Local Migration Histories – Global Connections

Educational Toolkit for Secondary Schools

UNIVERSITÄT BONN GEOGRAPHIE

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Photo: Munaf Al-Dulaimi

Introduction

This teaching guide provides exercises and materials to explore how migration has shaped today's cities. It is aimed at secondary school students (ca. 13–16 years old).

The exercises aim to enhance students' understanding of the comprehensive contributions that migrants make to urban societies. They give insights into the everyday experiences of newcomers to cities, including issues of belonging, inclusion and exclusion, as well as to histories of migration.

Students will enhance their research skills by collating information from secondary sources, working with images, conducting observations, analysing secondary and primary data and producing materials for display in the classroom or in exhibitions.

The guide consists of four thematic units with individual modules. Each unit starts with an overview and instructions for teachers, followed by worksheets for students. We include estimates of the time required for completing each exercise. This can be adjusted as needed.

The teaching guide is based on research conducted with young refugees and asylum seekers in the four European cities of Brussels, Amsterdam, Leipzig and Newcastle upon Tyne. In each city, a team of academic researchers worked closely with the young migrants as well as with community organisations and cultural initiatives.

The methods included in this guide were tried and tested in the research and adapted for use in secondary school lessons and projects. The questions and reflections also draw on insights gained from our collaborative research.

Table of Content

Overview of Units

Unit	Modules	Duration
At Home in Your Neighbourhood – Understanding Homemaking Processes: This unit helps students to understand different meanings of home and what it means to feel at home, based on their own everyday experiences. By introducing the photo-voice method, it teaches students to visually illustrate these experiences and emotions.	**Module 1:** Capturing Meanings of Home through Photographs **Module 2:** One Place, Many Different Homes? – Creating a Photo-Exhibition	60 minutes in class + homework 90 minutes in class + exhibition
Mapping Migration? In this unit students will reflect on the power of maps and their limits in representing movements and flows of migration. By the end of this module, they will have learned to critically engage with maps and will have been introduced to the concept of counter mapping as a method to address the emotional and contested nature of space.	**Module 1:** Locating Myself - Here, There and Everywhere? **Module 2:** Sensing My City	60 minutes + homework 90 minutes
There is no Single Story – Creating Alternative Stories of Arrival: In this unit, students will be sensitised to the ways newcomers and migrants are framed in local media discourses. They will learn to critically read, analyse and compare media articles and to detect stereotypical representations in media outputs. Moreover, students will be introduced to the concept of counter narratives as a way to find alternative perspectives that contrast such stereotypes.	**Module 1:** Tracing Stories of Arrival and of Newcomers in Local Newspapers **Module 2:** The Power of Words – Producing Counter Narratives	60 minutes 90 minutes
Tracing Migration Histories: This is a project-based unit that enhances students' understanding of the effects of migration on cities. Students will learn to critically ask whose contributions to the city are visible and whose stories are missing, by conducting primary and secondary research on the migration histories of their cities or of cities that they know well. As a way to explore and display those missing stories, they will create and exhibit collages or models based on the findings of their research.	**Module 1:** Comparing Migration Histories **Module 2:** Tracing Migration Histories	60 minutes in class 4 x 90 minutes sessions in class + 2 half days for research; optional: extra time to present the exhibition

At Home in Your Neighbourhood? – Understanding Homemaking Processes

The aim of this unit is to explore what feeling at home means for people with and without migratory experiences and to discuss different meanings and perceptions of home. It also teaches students how everyday experiences can be captured with stories and photos and how these illustrations are helpful in understanding the process of building a sense of home.

By the end of this unit, students will have gained a deeper understanding of the photo voice method, what it can do and what the challenges are. Moreover, students will also have been introduced to the concept of informed consent and will have created a small photo exhibition.

Overview of Unit & Resources

Module	Aim	Resources / Methods	Duration
Module 1: Capturing Meanings of Home through Photographs	• Understanding the complex and layered meanings of home as a physical space and as a concept • Thinking about the issue of privacy when taking photographs • Using the photo-voice method to learn how to visually express feelings related to space	• Worksheet (provided) • Smartphone to take photos • Independent work outside class • Working in groups of two	60 min in class + half a day for taking photos in groups of two
Module 2: One Place, Many Different Homes? – Creating a Photo-Exhibition *Subsequent module, building on skills and material from module 1*	• Identifying and discussing emerging themes and different meanings of home in the photographs • Developing a small exhibition as a class and discussing different understandings of home and feeling at home	• Worksheet (provided) • Photographs taken/chosen during module 1, printed out • Individual writing, group discussions • Pins and some space to put up the exhibition	90 min + extra time to present the exhibition

Module Description

Module 1: Capturing Meanings of Home through Photographs

Learning objectives: By the end of module 1, students will have gained a deeper understanding of the different layers and meanings of home for different people and they will have learned how to visually illustrate their own experiences and feelings. Moreover, students will have been introduced to the concept of informed consent and will have critically reflected on privacy when taking photographs in public.

- **Duration:** 60 minutes in class (30 minutes preparation in class and 30 minutes wrap up/reflection) + students will need an afternoon off for taking the photos.
- **Working methods:** For this module, students should work in pairs. They will need to go out together to take the photos. If they prefer, students can also use photos from their own archive but they will need time to select. Otherwise, a smartphone for taking the photographs is needed.
- **Material/Preparation:** Take some time in class to discuss the meaning of home with your students before they go and take or select their photographs. Talk about home as a place where you live but also home as a feeling. Make sure to explain and discuss the concept of informed consent in case they want to take photos with other people in them and explain the do's and don'ts of taking photos in public space (see text box on worksheet 1).

Module 2: One Place, Many Different Homes? – Creating a Photo-Exhibition

- **Learning objectives:** By the end of this module, students will have written an accompanying story to a photo that illustrates a feeling of home for them. They will also have learned how to group photos and see patterns that illustrate bigger stories and how to work together in preparing a small exhibition. In addition, students will have gained a deeper understanding of the photo voice method, what it can do, and what the challenges are.
- **Duration:** 90 min
- **Working methods:** First, ask students to put all the photos they have taken or selected on the floor and let students pick a random photo. The according photographer then explains why this represents home to them. With the photo voice method, photos are always presented with the stories/quotes together. Why do students think that is the case? Ask students to select their photo and to write a small accompanying story about why this photo represents home for them (around 100 words). Finally, come together in class and let the students think about how to group the photographs for a small exhibition: Encourage them to discuss which photos represent a common theme and which photographs would represent their stories best in an exhibition.
- **Material/Preparation:** Printed out photographs taken/collected in module 1 of this unit, a space to put up the exhibition (a corner in the classroom will suffice).

