



Curation guidelines

Detailed Guide

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Curating stories: guidelines

1. Read foundational principles of DigiFolk and make sure you understand the core values and goals of the project
2. Listen to the raw data. While listening, concentrate on how the interview made you feel and what it made you think about. Note those things down.
3. Isolate a story from the raw material. Add time stamps at the points where the participant begins and finishes telling the story.
4. Look at the transcripts (if there are any), compare them to the recorded story. If you have any questions - write them down. You can transcribe the story yourself.
5. Brainstorm ideas for the possible curations. Check out the DigiFolk inspiration page. Look for references, including ones from the culture of people whose stories you curate.
6. Consider the following aspects: giving back to the community, preventing further stereotyping, making the story engaging. If possible, compare your ideas to the ideas proposed by participants.
7. Get in touch with the person who collected the data and discuss your questions, notes and ideas. Ask for their input - the details of how the story was collected (or take a moment for self-reflection, if you were the one who collected them).
8. Go back to the stories. Make several drafts of the way the story can be curated. Note that the drafts shouldn't look finished, since it makes it easier for the community to give their honest opinion and edits.
9. If possible, get back to the community to receive feedback on your drafts. Encourage them to comment and be open for criticism. Ask to stay in touch for the demonstration of the final product.
10. Pick the idea that received the best comments and that looks the most promising. Incorporate the feedback into it. Think in advance about the possibilities for dissemination and note them down.
11. Curate!
12. Show the final product to the members of the community for last-minute changes.

Introduction

This guideline is intended for the use by people who are willing to curate the folktales, stories of wisdom, collected from ethnic, religious and racial groups who live in the cities involved in the DigiFolk project, as well as anyone who has a similar intention and shares the values of DigiFolk. We start by giving an overview of the foundational principles of DigiFolk, which have to be respected and preserved throughout the curation process. Next we explain the theoretical basis for curation and practical steps that have to be undertaken in order to achieve the best possible outcome. Lastly, we share some of the resources that can be used for curation and provide sources and cases to get ideas for your own curation.

Foundational principles of DigiFolk

As tempting as it is to jump right into selecting voiceovers and contacting potential partners, some things need to be reflected on first, if the project is to be successful. First among these are the foundational principles on which DigiFolk is based, presented one by one. Of course, you might think that certain points should be defined or interpreted differently based on the context that you are working in, but please take some time to explore why you think this is the case and what you believe could be better, should you feel this way. Doing this will benefit your overall project by 1) giving you a firm mental point of reference that inspires your work and 2) providing you with a set of principles that you can communicate with participants and potential partners/collaborators. That being said, there are three basic principles of DigiFolk that we hope you will embrace in your project: using mediated contact to foster communication between the social groups, making the research participatory and giving back to the communities, while avoiding further stereotyping,

Contact and Attitudes

How can we hope that sharing folktales can lead to positive social outcomes, such as less prejudice, more inter-group sympathy, or more positive inter-group attitudes in general? In social psychology, there is a long-established and robust finding (the “contact hypothesis”) which holds that a person’s attitude towards outgroup members is usually improved by them being in contact with members of that other group (Baumeister & Vohs, 2007). This helps explain, for example, why people from more ethnically diverse neighborhoods tend to have less ethnic prejudice (at least towards those ethnicities that they grew up around). But of course, not all contact is good contact; it usually does not do much good for your opinion of someone to meet them at the opposing side of a political rally, for example. This is why

there are a set of criteria which, if met, improve the odds of contact having the desired effects. They are:

1. **Equal Status:** Both groups have equal standing in the situation, in the sense that there is no domination of one group over another and no group is positioned as inferior to the other (Baumeister & Vohs, 2007)
2. **Collaboration and common goal:** Ideally, both groups should be working towards a common goal (Baumeister & Vohs, 2007)
3. **Contact is supported by authorities and norms:** Ideally, the situation of contact should be perceived to be sanctioned by both conventional authority and norms of conduct. This is the case for example at a workplace or in a church setting (Vezzali & Stathi, 2021; Allport, 1954) Note: this does *not* mean that the contact should be seen as a social intervention.

