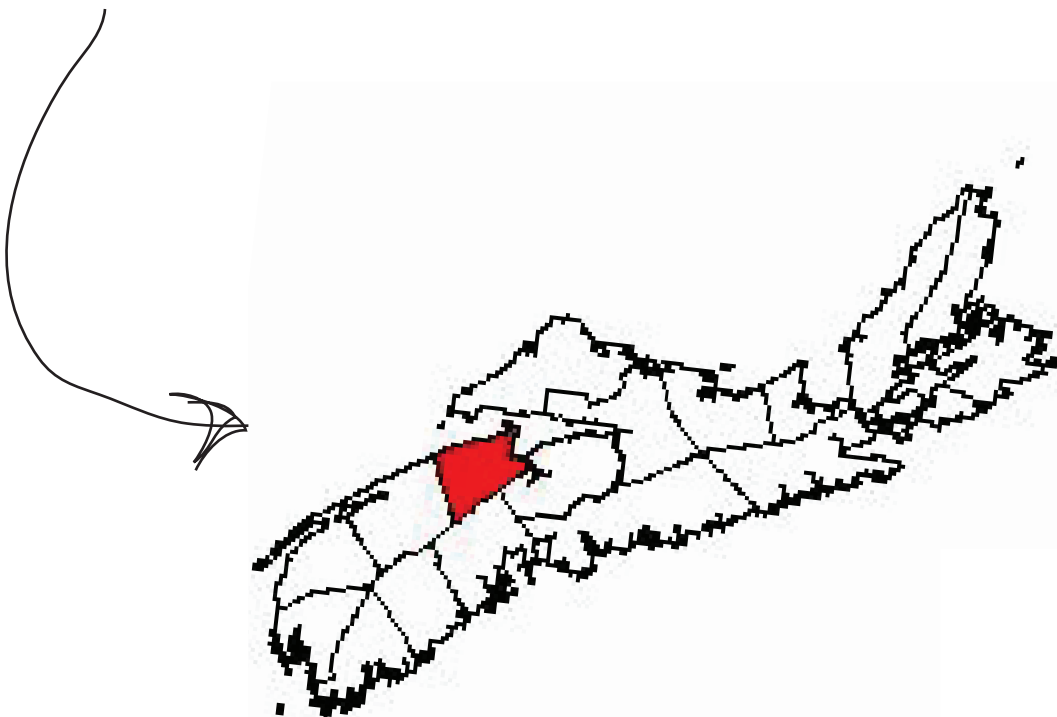


Storying our Culture: A Kings County Digital Storytelling Project

"We live by stories, we also live in them. One way or another we are living the stories planted in us early or along the way, or we are also living the stories we planted – knowingly or unknowingly – in ourselves. We live stories that either give our lives meaning or negate it with meaningless. If we change the stories we live by, quite possibly we change our lives" –
Nigerian Storyteller Ben Okri

A manual on how to put ourselves on the map



I have designed this reflection to read like a manual, as I will be using it as part of my MRP, as well as something I can give to the community once my role in the Kings County Cultural Mapping project is finished. I hope that once the map is launched with the initial stories, there will be interest among other cultural stakeholders and community members to produce more stories. The map has been designed so that it will not remain a static entity, but will be amenable to developments and changes over time. This manual will act as a guide for anyone who would like to produce their own digital stories to imbed on the map. As such, it assumes that the reader is new to the concept of digital storytelling, as well as the technology. It includes step-by-step instructions, and provides theoretical background for the digital storytelling neophyte. As well, I have intermittently included my own personal experiences and thoughts in “reflection boxes”.

Preface.

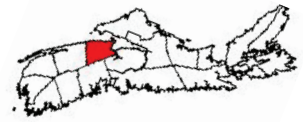
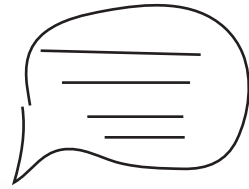
Maps provide a huge amount of information. Geographical. Infrastructural. Statistical. But what happens to information that is challenging to map? What of the traditions, stories, histories, cultural activities and social norms that make places unique, but don't take up physical space?