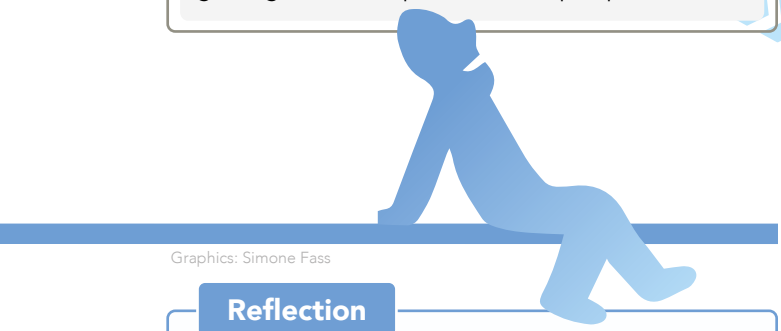
Module 1: Capturing Meanings of Home through Photographs

What is this module about?

Where do you feel at home? And what creates that feeling in you? Maybe it is a certain scent that you associate with homeliness. Your friends and family or a favourite corner where you like to sit and relax. Or is it simply knowing where things are and finding your way around? Not that easy, right? In this module, we will try to capture what home means to YOU with the help of photographs.

Additional information

Home can mean different things to different people. Feeling at home somewhere is very important. At best, it helps us to feel safe and gives us a feeling of belonging somewhere. However, it can also be connected to negative feelings of instability, loss and loneliness. Especially for people who had to leave the place they call home, creating a new home can be a challenge. Elements such as smells, language, customs and architecture can be drastically different. In that case, people who have moved must start to make themselves new homes by getting to know a place and its people.



Graphics: Simone Fass

Reflection

Discuss the photos you and your partner have selected. How did you experience taking photographs depicting a sense of home? Are there similarities and differences in what you have selected? What do you think this means? How would you think the meaning of home would differ for someone who has never moved country/city to someone who has?

Getting started

Team up with a classmate: Discuss with your partner what home means to you and think of how you can illustrate these places and feelings with a photo. Then, pack the following and head out:

- A smartphone
- A snack and something to drink
- An open eye for your neighbourhood

Together, take some time to explore the areas where you live. You can start inside: your room, the kitchen, the hallway of the building you live in. But don't forget the surrounding area. Which place in your neighbourhood do you like best? Why is that?

Take three photographs that capture why this place represents home to you and bring them to the next class. If you want to, you can also choose existing photographs from your phone.

Some ethical considerations

When taking photographs, make sure that you don't just point your camera at people. You will need to ask them if they feel fine with being on your photograph and part of the project. When doing research, scientists call this practice **informed consent.**

To understand the concept of **informed consent** we need to take a closer look at the two words: The word consent means permission. By giving consent, you are granting your permission to participate in research. The second word is equally important. What does it mean to be informed? At a minimum, it means that a person is aware of potential risks that might come as a result of participating in research. Think about a situation when you agreed to do something and later thought you were not aware of what was part of the deal. In that case, you might have given consent, but you were probably not fully informed.

Module 2: One Place, Many Different Homes? – Creating a Photo-Exhibition

What is this module about?

In this module you will collect different meanings of home in your class. Try to find similarities and differences: What is important to you and your classmates in order to feel comfortable and good in your city/area? Use your findings and illustrate your discussion while developing a small photo-exhibition!

Getting started

Use the photos you have taken and selected during the first module. Make some space in your classroom and sit in a circle. Spread the photos you are comfortable to share on the floor. Start explaining to each other: How does your photograph represent home to you? Remember, that you do not have to share stories that you don't want to tell and respect the right of others to do the same.

As you can see in the examples on the next page, with the photo voice method, photos are always presented together with a story or a quote. Why do you think that is the case? Discuss in group!

Afterwards, select the favourite photo you have taken and write a small accompanying story about why this photo represents home to you. You may also want to interview your partner and use quotes for the story. Write your story or quote on a piece of paper so that you can put it up next to the photograph for the exhibition.

Graphics: Simone Fass

Why do this?

"In our research project, we applied the photo voice method together with young migrants in the city of Amsterdam in the Netherlands. We asked them where they feel at home in their new neighbourhoods. You can find two examples below. The answers often surprised us. Home can mean very different things and is often connected with feelings attached to places. By taking photographs and talking about them, it is easier to understand different feelings and needs."
– Mieke, Researcher in Amsterdam

You will need...

...a place to display your work, for example the walls of your classroom or a board to pin the photographs on. You will also need the printed out photographs, some paper, pens and pins.

Reflection

Come together to prepare the exhibition. Which photos and stories do you want to present in the exhibition? Which photos belong together because they represent a similar theme? Think also about the differences and similarities with regards to how these themes are represented. Finally, put up all the pictures and stories. Maybe you want to invite another class or your parents to a presentation, sharing the process and your thoughts while taking the photos and designing the exhibition.

One Place, Many Different Homes? – Examples

Example from 'At Home in de Molenwijk ', an exhibition based on the photovoice method used during the HERA research project in Amsterdam.

Photograph from the exhibition „At Home in de Molenwijk" showing a young woman taking boxing lesson in Amsterdam. Boxing: Sara Aljeroudi

"This is outside in the north of Amsterdam. I am taking boxing lessons. I also box inside, that is in Amsterdam East with women only. If I go there i can train without a headscarf. I train three times a week. When I box I feel free and at home."

– Young woman from Syria

Photograph from the exhibition „At Home in de Molenwijk" showing a Jebena - a traditional coffee pot from Eritrea - being used in a park in Amsterdam. Coffee pot: Senait Teklay

These photos were taken during a photo voice workshop funded by HERA and organized by Mieke Kox (researcher) and Karine Versluis (Picture Bridge Foundation).

"This is a traditional Eritrean coffee machine. Normally we do this on coal but here in the Netherlands we use a gas burner. This picture was taken during a picknick with friends. It really reminded me of home."

– Young woman from Eritrea

Mapping Migration?

The aim of this unit is to enable students to critically read maps that show migration processes, as well as different types and conditions of migration, conveyed through maps. By means of "counter maps" and other creative methods for exploring the emotional meanings of spaces, students will learn to reflect on the representational power of maps and develop a critical reading of the latter.

By the end of this unit, students will have learned to critically engage with maps as powerful tools that are often seen as 'objective' descriptions of the 'real world'. Now the students understand how power dynamics are reflected and manifested through conventional maps and how we can produce different maps to portray experiences of migration and interconnections. Students will have been familiarised with the idea of critical mapping as an alternative way of knowledge production and as a tool for action. Subsequently, students will have learned to apply the method of counter-mapping to the topic of migration. By focusing on the individual meanings of places, students will have become sensitised to their own environment and to migration histories around them. They will have witnessed the emotional and contested nature of public urban space.