How to Mediate Contact

But of course, getting people together “in the same room” to collaborate under these conditions is not always possible. Indeed, with the way that social networks work, it is likely that persons from marginalized groups and persons from the “mainstream” of your city never really interact, much less in these ideal conditions. Fortunately, we live in an age of print media, posters, and the internet, so we can fill this real social hole by using *mediated* contact. Mediated contact is much like normal contact, with there being two groups that meet, it is just that one side “comes to the meeting” in mediated form, e.g. as a social media post, news article, or, as it is for us, as a curated folk tale (Wong et al., 2022).

Regular Contact



Mediated Contact



Mediated contact interventions have been attempted using a variety of media and have shown promising results. For example, principled reporting in news formats has been shown to improve intergroup attitudes and decrease prejudice (Wojcieszak & Azrout, 2016). Elsewhere, simple exposure to online posts of homosexual or pro-homosexual users (double

mediation!) has shown to generate more favorable attitudes towards homosexuals amongst Chinese adults (Wu et al.. 2018).

Now, you might ask, if people are not in the same room, how can the principles of effectiveness apply to them? While perhaps unintuitive at first, trying to figure how this might work is actually a key step in developing useful curatory ideas. So let's revisit the principles we already discussed but with the "mediated" part in mind:

1. **Equal Status:** "Looking with" vs "Looking at", "Understanding vs Judgement", Making the storyteller relatable vs making the storyteller exotic
2. **Collaboration and Common Goal:** Establishing a reason for engaging with the DigiFolk process (but not "you need to overcome your prejudices!"). E.g. understanding, appreciating, etc.
3. **Contact is supported by authorities and norms:** Where to share? How to brand yourself? Get formal support from some respected institution?

Participatory research and curation principles and challenges

Participatory research or, in our case, *participatory* artmaking, is a set of practices that emphasize the role of the participant in the scholarly process. These are the "projects that allow community members to take an active and primary role in their creation, curation and use" (Benoit III, Roeschley, 2019), making the participant your coworker as artist and curator, sometimes literally, but often in spirit. The participatory tradition started out as a movement in social science to counteract what were viewed as biased and exploitative practices in disciplines such as anthropology. Similarly, engaging the participants in our research will help us ensure a best approximation of authenticity, as well as minimizing risks of misrepresentation.

Some of the benefits that participatory research provides are:

- Ensuring appropriate representation to a higher degree by asking the people themselves
- Making participants feel valued and seen
- Giving the end product the legitimacy and power of authenticity
- Creating a presence of the represented

How it can be done:

The necessary degree of participation is achieved on two levels - actual and imagined.

The **actual** level comprises of practices which are designed to give the participant real capability to input into the curatory process, such as being asked regarding their preferences and imaginings at the stage of curation, being asked for their vote in choosing between different drafts, as well as the ability to proactively give input and feedback.

Crucially, the word “**capability**” is chosen very deliberately over “opportunity” here. A formal allowance or even request to give input is not useful if:

- The participant feels uncomfortable with the project
- Time, Location, or Technology constraints make it impossible for the participant to make use of input opportunities
- Attempts at giving input, questions, or concerns are not attended to

Therefore, make sure to minimize these by following common guidelines for qualitative research to facilitate actual participant participation.

Secondly, on the **imagined** level, it is important to maintain a framework of telling *the participant’s* story and remembering their interests and aspirations for the project.

Preventing bad outcomes for participants

This might be “Digi”Folk, but you must not forget that you are working with real people facing real marginalization in the real world, which can lead to real adverse consequences, such as being de-anonymised without their will, which might lead to discrimination, threats, harassment and other unwanted consequences for the participant. It is your duty as a curator to:

- Make sure that the person's identity remains hidden, unless they explicitly consent to it being disclosed.
- Check that all decisions with implication on the participant (be they direct or indirect) are planned with the participant(s) in mind, are within the scope of the consent given by the participant and the general ethical principles applicable, and if possible ask for and respect the participants’ input.
- It is advisable to think of the participant as someone who, more than simply being someone given privileges by the team, is someone with the “authority to control” (Carroll et al., 2022)

Stereotypes and how to avoid perpetuating them

Stereotypes, in general, are overgeneralising notions we apply to groups of people. While they can be benign, we probably all know that they can lead to bad outcomes, such as failure to see people as unique human beings, generalizations of negative judgements, and

prevention of understanding necessary for empathy and collaboration. As such, understanding, and preventing stereotypes is a chief concern for DigiFolk. There are two main types of stereotypes that we want to avoid - societal stereotypes and narrative stereotypes.