In the digital age, it is becoming easier than ever to use multimedia tools to map 'intangible' assets. We now have an opportunity - and a social obligation - to fill in the gaps by populating maps with features that are important to those who inhabit the areas on the map.

There are two things that can be said for Kings County: it is rich in stories; and it lends itself to visuals. When contemplating how to build a presence for 'intangible cultural assets' on the web-based Kings County Cultural Map, digital storytelling seemed the natural choice of method, as it harnesses Kings County's strengths.

This manual describes digital storytelling and how it can be used to enhance the Kings County Cultural Map. For those readers that are interested in producing a digital story, the manual walks through the process adopted by the Kings County Cultural Mapping project. However, it is important to remember that there is no “right” way of producing digital stories, as long as storytellers remain true to themselves.

What Place Do Stories Have On A Map?



"That maps drawn up by diplomats and generals became a political reality lends an unintended irony to the aphorism that the pen is mightier than the sword". – *Mark Monmonier, How to Lie with Maps*

Map-making is steeped in a colonial history. Maps were seen as symbols of power and authority and used as vehicles of subjugation of local knowledge and distinctiveness. "In Canada, as in the rest of the Americas, the history of map-making is intimately tied to the exploration of the land mass and the identification of resources to be exploited, whether that be beaver pelts, lumber, gold or oil. Map making, resource exploitation and the conquering of indigenous lands have gone hand in hand". ^[1]

In recent years, a grassroots counter-mapping movement has sprouted, involving new mapping practices and theoretical critique grounded in critical theory. Maps have been identified as social issues and expressions of power and knowledge, and inclusive map-making practices have been developed that work to reflect community values, and support socially and ecologically sustainable planning. If we include ourselves in the creation of maps, relying on local knowledge and anti-oppressive processes of map-making, maps can be emancipatory. Counter-mapping espouses the notion that every region has the potential to be represented by as many unique interpretations as it has citizens. ^[2]

Community mapping is a pedagogical tool that assists in creating a sense of place, provides space for learning and dialogue, and bridges personal knowledge to community learning and institutional planning. Members of the community are enabled to identify the historical, physical, social, cultural and even spiritual attributes of their local spaces that they deem important, and use that information to support community action or planning projects. ^[3] "Maps, like theories, have power in virtue of introducing modes of manipulation and control that are not possible without them. They become evidence of reality in themselves and can only be challenged through the production of other maps and theories". ^[4]

So what does all of this have to do with digital storytelling? Well, inadvertently maps tell stories. The images, lettering, and borders represented on maps graphically describe the era in which they were made. The features that are included on and excluded from maps tell us what is considered important or of little importance. How the towns, villages, and roads were named tell us who laid claim to the land. And so on....

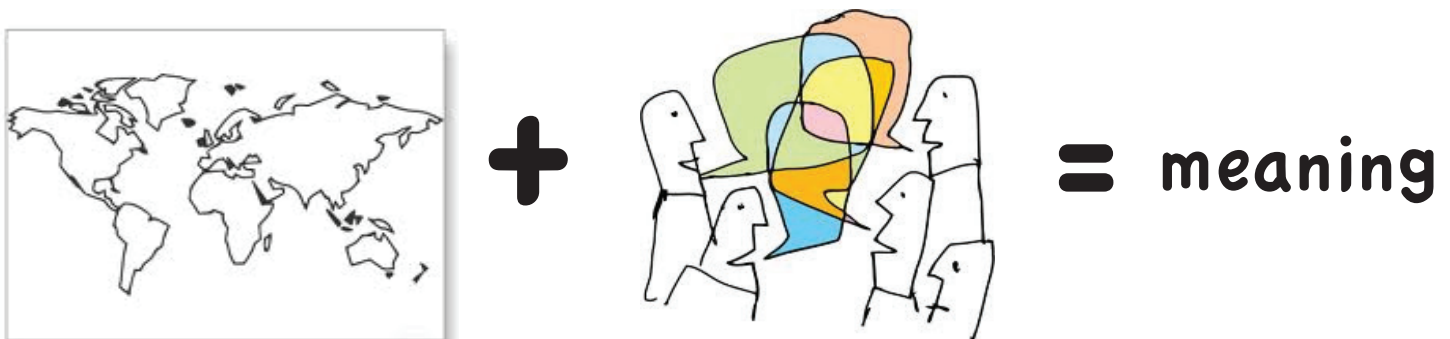
Wouldn't it be a wonderful thing to reclaim these implicit meanings, and turn them into something of our own device?