Overview of Unit & Resources

Module	Aim	Resources / Methods	Duration
Module 1: Locating Myself – Here, There and Everywhere?	• Tracing migration flows in the everyday lives of students • Applying creative and collaborative approaches to locate personal stories of migration on maps	• Sheets of paper (A4) • World map (A1) • Wool • Pins	90 min
Module 2: Sensing My City *Subsequent module, building on the skills obtained through module 1*	• Developing an awareness of the nature of individual relations to certain places by exploring the emotional and affective dimensions of space • Learning to produce a collective map out of individual place-based stories	• Paper kites (see below) • Basic map of your city or area (A1/A2) • Crayons • Scissors • Glue sticks	

Module Description

Module 1: Locating Myself - Here, There and Everywhere?

- **Learning objectives:** The first module encourages students to reflect on their own entanglements with different places in their everyday life.
- **Duration:** 90 min
- **Working methods:** Individual reflection and mapping task combined with an interactive interview-part and discussions as well as participatory mapping in groups.
- **Materials/Preparation:** Sheets of paper (A4), world map (A1), counter-maps (A1) (e.g., see orangotango.info), wool, pins
  It is recommended to divide module 1 into two lessons, as the second part is designed as homework. Introduce the module by discussing examples of counter-maps (see orangotango.info for example) in class. Refer also to the definition provided on the **worksheet Unit 2/Module 1**. Contrast the counter-maps with examples of conventional maps students are familiar with and discuss the differences. Discussing the concept of counter-maps encourages reflections on the making of maps and enhances ideas regarding the manifold shapes maps can have.
  Starting the mapping process from scratch is not easy. Students might find it helpful to copy the contours of their hometowns from online maps and add a few important landmarks. You can finish module 1 by assembling the different maps and stories students have created on a single large map to connect the individual migration flows of students. Start from a joint nod and trace the path each of their families took to arrive in one place. Discussions about the exercise in class may refer to the following questions:
  - *What makes counter-maps 'counter'-maps? Can you find out who participated in the making of them?*
  - *What have you learned about your own family history?*
  - *Have you discovered new aspects about the global connections of people in your surrounding? (This encourages students to reflect on how we relate to the world in our everyday lives)*

Module 2: Sensing the City

- **Learning objectives:** The second module fosters a deeper understanding of what constitutes our individual relationships with places in everyday life. It highlights the emotional and affective dimensions as important sources for knwoledge about space.
- **Duration:** 90 min
- **Working methods:** Individual reflection task, exchange of ideas and participatory mapping in class
- **Materials/preparation:** Sheets of paper (A4), one simple city map per group (A2), crayons and glue sticks. Start with a story-circle to talk about the places students picked in module 1 and place-related stories. The sharing of personal stories depends on the creation of a safe space, where withdrawal and silences are possible. Make sure that students can always choose what and how much to share.

Module 1: Locating Myself – Here, There and Everywhere? – Part One

What is this module about?

How is your everyday life connected to different places in the world? In this exercise, you will trace and visualise these relations.

"Where do I belong?" has become a tough question to answer as our lives are connected to a range of places. Migration flows and histories are omnipresent, yet every one of us is experiencing them very differently. While some hardly ever perceive these connections consciously, others are being reminded of them every day.

Geographers are interested in how places are linked to many other places in the world through our everyday activities. Mapping these connections can be tricky! Ordinary maps do not capture the constant links between places in our life, nor how we move backwards and forwards between different places. They also do not tell us about the barriers people face in order to do so. **Counter-maps** shed light on how different people perceive, produce, change or connect places. We create them to make visible perspectives that are often neglected, as the mapping collective orangotango explains:

"Based on a long tradition of counter-cartographies from the fields of art, science and political activism, we use the power of maps to make marginalized perspectives visible. Collective mapping is a playful tool to take a joint look at spatial structures and processes, to question power and power relations and to develop perspectives for emancipatory approaches." – orangotango 2022

Guiding questions

What information do traditional maps convey? Which information is not displayed on those maps? How can we visualise the emotions and experiences that are usually not included in maps?

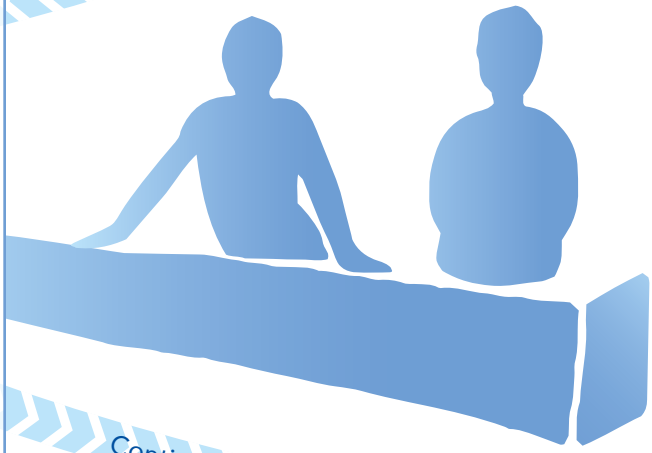
Getting started

Draw a map that shows the connections with other countries, cities or regions in your everyday life and environment. Use the question guide below to gather information and interview a family member.

Next step

Use the following questions as a starting point to gain information about your connections to different places and add other relevant questions.

- Do some of your friends or family members come from another country/city?
- What do you know about their history? Why did they move and under what circumstances?
- What other connections to the world can you identify in your everyday life?
- Are you in touch with people who live in other countries via social media or gaming? Do you know where they are from?



Graphics: Simone Fass

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Locating Myself – Here, There and Everywhere? – Part Two: Homework

Homework

Now it's time for your own investigation. Interview a family member, using the following questions as a starting point. What else would you like to know? Add more questions!

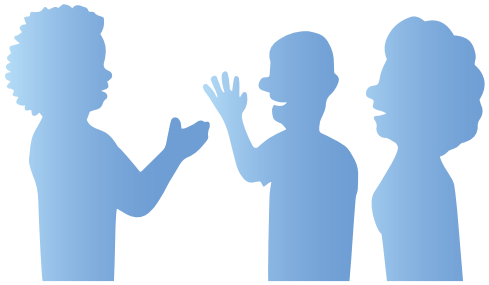
- Which city/region/country are you from?
- Which city/region/country is your family from?
- Have you or your family moved from one country/city to another at some point?
- Why and under what conditions?
- How and where do these experiences shape your present life?