Societal stereotypes are what you would usually think of as a stereotype. They tend to follow the “all x are y” or “everyone who does x is y” format, with y usually standing for either a negative characteristic or a characteristic that, through its generality, constitutes a challenge to people identified as x being seen “as people” and/or members of the community.

To prevent them,

- a) *Emphasize difference and diversity within x:* The simplest thing to do in order to prevent a group being seen as a uniform mass is to highlight differences and individualities within the group. This can be done by juxtaposing diverging viewpoints, themes, or even moods. A special subtype of showing this is to show the “human relevance” of curated items to particular individuals. A brief and anonymous note at the side of a story, describing the plural situation of the community, can come a long way.
- b) *Don't trade a stereotype for a stereotype:* it is an incomplete improvement to change the mind of a person that thought “all x are lazy” to “all x are nice and hardworking”. Yes, the sentiment has become positive. However, the person has not seized seeing x as an aggregate mass, which still is a barrier to human-to-human empathy. Avoid pushing alternative stereotypes as the point of your intervention.

Narrative Stereotypes - and how to be mindful of them

Now, what we have discussed so far has probably met your expectations of a “stereotype” section in a best practices document. But did you know that there are stereotypes not only in the things we tell stories about, but also in the storytelling itself? You probably are familiar with the term “tropes”, things like the main character going on a training arch or the villain giving a monologuing description of his motivation. And most of these are well and good, some are perhaps a bit boring. However, wherever stories start talking about real and sensitive things (as they do more often than one might think), tropes or narrative stereotypes can cause some real damage. Consider, for example, “The Trauma Plot” (Sehgal, 2021), that common trope that reduces a character's behavior to the effects of some traumatic event. This is harmful not only because it misrepresents actual psychology, but also because it often portrays “the traumatized” as incapable of agency.

Some harmful narrative stereotypes for our purposes are:

- Migration stories as self-enrichment stories
- Presenting an entire community as a unified actor without very good reason
- Telling the story from the perspective of superiority (see section 1.1)
- Trivializing

You can probably think of more here

How to prevent them

1. Take a moment to analyze the “how”, rather than the “what” of your presentation or of a story. This may seem simple, but writing it down or discussing it is crucial in giving it the attention it needs.
2. Ask yourself, what effects do these structures have, are they harmful to the people we represent or to the goals of our project?
3. If so, what are some ways to do the same thing which do not suffer from these, or similar drawbacks?
4. Implement improvements!

Stereotypes in the Raw Material: What to do?

Many traditional stories contain one-dimensional depictions of the cultural other from the perspective of the origin culture. These might sometimes be benign, and might be no different from the benign stereotypical depiction of certain professions found in many folktales. However, sometimes negative stereotypes are employed to create antagonistic forces or as ways of making the listener dislike certain characters. Additionally, stories are particularly “virulent” in spreading stereotypes since consuming them often involves a lessening of critical evaluation, and since stories as a form of communication tend to make messages “stick” more than somebody just telling their belief. Therefore, it is important to be mindful of stereotypes in stories themselves, take inventory of any such stereotypes in one’s raw material and judge it all on a case by case basis, deciding how to approach this issue and to what extent is it necessary to edit the story. Generally, it is better to edit as little as possible, only to keep the storyline comprehensive, however you can still decide between different options: not use them, cut or modify the section, add a comment to the margin, or otherwise contextualize.

