?	X	
Will participants be taking part in the research without their knowledge and consent (e.g. covert observation of people in non-public places)?		X
Will the study involve discussion of sensitive topics (e.g. sexual activity, drug use)?		X
Could the study induce psychological stress or anxiety, or cause harm or have negative consequences beyond the risks encountered in normal life?		X
Are there any potential conflicts of interest?		X
Does any relationship exist between the researcher(s) and the participant(s), other than that required by the activities associated with the project (e.g. fellow students, staff)?		X
Does the research involve any risks to the researcher, or individuals not directly involved in the research?		X

If you have answered 'yes' to any of the questions in (5), please describe the ethical issues raised and your plans to resolve them below. Agree this with your supervisor and submit it with this form. Again you MAY be referred for light touch or full ethical review.

Where ethical issues identified: agreed plans to mitigate these:
Given that I will be investigating activities of the Polish community as part of a series of digital stories, this will require me to contact some institutions that may be of interest, such as the Polish Saturday School in Leeds, as well as the Scouts organisations. Consent will be required from these gatekeepers, so that I am able to ask for consent of certain members of these institutions to participate in this project. This is especially because many participants will be under the age of 16, and potentially the elderly who may have limited capacity (physical and mental). The only people, therefore, who will be interviewed and contacted with directly for the duration of the project are persons over the age of 18, and those who have some sort of responsibilities within the gatekeeping institutions, as they will best represent those institutions and their values, key to the project.

5. Personal safety	Yes	No
Where will fieldwork/interviews/focus groups take place?		
At the university or other public place (please specify)		X
At the researcher's home address		X
At the research subject's home address		X
Some other location (please specify)	X	

If you conduct fieldwork anywhere except at the university or other public place you need to review security issues with your supervisor and have them confirmed by the module leader,

who may refer you for light touch or full ethical review. A risk assessment may also be required: <http://ris.leeds.ac.uk/HealthAndSafetyAdvice>. Write a brief statement indicating any security/personal safety issues arising for you and/or for your participants, explaining how these will be managed. Agree this with your supervisor and submit it with this form.

Please note that conducting fieldwork at a research participant's home address will require strong justification and is generally not encouraged.

Issues with regards to security include potential damage to property or equipment on the sites of recording. We shall not be using any equipment without permission of the hosts to ensure there are no damages to it. If there will be access required to it, then it will be formally requested to the gatekeepers. Furthermore, there may be premises or instances where participants may not want to be filmed and posted online, in order to maintain secrecy and confidentiality, which will be reinforced by not recording any scenes that are not supposed to be recorded, as well as not publishing any type of this content. Finally, because I will be contacting the participants by email and telephone, I will ensure that their contact details are not leaked to people who are not direct participants of the project to ensure their data privacy and confidentiality.

6. Anonymity	Yes	No
Is there a possibility of individuals being identified or re-identified from your work, either directly or by combining the information in it with other information against their will?		X

If you have answered 'yes' to question 6, please discuss this further with your supervisor. You need to provide a strong justification for this decision on a separate sheet. This application will need to be reviewed by the module leader and may require a full ethical review.

7. Will the research involve any of the following activities at any stage (including identification of potential research participants)?	Yes	No
a. Examination of personal records by those who would not normally have access		X
b. Sharing data with other organisations		X
c. Use of personal addresses, postcodes, faxes, e-mails or telephone numbers	X	
d. Publication of direct quotations from respondents	X	
e. Publication of data that might allow individuals to be identified		X
f. Use of audio/visual recording devices	X	
g. Storage of personal data on any of the following:		X
FLASH memory or other portable storage devices		X
Home or other personal computers		X
Private company computers		X
Laptop computers		X

7. Will the research involve any of the following activities at any stage (including identification of potential research participants)?

Yes	No
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Explain what will happen to the data you collect once you have completed the module:

Once the module is complete, the Polish Catholic Centre will keep the digital story series on their website, alongside with all promotional material created as part of the campaign for this project. Any phone numbers or emails I contacted throughout will be deleted as a security measure to ensure no confidential details are exposed and mishandled.

If you have answered 'yes' to any of the questions under 7, you must ensure that you follow the University of Leeds [Information Protection Policy](#) and the [Research Data Management Policy](#).

APPENDIX B

FACULTY OF ARTS, HUMANITIES AND CULTURES
School of Media and Communication



UNIVERSITY OF LEEDS

Participant Information Sheet

Student Creative Project – Research

You are being invited to take part in a research project. As you decide whether to participate, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

What is the purpose of the project?