"Don't trust a map you have not drawn yourself"! Use an extra sheet to convert the information you gathered in your homework into a visual image or counter-map. Remember: A map does not necessarily look like an ordinary street map or hiking map but can take various shapes and colours!

Show and discuss your maps in class. Refer to the questions listed below to find out how your present location (your city/ school/classroom) relates to other places in the world. Create a joint map that combines your individual stories of migration. Start from your current location to put together the different paths each of you mapped individually.

Reflection

What have you learned about your own family history? Have you discovered new aspects regarding migration histories in your environment? What do you consider useful about the mapping tool? What have you struggled with?



Graphics: Simone Fass

Module 2: Sensing My City – Part One

What is this module about?

Which places in your city or area are especially meaningful to you? The corner around your house that not only marks the intersection of two streets but also the place where you have shared a croissant with your friend? Or where you have listened to your favourite song?

We associate other places with rather uneasy feelings, which even make us avoid certain paths in the future. Places become meaningful to us when we read and write stories about them, both positive and negative. Ordinary maps do not tell us these stories although they hold important information about our city from the perspectives of the people who live there. This module invites you to reflect on the different meanings we attach to certain places that go beyond spatial information.

Why do this?

Most maps suggest an 'objective' gaze on cities or other spaces, where distances, accesses, and functions appear to be the same for everyone. In fact, distances between places vary crucially, just like accesses to certain places, depending on your personal experiences and feelings relating to places, or simply because of how you identify yourself or how you are being perceived by others. Geographers look at the different experiences and needs people have in shared spaces.

You will need...

... a sheet of paper (A4), one base map per group, scissors, and crayons.

Getting started

1) Take a couple of minutes to think about places in your city. Why do certain places matter to you? Pick one of them.
2) Take a sheet of paper, cut it and fill in the four corners as indicated in the photo below. Try to work as precisely as possible.
3) Work together with 5-10 of your peers. If you feel comfortable with it, exchange your stories in a story-circle and locate them on the provided map.

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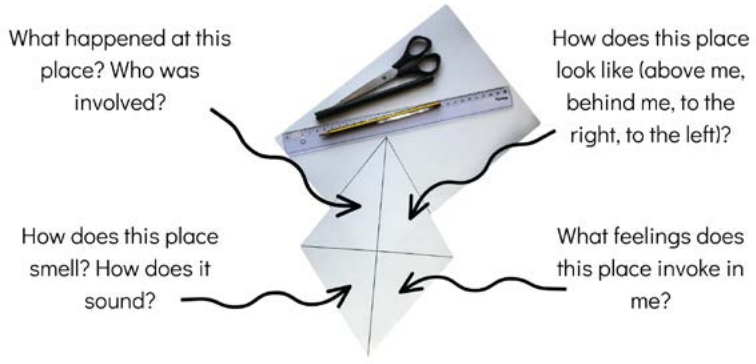


Collecting your thoughts in the four corners of the kite can help to recall a detailed memory of your experience. Try it yourself! Photo and Graphics: Lea Haack

Sensing My City – Part Two

What is this module about?

Continue working in groups. Place your individual stories on a joint base map, which combines the information you have gathered. Feel free to modify the base map. The aim is not to find exact geographic locations but rather to produce a counter-map of the city, based on your lived experiences. How can you capture and mark the various aspects feelings and experiences associated with the different places? You can use drawings, sketches, words, numbers, colours, etc.

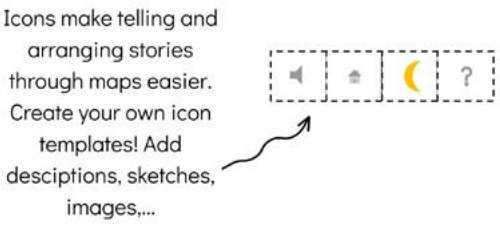
As an example, **QR 1** leads to a research project, in which participants have applied different methods to produce knowledge about a rural region of North-eastern Uruguay, visualized on maps.

QR1
Scan this QR code to get some inspiration from another mapping project conducted with students in Uruguay!

Reflection

Take another look at the stories you collected and think of the places they entail. Discuss in class: If you had to move to a new city, which places would you first look for? How might these places 'help' you to arrive in the city and to start feeling at home?

Remember: A place does not necessarily constitute a building or institution, but can be momentary and open too, like a theatre project or a river, for instance.



Graphics: Lea Haack based on orangotango

There is No Single Story – Creating Alternative Stories of Arrival

The aim of this unit is to sensitise students to the ways newcomers and migrants are framed in local media discourses and how powerful media representation is in creating and manifesting potentially harmful stereotypes. In addition, this module helps students to understand the constructed and limited nature of representation in media narratives.

By the end of this unit, students will be able to critically read, analyse and compare media articles. They will have a deeper understanding of the ways media representation shapes our perception of migration and how stereotypes are reproduced through media outputs. Moreover, students will have been introduced to the concept of counter narratives as a way to think about alternative perspectives that contrast stereotypes.

Overview of Unit & Resources

Module	Aim	Resources / Methods	Duration
Module 1: Tracing Stories of Arrival and of Newcomers in Local Newspapers	• Critical reading of local newspaper articles which relate to stories of arrival and/or discuss migration • Identifying and contextualising stereotypical representations	• Worksheet (provided) • 2-3 articles, from local/national newspapers • Individual reading, group work, group discussion	60 min
Module 2: The Power of Words – Producing Counter Narratives *Subsequent module, building on skills and material from module 1*	• Understanding the persistent effect of language and representation in media discourse • Introducing counter narratives as a tool to uncover and counter stereotypes in media output	• Worksheet (provided) • 2-3 articles, from local/national newspapers • Individual reading, group work, group discussion	90 min

Module Description

Module 1: Tracing Stories of Arrival and of Newcomers in Local Newspapers

- **Learning objectives:** After completing the activities in module 1, students will be able to critically read media articles and identify as well as contextualise stereotypical representations in media outputs.
- **Duration:** 60 min
- **Working methods:** Individual reading of articles, discussion of findings in small groups, plenum in class to reflect and talk about articles.
- **Material/Preparation:** Depending on the size of class, select two or three articles from a local or national newspaper that address the topic of arrival and migration in your area/city. Prepare the lesson by collecting additional material such as details about the newspaper or contextual information regarding the content of the articles. You might want to use a whiteboard to collect thoughts and findings in class. Make sure that you have enough time at the end of the lesson to answer questions about the context of the articles. Also think about how media representations reproduce stereotypes, especially when the articles include additional visual representations.