Giving back using curated products

We have already discussed the positive outcome that we aim at on the level of the city as a whole, with reducing stereotypes and increasing positive regard. However, working in a participatory way gives you the opportunity to provide value for yet another community,

that of your participants. While expectations and possibilities are bound to vary greatly from case to case, it is recommendable to consider the following:

1. **Participating can and should be fun and rewarding in itself.** It is usually an intrinsically rewarding experience to share something you know with others, particularly if this occurs within a place of the other person being genuinely interested in what you are saying. Further, a person taking care to listen tends to make one feel good. As such, take care to ensure that your participants get to experience such a pleasant thing. While you might not be involved in collecting the stories yourself, take care to also undertake all interactions along the way in this spirit.
2. **Give participants the power to decide what they want out of participation.** No one likes unwanted gifts. They take up space, they tend to disappoint, and they tend to put you in a position where you feel like you need to be grateful. Acquire the power to avoid these bads and give our more goods with one simple habit: just asking participants!
3. **Let people know they are valued by including them in the process, if they want to be included.** Since the finished products are essentially just stylised and polished versions of what you collected from your participants, it makes sense to check in with them at certain periods to see what they have to say about the draft versions of the project. This might happen organically, for example, at a point where you have come up with multiple ideas with how to present the project and want some input as to which is better. Or perhaps you have discovered that you are unclear about a key piece of cultural context and are looking for just a little bit of extra input. Briefly asking participants who are willing and able for input at this moment gives them more agency. Of course it is important to remember that people's time is limited, so do not overdo it or *expect* them to contribute at this stage. If they do, let them know that they are doing a great thing!
4. **“Return to sender” at the end.** When you are done with the project, send the participants something. If your participants are easily available and the format of the end product is, say, a video animation, then it is to send the product itself along with a message of thanks to participants. If it is something less sendable, such as an event or exhibition, you should explore alternative options. For example, while an invitation might be appropriate in some contexts, time constraints or the personal preferences of participants might make a set of photographs or a commemorative card more appropriate.

Groundwork for curation

1. Identify sociological systems

Since one of the main goals of the project is to reduce intergroup stereotyping and prejudice, it is crucial to develop a working understanding of local sociological dynamics for every working group. While doing so can be done on the basis of participatory knowledge, or by consulting with local experts, some principles might apply across regions. Since there also is a digital component to DigiFolk, keeping in mind that sociological systems extend not only in “the real world”, but also digitally, is crucial to developing an understanding which can be the basis for appropriate curatory choices and good outcomes from an interventionist perspective.

2. Identify possible locations (spatial and social) of intervention

Once a groundwork understanding has been established, one should analyze these systems for both places and methodologies of intervention. Where is the target group likely to be found? Under what conditions is it most likely that the target group will be receptive to the object? What people, places, and practices are assigned authority by the target social group(s)?

3. Select Appropriate Modalities

The “how” of the presentation process (“how are we going to turn these raw stories into something effective ?”) might be understood to occur on three levels: The location, the modality, and the refinement (= the details). One will likely already have started with thinking about the location in the previous stage. Once this has been thought about, one should turn their attention to the modality. Will it be an audio-recording? A text? A graphic novel? A participatory play? A YouTube or TikTok video? While hard rules are hard to establish, there are some reasonable general principles when it comes to selecting modality:

Audience Preference and Accessibility of the Medium: Understand the preferences and habits of your target audience. Some audiences may prefer visual content, while others might engage better with audio or interactive formats. Ensure that your chosen modality aligns with the accessibility needs of your audience. For instance, a TikTok video may not be the best choice if your audience is elderly people and the website is going to be inefficient in a territory with no internet.

Story Complexity: The complexity of your narrative may influence the best modality. A detailed and intricate story might benefit from a medium that allows for nuanced expression, such as a graphic novel or a longer-form written piece.

Engagement Level and Feedback Mechanisms: Evaluate the level of engagement you want to achieve. Interactive formats like participatory plays or immersive experiences may enhance audience engagement compared to passive formats like text or video. Furthermore, think about how you want to receive feedback and interaction from your audience. Some modalities lend themselves better to two-way communication and audience participation.

Resources and Constraints: Assess the resources available, including time, budget, and expertise. Some modalities may require more resources than others, and it's essential to choose one that is feasible within your constraints.

Multi-Modal Approaches: Don't limit yourself to a single modality. Depending on the story's nature, a combination of modalities (e.g., a multimedia presentation) might enhance the overall impact and engagement.

Ultimately, the selection of modality should be a thoughtful decision based on a combination of these principles, tailored to the specific needs and characteristics of the story and audience at hand.