The Bay of Fundy is a ubiquitous presence on maps of Kings County. But how many maps show the magnitude of the tides? How many maps capture what the Bay of Fundy tides mean to those people that work on or near the water?

This is what can be captured through digital storytelling - those place-based stories that infuse our lives, but do not necessarily have a physical presence.

While each digital story encapsulates a singular perception, they also have the potential to assert meaning for collective truths. Stories capture those things that are in a state of flux- constantly moving, changing, and evolving rather than remaining static, like the lines on conventional maps. Psychogeography, a practice conceived in the 1950s, explores systems and relationships, seeking to understand the specific effects of the geographical environment on the emotions and behaviour of individuals. ^[5] Psychogeographic mapping can include data collection, personal interviews, analyzing environments over a period of time, or even site-specific performances. These projects allow individual actualities to come to the fore, with the cartographer as the enabler, subverter, and documenter of experience. ^[6]

Mapping digital stories marry community mapping processes and principles and psychogeographic practices of cartography. Stories enable viewers to look at familiar landscapes in new ways, and the cultural topography of Kings County to resonate with deeper meaning.



Digital Stories at a Glance

Digital stories are short vignettes that combine the art of telling stories with multi-media components including images, audio, and video. ^[7] Digital storytelling is a narrative method of learning and meaning-making that recognizes, honors, and encourages the sharing of human experience and personal insights.

Digital stories have the power to...

- 🗨 Create spaces for self-discovery and understanding
- 🗨 Challenge dominant mainstream media representations of people and issues
- 🗨 Prop up democratic rights and responsibilities through reclaiming our voices and encouraging critical dialogue
- 🗨 Improve media literacy
- 🗨 Offer a perspective that is rooted in human experience

Sources of information and inspiration:

The Center for Digital Storytelling in California: www.storycenter.org

The Center for Digital Storytelling in Toronto: <http://storycentre.wordpress.com/>

Kings Cultural Mapping project: <http://kingculturalmap.wordpress.com>

Silence Speaks: <http://www.silencespeaks.org/>

City of Memory: www.cityofmemory.org

Creative Narrations: www.creativenarrations.net/

Out My Window: <http://interactive.nfb.ca/#/outmywindow>

Digistory: <http://electronicportfolios.com/digistory/>

WalesArts: <http://www.bbc.co.uk/wales/arts/yourvideo/>

What Does Digital Storytelling Have to Offer?

“If cultural mapping focused only on tangible resources, it would mean missing the very essence and meaning of local culture” – *Greg Baeker, Rediscovering the Wealth of Place.*





In *The Truth About Stories*, Thomas King begins each chapter by stating, “The truth about stories is that that’s all we are”. He then proceeds to tell a story or two in each chapter, and finishes each chapter with this poignant conclusion:

“..don’t say in the years to come that you would have lived your life differently if only had you heard this story. You’ve heard it now”. ^[8]

This is a testament to the power of stories, and our own responsibility as listeners. Stories bring real human experience to the forefront. It is through stories that we instill a sense of accountability and develop social consciousness. And it is through stories that we have the capacity to change the world.

Mapping intangible cultural assets give voice to the often over-looked benefits inherent in cultural activities. Digital Storytelling speaks to the ways in which cultural assets have had a personal impact on the lives of the residents of Kings County through short, compelling narratives. “It is an act of claiming and owning the part of ourselves we are telling”. ^[9]

Digital Storytelling is based on the following principles:

-  Everyone has a story to tell and will share their story if provided the opportunity;
-  We construct meaning through the narrative process;
-  The process allows participants to confront hegemonic notions of what it is to be ‘creative’;
-  Using a digital medium is a powerful way to reach audiences.