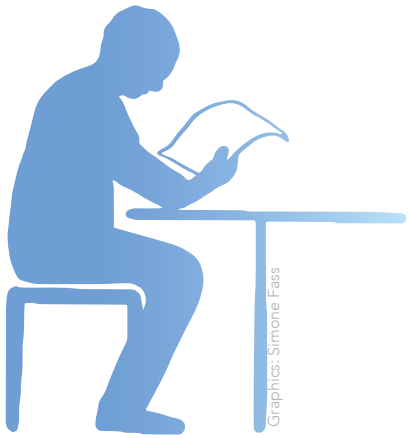
Module 2: The Power of Words – Questioning the Single Story

- **Learning objectives:** By the end of module 2, students will have been introduced to the concept of counter narratives. They will be able to detect stereotypical representations in media articles and understand how the choice of words and the framing of an article influence our perception.
- **Duration:** 90 min
- **Working methods:** Individual reading of/working with articles, discussion of findings in small groups, final plenum in class to reflect and talk about the concept of counter narratives.
- **Material/Preparation:** Depending on the size of your class, select two or three articles from a local or national newspaper that address the topic of arrival and migration in your area/city. It is recommended to start with module 1 in this unit, so you can build on the critical readings of articles that you developed for the first module.
  Encourage students to read the articles carefully, focusing on the words used to describe the atmosphere, incidents covered and involved actors. If necessary, discuss the findings in class and be prepared to give additional information regarding the newspaper and the context of the article itself. After having read the text a couple of times, students should have some time to rewrite the stories themselves. At the end of this module, try to get your students to think about the way that representations in news coverage could be diversified. The aim here is not to develop a coherent concept but to get students starting to consider different ways of media coverage.

Module 1: Tracing Stories of Arrival and of Newcomers in Local Newspapers

What is this module about?

Does anyone in your family normally do a quick scroll through an online paper in the morning or read a newspaper on weekends? Maybe you follow the news yourself? In this module, we are going to read selected newspaper articles together that address the topic of arrival and migration in your city. How are the different represented people portrayed and what image do the articles transfer?



Graphics: Simone Fass

Changing Perspectives

Read the articles a couple of times and imagine putting on different "glasses": How would you feel about the article if you were, for example, a local politician or your grandma? Or a young person who has just arrived in your city themselves? What feelings are prompted in you by the words that have been chosen in the article to describe different people?

Reflection

This activity is focused on written articles. But media images are also created through other formats, for example videos, photographs or radio pieces. How do you think this influences the representation of newcomers? Compare: How might other forms of representation differ from a written text? Try putting on the different "glasses" again.

You will need...

...pens and paper to capture ideas and collect your thoughts: Feel free to draw or make a mind-map!

Getting started

Start by reading the article provided by your teacher. Make some quick notes: What is the article about? Who are the main actors? Where does the story take place? How do you feel after reading it?

Read the article again, this time paying special attention to the words that are used and the way different actors are characterised and presented. Discuss your impressions with your classmates who have read the same article. Which images are created by the words? Start thinking about the context of the article: Do you know which newspaper it comes from? Does the article refer to a particular event? What are your feelings after re-reading the article? Don't forget to make some notes to share your ideas with the rest of the class afterwards!

Come together in class and shortly present the content of your article. Describe what the article is about and how the different actors are represented. Compare the different articles: What are the commonalities and differences? How have your classmates felt after reading their articles?

Module 2: The Power of Words – Questioning the Single Story

What is this module about?

In this activity, we will try to identify gaps and silences in media articles. Whose stories are told and which perspectives are included? Whose perspectives are missing?

You will need...

...pen, paper and a quiet place to write.

Getting started

First, read the article provided by your teacher carefully. Try to identify the different actors in the article. Who is the article about? Circle any words that catch your attention. What words does the author use to describe people or certain situations? What feelings do they provoke in you? Note down your thoughts. If you have completed module 1 in this unit, you can build on your notes from the first activity.

Discuss with someone who has read the same article: What kind of attitudes, feelings and atmosphere does the article evoke in you? How would you describe the overall tone of the article? Is it merely informative? Does the author seem to be sympathetic or critical towards the topic? What could be the author's intention with this article? Is the article funny, sad, serious or ironic? Compare the words that you identified and which you think contribute to the tone of the article.

Now it is your time to be a news reporter: Try to re-tell the story yourself! You can modify the tone of the article by changing words. Turn negative words into positive once and the other way around. Or you can try to describe what happened from a different perspective. How would another person in the story, or pehaps a car parked on the the street or a dog passing by tell the story? Write down the new story.

Why do this?

"The consequence of the single story is this: It robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar."
– Chimamanda Adichie, Author

"In our research we had a look at hundreds of newspaper articles about arrival and migration. We found that often, the stories which are told are very similar. Such similar tales make it seem as though there is only one single story: If a person belongs to a certain group, they is described in a certain way. This is how stereotypes are created."
– Paula, Researcher in Leipzig

Questioning the Single Story

Well done! By altering the words in the article or taking on another perspective, you have mixed up the single story and created a **counter narrative.** But what does that mean? Most likely, the newspaper article you have read was not written by a newcomer themselves. It represents certain images of people and events that might leave out the perspective of some of the key actors. Even though it might be mostly informative, it is important to think about the gaps in the story. Counter narratives aim to fill gaps and silences and to re-tell stories from the perspective of people whose stories are less visible in our society. A real **counter narrative has to come from those affected themselves.** However, engaging with newspaper articles and trying to question the single story can help us to include different perspectives and to uncover stereotypes and silences in a story.

Reflection

Can you think of ways, in which the media discourse and the image of newcomers in newspapers or on social media could be diversified?

Migration and the City – Tracing Migration Histories

The aim of this unit to raise students' awareness of the key contribution that migrants have made to cities. This contribution is often hidden from view, although migration has been central to the growth of cities. The exercises in this unit trace urban histories of migration and make them visible.

By the end of this unit, students will have gained new insights into the migration histories that have shaped cities, including a city that is close to where they live. They will have engaged in critical thinking by asking how these histories are made visible or invisible. Students will also have researched secondary sources, conducted field observations and produced a migration history.