Hands-on Curation

At this point, you have achieved an understanding of the principles of intervention and the sociocultural environment you are working within and have some preliminary ideas regarding what sorts of aesthetic objects you want to create. Now it is time to direct attention towards the actual process of creating these objects. Since you will likely be operating in a team with dispersed responsibilities, and since you will likely curate more than one story, perhaps into more than one object each, thinking about ways to work efficiently now will save you a lot of time later.

Laying groundwork for multimodal finalization

Your end products will likely use many images, texts, and more ethereal materials such as voices. Now, you could just search for all of these things individually as you realize you need them while making products, but especially if you are planning to set up many different end products, this will end up taking a lot of time. It is like trying to paint 10 paintings and making the trip to and from the shop every time you feel like you want to use a certain color now. Surely, it is more reasonable to go to the shop for one big buy before you start, getting a selection of things you think you will likely need. A similar rule applies to curating here. Think about your planned objects as a whole, then think about what resources you will likely need, and especially what resources would be useful to you for a variety of products.

Thematic images, for example, will be useful not just for multiple stories in a series, but also for a variety of modalities (video, text with image).

Working in a curatory team

Teamwork might be beneficial for the final result due to a comprehensive approach, as team members may have diverse skills and perspectives. Effective communication, role delineation, and coordinated efforts are crucial in achieving a cohesive and successful outcome. Try to distribute roles and set expectations and deadlines well in advance, be open-minded about different perspectives and suggestions and try to stay in contact as much as you can. Noting things down throughout the whole process of curation might prove to be beneficial for that, since it would help you to centralize information and be on the same page about the decisions made throughout the process.

Working with External Specialists:

Engaging external specialists can bring expertise and unique skills to the curation process and allow for a more nuanced and refined final product. However, this is definitely not a ‘must’ and comes with its own drawbacks. Challenges may include the lack of resources, difficulties in coordinating with external schedules, ensuring alignment with the project's vision, and integrating external contributions seamlessly into the overall narrative. Therefore, while you can choose to get external help and expertise, it is not necessary and doesn't automatically lead to a better outcome.

What are the possible modalities for curation?

Type	Visual Imagery:	Video:	Text:
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<p>Pros</p>	<p>-Impactful Representation: Visuals can convey powerful messages, offering a direct and impactful representation of the community's experiences.</p> <p>-Universal Accessibility: Visual imagery transcends language barriers, making it accessible to a broader audience.</p> <p>-Emotional Resonance: Compelling visuals evoke emotions, fostering a deeper connection with the audience.</p>	<p>-Multisensory Experience: Combining audio and visual elements, video offers a rich, multisensory storytelling experience.</p> <p>-Dynamic Storytelling: Video allows for dynamic storytelling with pacing, sequencing, and cinematic techniques to enhance engagement.</p> <p>- Emotional Impact: The combination of visuals, audio, and narrative can create a strong emotional impact.</p>	<p>-Nuanced Expression: Text allows for nuanced expression, enabling detailed exploration of complex narratives.</p> <p>- Language Precision: Written language provides precise articulation of ideas and cultural nuances.</p> <p>- Accessible Format: Text is a widely accessible format, requiring minimal resources for consumption.</p>
<p>Cons</p>	<p>-Subjectivity: Interpretation of visual elements can be subjective, leading to potential misrepresentations.</p> <p>- Limited Context: Visuals may lack the depth of context that other mediums provide, risking</p>	<p>- Resource Intensive: Video production can be resource-intensive, requiring equipment, expertise, and time. However, nowadays even the smartphone camera can allow for a good quality video production.</p>	<p>-Limited Engagement for Some Audiences: Certain audiences may find text-heavy content less engaging compared to visual or multimedia formats.</p>