Digital storytelling introduces many participants to creative technology, increasing their digital literacy and engaging them in a project that enables them to become active makers, rather than passive consumers of technology-based media. ^[10] ^[11] Communities, often marginalized, misrepresented, or underrepresented, can reclaim their stories, histories, and identities, and possess a piece of real estate of their own in the digital realm. Final digital story productions are dynamic, multimedia collaborations that challenge the audience to broaden their understanding of who is visible in the media, and who are the makers of that media. ^[12]



Reflection Box: I had some initial misgivings about doing the video editing of the stories myself. I frequently wondered if participants still had agency over the project if I was deciding how the story got edited. I did address this concern in a number of ways, but also had to come to terms with the fact that my hand would be in each of the stories.

I did my best to have each participant storyboard exactly how they would like the story to be represented, using Lambert's storyboard sample as a guide. I always tried to ask them beforehand if it was okay if I made edits, and showed them the story once completed to obtain their approval of the edits.

In *Telling Food & Eating Stories* it states that digital storytelling tends to focus more on the process of storytelling than the final product. ^[13] I grappled with this notion, as I feel as though my focus has been subverted. Now that I'm halfway through the process, I can confidently say that I think there is room for both emphasis. The storytellers I have met with are proud and honoured to have their personal stories be placed in a public domain. The final product holds meaning to them, as they have appreciated the opportunity to have their 'commonplace' stories acknowledged. Had I selected only the storytellers that wanted to be involved in every step of the process, I probably would have lost interest among the storytellers who don't own or use computers (and don't care to own or use a computer), or too busy to commit to such a large undertaking.

Who Is the Audience?

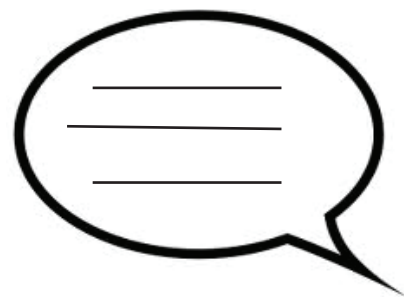
It's important for the producers involved in the digital storytelling process to consider who will be on the consumer end of the final product. Knowing audiences allows storytellers to connect with consumers on a deeper level, through adjusting language, accessibility, and message. Ultimately, however, participants must never compromise their own voice in order to conform to the interests of the audience.

The Kings County cultural map has been created with the following audiences in mind:

Local Residents – First and foremost, the cultural map assists local community members that have an interest in culture or the creative economy. This may include, but is not limited to, individuals working for organizations, businesses, or industries that have an art & craft, cultural, heritage, or tourism focus, and individuals that are engaged in cultural activities in their every day lives.

Visitors – The cultural map can be of use to audiences from outside of the County that are interested in culture such as cultural tourists, art & craft buyers, and business owners looking to expand/locate in an area that supports cultural development.

Planners - The cultural map will be a great asset for planners, policy developers, and decision-makers on a regional and municipal level who can use the map to inform policy and planning.



What Kind of Stories Are Appropriate for the Map?

While there are no rigid terms to what stories should be placed on the map, there are some guidelines for ways to ensure the stories are appropriate and impactful:

- ☞ Stories should be focused, and speak to a specific human or non-human experience;
- ☞ Storytellers should attempt to engage in a deeper analysis of their story, looking at their experience as both a localized event as well as within a grander narrative;
- ☞ Stories should evoke a sense of community and local identity, and speak to the unique cultural experiences within Kings County;
- ☞ Stories should be as inclusive as possible and reflect the diversity of Kings County;
- ☞ Stories should show map-readers the social, cultural, and spiritual impact of arts and culture in the community.

Remember that stories should be kept to 2-4 minutes and centre around a poignant moment or experience. Try to remain honest and true to yourself – if listeners perceive authenticity, they will be more willing to go on the journey with you.