Overview of Unit & Resources

Module	Aim	Resources / Methods	Duration
Module 1: Comparing Migration Histories	• Increase students' awareness of the contributions that migrants have made to cities by comparing two case studies • Learn about reasons for migration, local reactions to newcomers, and the impacts that migrants have had through their everyday activities in the cities • Develop students' skills of researching migration histories today	• Worksheet (provided) • Five coloured pens • Two case studies (provided) in class • Working independently and in groups of two	60 min in class
Module 2: Tracing Migration Histories *Subsequent module, building on skills and material from module 1*	• Learn about the possibilities and difficulties of researching migration histories and making them visible • Develop research skills for tracing and analysing historical materials through secondary primary research and field observation • Produce collages or models of migration histories	• Worksheet (provided) • Notepads and pens • Cameras/camera phone • Library cards and/or entry fees • Museum floorplans • Money for scans/photocopies • Computer access or smartphones for online research • Maps for the fieldtrip • Risk assessment for the fieldtrip • Photographs, scans, information boxes and quotes printed out • Recycled materials, if producing a model • Pins and some space to put up the exhibition • Group research and discussions	4 x 90 min sessions in class + 2 half days for research; optional: extra time to present the exhibition

Module Description

Module 1: Tracing Stories of Arrival and of Newcomers in Local Newspapers

- **Learning objectives:** The aim of this exercise is to increase students' awareness of the contributions that migrants have made to cities by comparing two case studies. Students will learn about reasons for migration, local reactions to newcomers, and the impacts that migrants have had through their everyday activities in the cities. The module further develops students' research skills by discussing how migration histories can be traced today.
- **Duration:** 60 minutes in class (40 minutes reading time – 20 minutes per text and 20 minutes wrap up/reflection)
- **Working methods:** Students will first work on their own and then compare notes with one other student. They will answer questions about the two case studies, highlighting relevant parts of the text in colour.
- **Material/Preparation:** Prepare students for this task by asking what they know about the connections between migration and the development of cities. Ask what contributions newcomers have made to the growth of cities over time. Then give a brief introduction to the two case study cities, perhaps showing them on a map and showing a brief video about the cities today. Before asking the students to read the two stories and answer the questions, explain that our accounts of the past are dependent on the materials that we have access to today as well as on our interests and perspectives.

Module 2: Tracing Migration Histories

- **Learning objectives:** By the end of this project-based module, students will have conducted their own secondary and primary research of migration histories and produced collages or models. Students will learn how to access, collate and analyse materials from different sources. They will produce their own display of migration histories and, through this process, learn about the possibilities and difficulties of producing past accounts that make migration histories visible.
- **Duration:** It is best to conduct this module over several days, for instance as part of a project week. Start with a 90 min preparation session in class, followed by two half-days for a library or museum visit and a fieldtrip in the city. Three further 90 min sessions are required afterwards to collate the material and produce the collages or models in class. Add around two hours of additional preparation and independent learning time per student. You can reduce the duration by removing one or two of the research steps or conduct the visits and fieldtrip in one day.
- **Working methods:** Students will gain first-hand experience of working with secondary sources by researching, collating and analysing information from a library, archive, museum, exhibition and online. They will conduct field observations and produce final collages or models that can form the basis of an exhibition and of further reflections.
- **Material/Preparation:** Students will need notebooks, pens and cameras/camera phones as well as access to a library, archive, museum or exhibition, perhaps money to pay for scans or photocopies, internet access and maps of the parts of the city that they will visit during the urban fieldtrip. Clarify any necessary permissions in advance and complete risk assessments before the fieldtrips. Creative materials, workspace and a location for displaying the collages or models will also be needed.

Module 1: Comparing Migration Histories – Part One

What is this module about?

Think of a city that you know well. Have you ever stopped to ask yourself who made this city what it is today? Who built the houses, shops, markets, streets, municipal buildings, businesses, schools, hospitals, monuments and so on? Where did those people come from? Did they stay in the city and if not, where did they go?

Maybe you have noticed buildings that carry symbols, which you do not understand. Or perhaps you have wondered what a market or street looked and felt like many years ago. Who met there? How did they speak with each other? How did they earn a living and where did they learn their trades? Which religions did they have? Where did they go to worship? What did they like to eat? How did they celebrate?

In this exercise, we will look at two European cities to learn more about why people migrated there, how they were received by those who already lived there and which impacts they had. We will then ask how the stories of those people can be researched today.

Getting started

First, read the two examples of migration history from the cities of Newcastle (Great Britain) and Leipzig (Germany). Highlight in different colours all of those parts in the text, which tell you something about:

1. the groups of people that migrated to the cities
2. where they had arrived from
3. which trades or activities they practiced
4. which religions they followed and where they worshipped
5. how they were treated by others

When you have finished, compare your notes with another student. Ask each other:

- What do you think life was like for the people described in the two texts?
- What is similar and what is different between the two stories?
- What might be the reasons for these similarities and differences?

You will need...

five coloured pens, pencils or text markers

Continue on the next page!

Module 1: Comparing Migration Histories – Part Two

Migration history of the city of Newcastle

Urban conomic growth is consistently followed and driven by immigration. The story of Tyneside, Newcastle, is no different. In the nineteenth century the area was home to one of the world's most advanced shipbuilding industries. It attracted great numbers of Scots, particularly from the Borders region to settle and work in Newcastle. However, migration to Tyneside has never been an exclusively economic venture. Tyneside's migration history is filled with accounts of humanitarian tragedy, with the story of Newcastle and Gateshead's Jewish population a crystal-clear display of this.

There must first be a recognition of the irony at which Tyneside's migration history begins – a wall designed precisely to prevent immigration. Whilst the Romans first invaded Britain in 43AD, the gradual progression of the occupation meant it was not until nearer the year 80AD that the conquest reached the region we now call Tyneside. The Emperor Hadrian ordered the construction of his famous wall in 122AD as a strategic defensive fortification to prevent unwanted Pictish invasions into their territory. After the departure of the Romans, the Angles of what is now the Danish-German borderland were the next migrant arrivals to Tyneside at the beginning of the sixth century. The town succumbed to the Harrying of the North in 1069 after the Norman invasion by William the Conqueror. Virtually completely destroyed by Odo of Bayeux on the new king's orders, a new castle was constructed in its place, hence its contemporary name.

In Norman England the site of Tyneside became a frontier for keeping out the Northern neighbours, or as they were now known, the Scots. For the following half dozen centuries, Newcastle was the most important settlement in persistent border wars with Scotland. The Union of the Scottish and English crowns in 1603 signalled a turning point in this regard. Coal mining in the Newcastle area appears to have attracted large numbers of migrants from Scotland in the first half of the 17th century and the 1707 Acts of Union between England and Scotland led to further work migration to the city from Scotland. Most of the Scottish immigrants of the seventeenth century onwards made Newcastle their long-term home, rather than a place of transient, seasonal migration.