	oversimplification of complex narratives.		
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Type	Audio:	Physical Artifact:	Digital Artifact:
Pros	<ul style="list-style-type: none"> -Emotional Resonance: Audio captures nuances in voice, tone, and emotion, enhancing the storytelling experience. - Accessibility: Audio content is accessible to a diverse audience, including those with visual impairments. - Portable and Versatile: Audio can be consumed conveniently, making it a versatile storytelling medium. 	<ul style="list-style-type: none"> - Tactile Experience: Physical artifacts provide a tactile experience, engaging the audience on a sensory level. - Cultural Representation: Artifacts can symbolize cultural significance, offering tangible connections to community stories. 	<ul style="list-style-type: none"> - Global Accessibility: Digital artifacts enable global access, reaching a diverse audience. - Interactive Elements: Interactivity in digital formats enhances audience engagement. - Cost-Effective Distribution: Digital distribution reduces costs associated with physical logistics.
Cons	<ul style="list-style-type: none"> - Dependency on Sound Quality: The quality of audio recording can significantly impact the audience's experience. - Limited Visual Elements: Audio alone may lack the visual 	<ul style="list-style-type: none"> -Logistical Challenges: Exhibiting physical artifacts may pose logistical challenges in transportation, conservation, and security. - Limited Accessibility: Physical 	<ul style="list-style-type: none"> - Technological Barriers: Limited access to technology or digital literacy may hinder accessibility. - Potential for Information Overload: The digital space can lead to information

	impact and context provided by other mediums.	exhibits may not be easily accessible to a global audience.	overload, affecting the depth of engagement.
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Type	Exhibition:	Performance:	City Tour:
Pros	<ul style="list-style-type: none"> - Immersive Experience: Exhibitions offer an immersive experience, engaging multiple senses. - Cohesive Storytelling: Curated exhibits allow for cohesive storytelling which combines a wide array of sources, just as real life does. - Community Engagement: Physical exhibitions can foster community engagement and dialogue. 	<ul style="list-style-type: none"> - Live Interaction: Performances provide live interactions, fostering a sense of immediacy and connection. - Community Participation and Engagement: Involving community members in performances enhances authenticity. 	<ul style="list-style-type: none"> - Physical Connection: City tours physically connect the audience to the community's surroundings. - Narrative Integration: A curated city tour can seamlessly integrate storytelling with the urban landscape. - Engagement Through Movement: Movement through the city adds an experiential layer to the storytelling process.
Cons	<ul style="list-style-type: none"> - Limited Reach: Physical exhibitions have geographical limitations, reaching only those who can attend in person. - Logistical Complexities: Organizing and 	<ul style="list-style-type: none"> - Temporal Nature: Performances are temporal and may not have a lasting presence for wider audiences. - Logistical Challenges: Organizing 	<ul style="list-style-type: none"> - Limited Accessibility: City tours may be inaccessible to a global audience. - Dependency on Logistics: Coordinating city tours involves

	maintaining exhibitions involve logistical complexities and costs.	performances may pose challenges in terms of venue, scheduling, and coordination.	logistical challenges, including transportation and scheduling.
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Practical Tools and Instructions

This is a repository of practical advice, software, and tools that can be used throughout the curatory process.

Getting a story from a recording

Before you can get started, you will need to extract the baseline for your curatorial work from the raw files (perhaps supplemented by some notes) from the story collecting team. It is advisable to see if one of you has access to an audio (or video) editing software with a decent selection of features, as this would i) make the process of extracting and editing easier and ii) would open up options and make some creative possibilities easier. Common programmes that would do well include:

Audacity (audio only)

- *OS:* Windows, macOS, Linux
- *Platform:* Audacity website
- *Price:* Free (open-source)

Adobe Premiere (multimedia), Audition (audio)

- *OS:* Windows, macOS
- *Platform:* Adobe Creative Cloud
- *Price:* Limited version Free, otherwise Subscription-based

iMovie (multimedia) GarageBand (audio)

- *OS:* macOS, iOS
- *Platform:* Mac App Store, App Store
- *Price:* Free (pre-installed on macOS and available for free on iOS)

Getting images and other media

While the non-profit status of the DigiFolk organization and projects done in the DigiFolk way provides a little more freedom in sourcing material, it is still important to ensure that media is acquired and used legally. In general, the following methods are legitimate, feasible, and appropriate to the project.

1. Images from the Public Domain and Creative Commons Licenses:

Many search engines allow you to add a filter that makes it so that an image search only returns images that are freely copy-, change- and useable, usually (but not always) under the condition that attribution is given to the creator (see: [Creative Commons Attribution - Creative Commons](#) and check the details of images you use). You might think that providing attributions is a meaningless legal thing, but if you were e.g. an illustrator providing your illustrations for free, you surely would want your name associated with a popular website (and your curation might well end up popular!)

