

The following are excerpts from the "Methodological Process for the Texts" in the book

The production of the French texts is the element of the exhibition which was the most thought provoking at the onset, as many options presented themselves. Moreover, I found myself with nine hours of recordings and a binder full of notes.

Would I choose a style suited for an easy read or one that underscored the musicality of spontaneous speech? For example in the negation “ne pas”, francophones frequently omit the “ne” in conversation.

Would I standardize the texts to ensure that they are understood by all, francophone and francophile, or would I transcribe verbatim or mix both? How would I find a happy medium?

I wanted to respect the oral nature, the expressions, and the regional wealth of francophone languages from diverse origins while conveying the integrity of the project so people could recognize themselves when reading their texts.

During the interview, people most often gave me more details during my note-taking than during their recording. Sometimes the microphone intimidated people.

I began to synthesize information by transcribing the recordings as faithfully as possible, integrating the notes taken during the interview, removing repetitions and limiting each text to one page. Obviously, my notes reflect my own way of expressing myself.

The first texts to be compiled were the French texts, which were then translated into English. I asked the translator to use a conversational style to stay true to the flow of the original texts, with their spoken quality and oral history, which might sometimes seem like a word-for-word translation from French. Although the tone of these English texts matches up with what I experienced during the production of the French texts, I am aware that the English translations might not represent the way the participants, who are bilingual, would have expressed themselves if they had told their stories in English.