Throughout the history of Tyneside, the longest continual history of migration has been Scottish, however the mid-nineteenth century saw the Great Famine in Ireland between the years 1845 and 1849. This humanitarian tragedy perhaps signalled the beginning of Newcastle's contemporary association as a City of Sanctuary. Caused by an extraordinary dependence on a single variety of potato and partnered with the socio-economic problems caused by the British rule of Ireland, the destruction of potato crops by blight had a devastating impact on the Irish population. Mass starvation causing one million deaths led to a further million leaving as refugees, a large proportion of which fled to Great Britain. Thousands of Irish refugees made the long-distance journey to Newcastle upon Tyne, which then had the fourth largest Irish population in England after Lancashire, London and Yorkshire. The 1851 census counted 7,124 registered Irish-born people in Newcastle, representing 31% of the city's non-English born population.

By the early 1870s, a 'genuine Irish middle class' had emerged, with MacRaild (1999) estimating the city had 400 Irish businessmen and 'around 4000 skilled artisans'. The Irish population accounted for nearly half of the 23,000 residents of the city's quarters of Walker, Wallsend and Howdon. The growth in prosperity of the Irish community over the twenty years since the Great Famine was remarkable. Living conditions were generally better for Irish-born people than for everyone else.

Module 1: Comparing Migration Histories – Part Three

Migration history of the city of Newcastle

The mid-nineteenth century also saw the establishment and growth of Tyneside's Jewish population. A small community of nine families in 1830 is recognised as being the first such established group, based in the west-end of Newcastle, although a small number of Sephardic Jews had arrived in 1684 from Altare and founded glassmaking businesses. Copsey (2002) notes that the first synagogue in the city was built within a decade of 1830, despite the small population. The Jewish people of Newcastle at this point had largely come from Germany. During the half century after the community's establishment, there was significant social mobility with second generation immigrants moving into manufacturing work, representing a 'climb' into the middle class. This prosperity was so significant that many of Newcastle's Jews migrated from the west-end to Jesmond – one of the wealthiest areas of the city (Flint Ashery, 2020, p.63).

New groups of Jewish migrants arrived in Newcastle as refugees from the Russian pogroms that followed the assassination of Tsar Alexander II of Russia in 1881. Whilst most Jews left Russia for the United States, the United Kingdom become the home for many. From 1880 to 1900, the Jewish community of Newcastle trebled. It peaked at 3,500 individuals in 1930.

In addition to horrendous discrimination suffered from Newcastle's residents, tensions between the existing Jewish community and the new arrivals caused many of the latter to leave Newcastle altogether – over the river to Gateshead. This began the establishment of an ultra-orthodox, or 'Haredi' Jewish community across the river Tyne. The Haredi Jewish community of Gateshead was established "on the importance of geographical isolation and the (re)creation of a shtetl-type life free from immorality and profanity of the urban sphere", thus in direct contrast to Newcastle's mid-nineteenth century Jewish community whose goals were primarily assimilation and social acceptance (Flint Ashery, 2020, p.66). The Academy founded in Gateshead in 1929 was so successful that the city quickly earned an "international reputation as the Jewish university town of Europe", stimulated by the arrivals of German Jews who had been forced to flee from "centres of Jewish learning like Frankfurt and Nuremberg". Some 600 students passed through the academy in the years before the Second World War.

The rise of Adolf Hitler's Nazi Germany was responsible for the next significant wave of Jewish migration to Newcastle. In 1939, the MS Pudlinski arrived at Newcastle from Poland. It was greeted by an overtly unwelcoming attitude towards those fleeing the Holocaust by the government. The ship was carrying 170 refugees, many of whom were Jewish. However in viewing these new arrivals as a financial burden, the responsibility of care for these individuals was passed on to the Jewish community itself. Tom Vickers (2012) notes that many of these refugees stayed in Newcastle for less than a year, leaving for London, America and Palestine.

British imperialism also contributed to immigration to the area, specifically South Shields. Whilst the coastal town was the location of small amounts of migration from Greece, Hong Kong, Denmark and more – the Yemeni Muslims had the largest social and economic impact, especially after after WWI. In 1921, the Yemeni seamen of South Shields were likely the largest Muslim community in Britain. Figures vary, but it is thought that at the community's peak, there were between 2,000 and 4,000 Yemeni residents. Mohammed Seddon (2014, p.92) notes these numbers "did not go unnoticed by the local press who were quick to express their concerns over the unusually high numbers of 'Arab seamen' settling in their midst". South Shields' Yemeni workers had the continual threat of deportation hanging over them should they place any demands of the British state for support, and they also suffered discrimination from the labour unions they were a part of.

Module 1: Comparing Migration Histories – Part Four

Migration history of the city of Newcastle

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Module 1: Comparing Migration Histories – Part Four

Migration history of the city of Leipzig

The city of Leipzig became an important trading city in the 16th century, due to its location at the crossing of two main trading routes: the "Via Regia" and the "Via Imperii". Three times a year, thousands of foreign traders would flog to the city for its fairs.

This was not the only reason for foreigners to come to Leipzig, however. The publishing businesses that sprouted in Leipzig attracted Greek and other foreign merchants to take up residency in the city. In 1743, the first Greek chapel in Germany was erected here.

Another development that contributed significantly to the internationalisation of Leipzig was the founding of a university here in 1409, the second oldest in Germany. It attracted students from all over the globe, since the university provided incentives for students from particular countries to study in Leipzig. They came from Asia, Eastern Europe and America. Catholic students from Southern Germany and Austria benefited from religious tolerance at the university.

Dutch and Rhenish merchants who fled the counter-reformation in 1600 and Huguenots also settled in the city. While in some other parts of Germany, they received privileges to attract them to move there, in Leipzig they were met with rejection and resistance by Lutheran-Protestant co-residents.

At the end of the 18th century, the separation of Poland brought Polish refugees to the city who equally encountered prejudice and rejection. Polish visitors to, and residents of, the city included merchants during trade fairs, aristocratic and bourgeois families whose sons visited the city's university, Polish intellectuals and artists who had come to Leipzig after the separation of Poland in 1830, as well as several thousand harvest workers. Compared with migrants from Austria or Russia, for instance, Polish workers were treated with a particularly harsh immigration policy, which sought to prevent them from permanently settling-down in the city.

To service the different religious needs of traders and foreign-born residents, a first catholic building after the reformation was erected between 1845 and 1847, an Anglican/Methodist church inaugurated in 1885, and a memorial church built for Orthodox Russians who fell in the 1813 'battle of the nations'.