Some 'intangible cultural assets' that were identified at a Kings County community mapping meeting include:

- | | |
|-----------------------------|------------------------------------------|
| - Acadian culture | - Railway |
| - Socializing over tea | - Ship building |
| - Dykes | - Fishing/lobster catching |
| - Kipawo | - Food traditions |
| - Tubing on Gaspereau River | - Story of Glooscap |
| - Farming practices | - Folk Art traditions |
| - Birth Stories (midwifery) | - Traditional & non-traditional medicine |
| - First Nations Stories | - Community wharves |
| - Fall colours | - Schools & teachers |
| - Pumpkin people | - Apple blossoms/apple picking |
| | - Tides |

I Would Like to Produce a Digital Story! What Now?

Today's digital tools make it relatively easy for storytellers to put together their own story. Both iMovie on Macintosh computers and MovieMaker on Windows present user-friendly options. Photostory, a free application from Microsoft available for the Windows platform, also provides an easy experience to creating digital presentations ^[14].

Digital Storytelling is a two-pronged process. The first phase involves the creation and maturation of the story, and the second involves fusing the story with images, and other multimedia components to produce a multi-modal product that can be viewed online. The two parts of the process are not mutually exclusive, as the overt narrative of the voice-over and the covert narrative perceived by the viewer from the images must act in accord ^[15].

Equipment needed:

- audio recording device
- computer
- movie editing program

Human resources needed:

- storyteller
- second readers
- video editor (can be yourself or the storyteller)



Online tutorials and resources:

- Education Services Australia <http://www.groups.esa.edu.au/course/view.php?id=107>
- Digistory: <http://electronicportfolios.com/digistory/tutorials/index.html>
- Storykeepers: <http://storykeepers.wikispaces.com/StoryMaking+Software>



Listed below is a step-by-step process, adapted from Joe Lambert's Digital Story Cookbook, ^[16] ^[17] used by the Kings County Cultural Mapping project. This process should be tailored to each unique situation. This guide assumes that you will be working with a storyteller that is not yourself. If it is you who would like to share a story, be sure that you still take the time to reflect on each point.

Step #1: Initial Discussion



Reflection Box: In my experience, digital storytelling is actually 70% discussion, while the remaining time is comprised of recording, video editing, and script writing. I have tried my best in this manual to emphasize the importance of open dialogue. It was through discussions with storytellers that I witnessed the most poignant (and potentially transformative) moments within the process.

Before you begin, it is important to have an initial discussion with the storyteller. Ensure that he or she knows that the story will be featured on an online public domain, accessible to anyone at a click of a button. Explain to the best of your ability the process and purpose of digital storytelling (use this manual as a guide). Determine whether the storyteller would like to write a script, or be interviewed. Keep in mind that their story should be kept to 2-4 minutes, which is between 300-700 words. There are circumstances where the storyteller prefers to use someone else's voice to tell their story, so this must be ascertained. Also, determine whether the storyteller would like to produce the entire story themselves, including the video editing portion. Having the storytellers produce the story from start to finish has the potential to be the most empowering approach, as the storyteller has full ownership over their story. However, many storytellers opt out of the video editing procedure for various reasons. In this case, it is up to you to ensure that the integrity of their story is maintained.

Once you have an initial concept, it is advised that you send an email to kingsculturalmap@gmail.com to inquire whether the story is a good 'fit' for the Kings County Cultural Map. Any stories that promote or espouse discrimination, intolerance, enmity, or partisanship will be rejected.

Step #2: Provide second reader opportunities

The digital storytelling process often involves a story circle, whereby storytellers can share their scripts and get feedback and support from other participants going through the same process. The Kings County Cultural Mapping project, however, collects stories on an individual basis, so a collective gathering can be challenging to coordinate, and at times unviable. In order to ensure that the story has been looked at by other sets of eyes (or heard by other sets of ears), it is advisable to provide second reader opportunities for the storyteller. Encourage them the best you can to seek input from others. Family, friends, work colleagues, fellow volunteers, and people who shared similar experiences are all wonderful choices.