The student is engaging in a creative project in a module simulating real-world work in the Digital Media industry (COMM3705 Final Year Digital Media Project) for undergraduate credit. The aim of this work is to help students gain feedback on their ideas, test designs, and understand how potential users might view their ideas and interact with their designs.

Students may use various methods of research, including interviews, observation of you interacting with a product or design, or visually observing your participation in events or activities. Students may also request your participation in creative endeavours. The student will explain what the specific method to be used involves and will answer any questions. The research data and participatory contributions collected will be used to inform the project that the student is developing.

Why have I been chosen? Do I have to take part?

You were chosen to participate through your initial contact with the student, or because the student believed you to be relevant or an expert in the area being studied.

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep. You will also be asked to sign a consent form, of which you will also be given a copy to keep. After signing, you can still withdraw at any time without it affecting you in any way. You do not have to give a reason.

What do I have to do and what will happen to me if I take part?

The student will contact you to arrange short, one-off research/project-related events, or send questionnaires or surveys for you to complete. In the unlikely event that sensitive or personal topics are part of the research, you will be made aware of this prior to your participation. You may withdraw at any time, for any or no reason, with no consequences.

What are the possible disadvantages and possible benefits of taking part?

Your participation in the research should cause no more risk than you encounter in everyday activities. Although the project should not cause you any problems, you are free to tell the student if at any time you encounter discomfort while participating. The student will discontinue any actions that make you uncomfortable.

Although there are no immediate benefits for those participating in the project, it is hoped that the research of the student will increase understanding of your opinions. It is possible that you may learn about interviewing or other methods from watching how the student does research. Some projects may help with some of your routine tasks.



UNIVERSITY OF LEEDS

Will my taking part in this project be kept confidential? What will happen to the results of the research project?

Any personal information collected by the student about you during the research will be kept strictly confidential, unless the student and their supervisor have pre-agreed on instances where this is not the case. If this is a project where anonymity is not possible, you reserve the right to refuse the student's use of your material if you are dissatisfied with your representation. The student must inform you of where the work featuring you will be hosted. In most cases, though, the student will keep notes or other information about their research using aliases, and no information identifying you will be noted. Unless otherwise explicitly specified, any audio or video recordings made during this research will be used only for analysis and for illustration in the module. No other use will be made of them, and no one outside the project will be allowed access to them.

All data collected for research purposes will be deleted and/or destroyed once the project has been successfully assessed.

What type of information will be sought from me and why is the collection of this information relevant for achieving the research project's objectives?

The students will learn about you, your group, or your activity so that they can get experience using research methods to understand the work and the perspectives of others. The student will also gain experience developing digital media projects.

Who is organising or funding the research?

The staff of the School of Media and Communication at the University of Leeds are organising the research. These projects receive no funding from any source.

Contact for further information

If you need further information or have any questions, please get in touch with the Module Leader, Dr Chris Birchall, at c.t.birchall@leeds.ac.uk.

Student researcher name: Hubert Malenda

University of Leeds email address: me23h2m@leeds.ac.uk

The student will give you a copy of this information sheet and a signed consent form to keep.

Thank you for taking the time to read through the information.

APPENDIX C

FACULTY OF ARTS, HUMANITIES AND CULTURES
School of Media and Communication



UNIVERSITY OF LEEDS

Consent to Participate in Undergraduate Student Project

	Add your initials next to the statements you agree to
I confirm that I understand that the student(s) is/are engaging in research for the Final Year Digital Media Project module (COMM3705) for undergraduate credit. The student(s) has/have provided details about this project's method(s) and my participation in it, and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. I know that I can contact the Module Leader, Dr Joanne Armitage, at eenjla@leeds.ac.uk if I have any questions or concerns.	
I give permission for members of the research team to have access to my anonymised data. I understand that my name will not be linked with the project materials, and I will not be identified or identifiable in the student's work reporting results from the research.*	
Only for non-anonymised participation pre-agreed with supervisor and module leader: I give permission for the student to use media material featuring my name and/or my person. I reserve the right to refuse the student's use of this material if I am dissatisfied with my representation. The student must inform me of where this work will be hosted. If this section is checked, the student and participant must complete the Contributor Release Form.	
I agree to participate in the above research project and will inform the student(s) leading the project should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of person taking consent	
Signature	
Date*	

*To be signed and dated in the presence of the participant.

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/pre-written script/information sheet, and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents, which must be kept in a secure location and/or digital folder.