To apply the filter in google, go to the “images” or ”video” tab, then click search filters at the top, followed by the “usage rights” tab. You should then be able to see the “creative commons license” as an option. I personally recommend applying the filter *before* taking a look at what images are out there, especially if you do not have a tight budget, as otherwise there is a high chance that you will find something you really like which you can’t actually use.

Furthermore, you can go to the stock photos websites, such as

<https://www.pexels.com/>

<https://pixabay.com/>

<https://nos.twinsnd.co/> (archive photos)

<https://nl.123rf.com/>

<https://www.flickr.com/>

<https://www.rawpixel.com/>

2. Museums, Universities, and Other organizations

Next, you can contact your local cultural centers, such as museums, universities or archives to obtain unique photo, video and audio materials you can use in your work, that usually comes with rich metadata. Furthermore, alongside official archives, there might be archives of particular communities, created by members of those communities - it might be useful to ask your participant about the opportunity to gain access to said materials.

3. Artists

Collaboration with artists introduces a dynamic dimension to your curation process. Artists can contribute their unique perspectives, skills, and creative flair to enhance the visual and aesthetic aspects of your project. And it shouldn't necessarily cost you a fortune - probably you have a talented friend or an art faculty at your home's university - that would allow you to get an aesthetically pleasing result, while artists get to enrich their portfolio with this project (and, hopefully, a commission). Furthermore, there are specialized online websites where artists do work for a commission:

- <https://www.mademay.com/>
- <https://www.artfinder.com/commissions/#/>
- <https://www.fiverr.com/gigs/commission>

Or you can visit dedicated subreddits to see if they suit you:

- [r/ArtBusiness](#)
- [r/ArtCommission](#)
- [r/ArtCommissions](#)
- [r/ArtStore](#)
- [r/Commissions](#)
- [r/DrawForMe](#)
- [r/HireAnArtist](#)
- [r/HungryArtists](#)

4. Create Things Yourself:

You can either use a hands-on approach and become an artist yourself or, in case you don't feel skilled enough, you can employ various AI technologies. Certainly! Here are additional tools across various categories for creating things yourself:

Visual Art:

1. [MidJourney](#): An AI-powered tool for visual storytelling, offering features to enhance images and create compelling visual narratives.
2. [Runway ML](#): Empowers creators to use pre-trained models for various creative tasks, including generating visual art.
3. [DALL-E](#) by OpenAI: Creates unique images from textual descriptions using a generative model.
4. [Artbreeder](#): Allows you to create and explore images by blending existing artworks using AI.

Written Content:

1. [ShortlyAI](#): An AI writing assistant that helps generate creative content based on prompts.
2. [Write with Transformer](#): Utilizes transformer models to generate text in various styles based on user input.
3. [Sudowrite](#): AI-powered writing assistant for real-time suggestions and improvements.
4. [ChatGPT](#): OpenAI's language model that can assist in generating human-like text for a variety of purposes.

Audio Creations:

1. [Google's NSynth Super](#): An open-source project for creating novel sounds using machine learning.

2. [Amper Music](#): An AI music composition tool that helps generate original music tracks based on user preferences.

Video Creation:

1. [Lumen5](#): an AI-powered video creation platform that seamlessly transforms text content into captivating videos. It utilizes natural language processing to match text with relevant visuals and offers a user-friendly interface for customization.
2. [Renderforest](#): an online platform that empowers users to convert text into videos using customizable templates. Whether for explainer videos or promotional content, Renderforest provides a range of options.
3. [Rocketium](#): website that automates the video creation process by converting text-based scripts into polished videos. This tool is designed to streamline the transformation of textual content into professional-looking visuals.
4. [Animoto](#): it is a user-friendly platform suitable for creating videos from text, images, and video clips. With drag-and-drop functionality and a variety of templates, Animoto is versatile for different video styles and themes.
5. [InVideo](#): an online video editing platform, includes a text-to-video feature driven by AI. It simplifies the process of turning text into videos and offers customization options for text animations and transitions.

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