Reflection Box: Lambert (2010) states that getting feedback helps us identify our narrative voice. "Reading material aloud to someone who we know well, and asking him or her to identify which part is true to our voice is a useful practice." In lieu of a story circle, I encouraged storytellers to find second reader opportunities, however, I did not actually provide second reader options besides myself. All of the storytellers told me that they would seek feedback, but I never knew whether they followed through with my advice or not. In retrospect, I wish that I applied myself more seriously to this step in the process.

Step #3: Plan the narrative

Using a script - Writing and editing the script can be the most daunting step in the digital storytelling process. It takes time for the storyteller to self-reflect, and search for deeper meanings within their story. Scriptwriting involves determining the tone, prose, and style of the story. Will the story be kept light with humour, or be a sober account? Will it include whimsy, mystery, or dramatic tension? Will it be literal or metaphorical? Will it read like poetry, or an entry from a journal, or perhaps a letter to a friend or relative? Let the storytellers know that they should not feel bound by literary convention. Encourage them to play with styles and try different versions of their story.

Here are some scriptwriting tips:

Find the deeper meaning - The storyteller should take some time to think about what specific point they want to make in the limited timeframe, so that a clear message can be elicited from their story. Finding and clarifying what a story is really about isn't easy. It's a journey in which the storyteller's insight or wisdom can evolve, even revealing an unexpected outcome. To find the substance of the story, some questions you can ask the storyteller include, "Why is it important for people to hear this story? How does this story show who you are? How does this story connect to Kings County's cultural landscape?"

Play with style - There are many ways to structure a story. Encourage storytellers to try different techniques such as creating dramatic tension, "hooking" viewers with a great moment or provocative question, building in moments of mystery or surprise, playing with different kinds of prose, mixing the chronological order of the story, or repeating certain words or phrases that link the pieces of the story together. Using short sentences and avoiding complicated words or phrases is ideal, as the audience will be listening to, not reading, the finished story. Having storytellers write more than one script in different styles also helps to find the right 'fit'. Second readers will be able to give feedback on what style works best.

Tap into the emotion - Stories help teach us about life. A story that moves viewers on a profound level is generally the result of an honest approach to emotional content. Encourage storytellers to trust their sense of what they feel comfortable sharing, knowing that the more honest they are, the more likely it is that viewers will connect to their story. Through identifying the emotional resonances, storytellers can access the transformative power of their own story.



Using an interview- Some storytellers may choose not to write a script. For these participants you can interview them and then write a script based on the interview. In recording your interview, you may find that you have sufficient material to make your voice-over. Cutting and editing the interview using digital audio editing software may be all that is required. Whether you choose to write a script, or edit the interview, the storyteller always gets the final say.

Here are some interviewing tips:

- Record the interview in a private, quiet place. If it turns out that the interview can be used as the voice-over, you will be happy that you have a good quality recording;
- Design the interview to be as informal as possible. Feel free to ad lib and try not to read off of a page. In order to elicit emotional responses, you want the interview to flow like a natural conversation;
- Ensure the storyteller is comfortable. Find a space with comfortable chairs, position the microphone so as not to disrupt ease of movement (a lavalier or pin-on microphone is the best), and have beverages at hand;
- Allow the storyteller to complete their thoughts. Leaving space for silence is important, as these can lead to moments of introspection, or give storytellers the time to articulate something that is a bit difficult to discuss;
- When appropriate, use your own intuition when asking questions to get more detailed responses. Feel free to request specifics or details that would clarify or expand upon a general response;
- If the story is about information that is specifically painful or traumatic in the person's life, carefully assess how far you will allow the respondent to delve into these memories. Don't feel you need to hunt for emotionally charged material to make the interview effective. If it comes naturally and comfortably, so be it.





Step #4: Record the story

Once all the revisions have been made to the script, and the storyteller is happy with the final product, you are ready to record. You can record using an audio recorder device, the computer speaker, or even your phone. Be sure to do a test run first to ensure the quality of sound. Using a microphone is recommended, but not necessary. Again, check for distortion from movement or ambient sounds when using a microphone.

Here are some tips for recording:

Be mindful of voice - How the storyteller uses his or her own voice - the tone, the rhythm, the style - makes their story unique. Voice can tell an audience so much about who the storyteller is, and what moments in the story evoke emotional responses. Ensure that the storyteller talks slowly and clearly, and takes pauses when needed.

Create a comfortable atmosphere - It is important that the storyteller feels comfortable. Provide a private, quiet space where you can record, and let the storyteller know that they can stop and start as many times as they like. Have beverages at hand.

Try to stay within the timeframe - If you are recording a scripted piece, be sure that the story does not exceed 4 minutes. If the story goes a little beyond 4 minutes, you can edit long pauses or parts of the story that seem repetitious later, but the storyteller is to be made aware that their narrative may be condensed.



Reflection Box: I always gave storytellers the option of telling the story in their home, which is what most of them chose to do. In the spirit of Nova Scotian hospitality, they usually provided tea and something to snack on. It made the whole experience feel less like an interview, and more like a visit between friends. This made it easier for them to feel comfortable recording, and provided us the opportunity to build a relationship beyond the project.

Step #5: Gather media resources

After recording, take time with the storyteller to collect images, video clips, and soundtrack features.

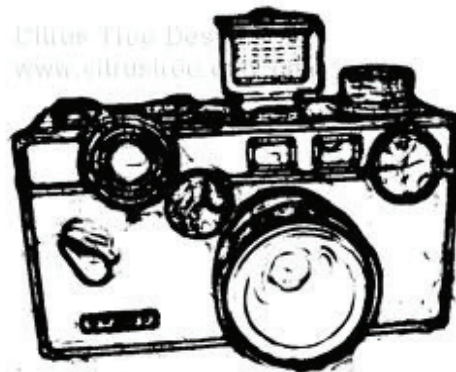
Images/video- Digital storytelling encompasses both oral and visual narratives, and one is just as important as the other. It's important to encourage the storyteller to think about images that may complement or enhance the story from the outset of the process. In fact, visuals are wonderful ways to inform the storytelling process. Ask the storyteller to consider the following when selecting images:

- how does the image add another level of meaning to the story?
- how might the image be interpreted by viewers?
- what part of the image is important, and at what point in the story should it be shown?
- will viewers have a better understanding of the story by seeing this image?

The images can be cropped or be used with compositional effects. These technical features can work in tandem with the script, and should be noted in the storyboard.



Reflection Box: Kathleen's story spoke of the inclusiveness of art and creativity. The image we chose had her son in the corner of the frame, surrounded by other children and volunteers at the Alexander Society for Special Needs. I chose to isolate her son in the first half of her story, and slowly pan the image outwards to encompass all the people in the frame, showing his move from isolation to belonging to a community of people. I found that this technique allowed the picture to speak for itself, and add another layer of meaning to the story.



Remind the storyteller that the images do not have to simply mirror each of the different points throughout the narrative. While explicit imagery (for example, showing the storyteller's house when they mention their house) is useful for conveying details of the story or helping to set the scene for the audience, not all aspects of the story's meaning are best conveyed through the use of such imagery. Implicit imagery (for example, showing a tranquil river when the storyteller is discussing a peaceful time in their life) is useful for implying or representing another meaning beyond an image's explicit or literal meaning. Two common techniques for storytellers to convey their meaning through the use of implicit imagery are visual metaphor and juxtaposition.

When collecting images, it is best to ask the storyteller to bring more than they think you will use in the story. It's easier to edit back than to ask for more. Keep in mind that when it comes to the final selection, however, less is often more. Let the audience sit with images, use different frames of one image to piece together a story or pan across or zoom in or out of a single image to create dramatic effects.

Sound - The right music or soundtrack with a story can add layers of meaning. A soundtrack can help set the mood, change the way images are seen, and keep the story entertaining. Bear in mind that the stories will be put up on a public domain, so giving credit to the producers of the music is important. An excellent source of royalty free music is playfreemusic.com. Remember that the story should never have to compete with the soundtrack, so try to choose sounds that won't be distracting (unless that is the intention).



Step #7: Storyboard

A storyboard is a place to plan out the digital story in two dimensions: time (when stuff happens) and interaction (how the components of the story interrelate). Once you have gathered all the required resources, sit down with the storyteller and storyboard the three components: narrative, images, and sound. Bring a pad of paper, some post-it notes and a pencil, and start by drawing a lengthwise line across the middle of a piece of paper. This line will denote time. Under the timeline, write in narrative cues (the beginning of important paragraphs where changes in the sound or images may occur, for example). On the post-its notes, write image titles or sketches of each image, and the descriptions of sound or music that the storyteller wishes to use. Organize and place the post-its above the timeline so that they coordinate with the suitable narrative cues. In addition, you can discuss where and how visual effects such as transitions, animations, or visual effects (zooming, cropping, and panning) will be used. If the components are a bit complicated, you may want to use different color post-its for images, sounds, and effects.

The pace of the story, whether fast, slow, abrupt, or lingering, will affect its emotional impact. Don't be afraid to use silence or linger on images to highlight powerful moments. The storyteller may also decide that some images can speak for themselves, in which case just pencil in 'silence' in the narration sequence when it is necessary.



Step #6: Compile components

Here's where things get technical! If the storyteller would like to video edit the story themselves, be sure that you familiarize yourself with the technology beforehand. This description assumes that you will be the editor of the story, but keep in mind that the storyteller stands to benefit from editing his or her own story.

If you have never used video editing technology before, the most important thing is to remain patient. You will get the hang of it over time, but it may take a few tries. And remember to keep things simple. Try to avoid using too many images or sounds. Always ask yourself: Does this element enhance the story or does it distract from the story? This will make the video editing process much easier for you, and the story much more comprehensible to the viewers.

The first step to video editing is to upload all of your components. Create a 'story' file and upload the voice-over, soundtrack, and images to the folder.

Instead of walking you through how to use your video editing technology, the best thing to do is open your video editing software and view the tutorial. Each video editing program is slightly different, but you will find that all are quite user-friendly and intuitive. You don't need a background in using creative software to get the hang of it. If you are having difficulties, or have specific questions about features or effects, try typing your question into a search engine, and chances are someone else has already answered your question.

Remember that each story should have a title slide in the beginning and a credit slide at the end. Be sure that you acknowledge the storyteller, any affiliate organization or business that their story mentions, and any photographers or musicians.

Once complete, export the video and save it as a movie file format that is compatible with vimeo (vimeo accepts ASF, ASX, AVI, DivX, DV, DVX, M4V, MOV, MP4, MPEG, MPG, QT, WMV, 3G2, 3GP, 3ivX and 3VX formats). Compress the file so that it is easier to send by email.

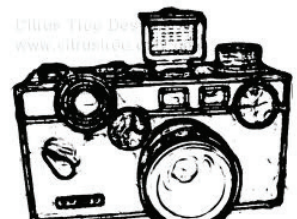
For tutorials on exporting and compression for vimeo, visit <http://vimeo.com/help/compression>



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Step #7: Get video approved

Before anything goes online, it is imperative that the storyteller sees the final product for their approval. As the facilitator of the process, you hold a certain amount of power. Try to level the playing field and keep yourself from co-opting the process by communicating with the storyteller and asking for approvals along the way. You do NOT want their story misrepresented!



Reflection Box: I recently paid a visit to Mary, who shared a story about performing with Women or Wolfville, to show her the final iteration of her story. She was so grateful that I came by, and I think asking for her consent touched her almost as much as viewing her story. She told me that many people come by to interview her, but they rarely return to show her their work. Because I went back to visit Mary a few times, I believe that our friendship will be more enduring, and the story will feel more of her own.

Step #8: Send the video!

Once you have attained permission to use the story for the Kings County Cultural Map, send the compressed movie file to kingsculturalmap@gmail.com. The Alliance of Kings Artists are the gatekeepers of the map, and they will be responsible for making the final decisions of what gets publicized. They may request that you make some minor adjustments or edits to your video if necessary.

Finally, don't forget to pat yourself on the back for taking on such a huge, but vital, endeavor. By participating in this project, you are contributing to Kings County's cultural milieu, broadening public perceptions of culture, and have recognized the power of stories and importance of claiming a place on our local maps.

Footnotes:

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