Merchants from Poland and Russia also included Jewish traders who thus left a significant impact on the early economic development of the city. With the exception of these temporary visitors to Leipzig, however, Jewish people suffered centuries of discrimination and prohibition. Jewish families were pushed out of the city in the middle of the 14th century and prohibited from settling there until the 19th century. From this moment onwards, there is no sign for a Jewish presence in the city until the first third of the 19th century. Around 30 Jewish people ("Schutzjuden") lived in the city at this moment, without the permission to found a community, to celebrate religious services, to learn craftsmanship, or to buy property. In 1704, religious celebrations were prohibited and Jews were not allowed to enter university until 1752. Jewish life in Leipzig was also impacted by tensions between reform-oriented resident Jews and temporary visitors from Eastern Europe who came for the trade fairs. These "trade fair Jews" with their Zionist orientation were "strangers" to the local Jewish community who had socially integrated within the city, including tight contacts with Christian families.

In the 19th Century, immigration grew constantly. Industrial development attracted a large foreign workforce and by 1871, more than 25% of the local population were of foreign origin. Migrants made up a large part of the workforce in agriculture, industry and construction. They often lived in bad conditions, such as overcrowded and isolated housing, which reinforced prejudices against them. The residency rights of immigrated workers were completely tied to the economic interests of the city.

Module 1: Comparing Migration Histories – Part Five

Migration history of the city of Leipzig

It was also during the time of industrialisation that the "high time" of Jewish life in Leipzig began. Between 1835 and 1875, the Jewish population increased from 80 people to 2500. Conditions changed significantly. A synagogue was inaugurated in 1855 and formal equality was reached in 1868. Until 1910, the number of Jews in the city even increased to 10 000, mainly due to the immigration of Eastern European Jews fleeing pogroms. After the First World War, the Jewish community in Leipzig became the sixth largest community in Germany. A new cemetery and a hospital were built.

The year 1933 marked the rise to power of the National Socialist Party under Adolf Hitler in Germany. The racial laws of Nuremberg came into force in 1935 and in November 1938, severe pogroms were carried out across the country, attacking Jewish businesses, shops, residencies, synagogues and other cultural and religious places. In Leipzig, pogroms and boycotts of Jewish shops were followed by the deportation of 15 000 women, men and children. Between 6000 and 8000 Jewish people from Leipzig died in the Holocaust.

Forced labour was also a highly problematic issue in Leipzig during World War II. The arms industry sprouted here and, by 1945, a total of 100,000 men and women from all over Europe worked as forced and foreign labourers, prisoners of war and prisoners of concentration camps in the arms industries of the city (Fleckenwirth, Horn und Kurzweg 2004).

Directly after the war, around 28 000 refugees and displaced persons from East Prussia and Silesia, as well as evacuated people from Western regions, found themselves in the city. Within the next two years, the number of these "resettlers" increased to 73 000.

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Reflection

Historical descriptions can never be complete. We rely on the records that have survived to the present day. Since people cannot tell their own stories anymore, the perspectives of those who have researched and written the descriptions also influence them. Because of this, it is important that we ask which aspects might be missing from the descriptions, and why. Looking at the two examples, whose stories might be missing from them and why? What else would you have liked to learn more about? Which sources could you use to find out more? Whose stories might be difficult to tell, because there are not enough documents or records?

Module 2: Tracing Migration Histories – Part One

What is this module about?

In this module, you are researching stories of migration to your own city or to a city that you know well. You will look for materials on migration in local museums, archives or libraries and create a collage to show what life was like for the people whose stories you have researched. You can also look for materials on history websites or local YouTube channels. In addition, you will collect photographs, maps, films and archival records like letters or bills, to supplement what you can find in books or online.

Why do this?

Signs of migration that we find around us in public spaces are not always easy to read and understand. They do not talk for themselves and so it is often necessary to look for more information, for instance in museums, libraries, archives or online.

In our own research, we expected to find lots of information in local history museum and public libraries. However, this was not always the case. We had to spend quite a bit of time searching for information in different places. It made us aware of the difficulties, but also of the importance of creating a more complete picture of migration histories, so that they become more visible.

Getting started

In this module, it is best to work together in groups of 3-4 students and to divide some of the tasks between you. Start by having a discussion on the historical periods during which new migrant groups arrived and contributed to the growth of your chosen city. Think about how you can find information about your city's migration histories. This can include signs, which you can find in public space itself, or materials in a library, a museum, a local history archive or various online sources, including archival films on YouTube.

Decide who will look for evidence of migration where and how you will record what you find. Some of you can visit a **local museum** together, while other group members visit a **local library or archive**. Before you go, look online for any information about the exhibitions and materials that the museum or library holds. There may be special exhibitions too and libraries usually have an online catalogue where you can search for materials before you go. Later on, you can also look for material online.

Once you have completed your research in the library, museum and/or online, plan and conduct a **fieldtrip** to collect further information and to get an impression of the locations that were mentioned in the library, museum and archival materials.

After completing these steps, discuss what you have found and decide which materials should be included in a **final collage**. You may wish to organise an exhibition and contact your local library, museum or archive to see, whether they would like to include your findings and materials in their collections.

Continue on the next page!

Module 2: Tracing Migration Histories – Part Two

Getting started

Step 1: Background research in a library, archive, museum or exhibition:

Group 1: Library or archival research

1) Search the catalogue of the library or archive. Note down the titles and location of any relevant books, journals or even films and other records. This could include general local history books, which you then need to browse through to find information about migration to your city.
2) Look in the library or archive for the materials that you have found in the catalogue or ask for access to them. Sometimes, you need to wait for the documents to be retrieved and handed to you by staff. There may be a special reading room, where you can look through the publications or documents. You may not be able to loan and take them with you.
3) Note down key facts about migration as well as descriptions of what life was like for migrants in your city. If it is permitted, then ask to scan, copy or photograph relevant sections as well as images.
4) Reflect on the facts that you have been able to find and on the stories that are told. How much can you find out about migration to and from your city? Whose stories are told and whose are missing? In many parts of Europe, cities grew significantly during the age of industrialisation. Where did people come from? Where did they go? How did they contribute to making the city what it is today?

Group 2: Museum or exhibition research

1) Visit a local (history) museum or exhibition to trace whether or how displays on migration are part of the telling of history there.
2) Use the floor plan to note down interesting exhibits or descriptions.
3) Conduct a tour through the museum, following your marked up floor plan. Note down which exhibits tell you something about migration to the city and where these exhibits are located in the museum or exhibition. Give each exhibit a number. If permitted, take photographs of the exhibit and of any accompanying material, like a description.
4) Take notes on the exhibits that you find most interesting or that touch you emotionally. What is it that you find interesting? Which emotions does the exhibit evoke in you and why?
5) Back in class, compare your notes, photographs and marked up floor plans. Collate your findings by inserting them all on a new floor plan which shows all of the exhibits which you found together. You can also try to estimate, which percentage of all the exhibits in the museum or exhibition space included information about migration? How does this relate to the total information that you were given?
6) Reflect on the facts that you have been able to find and on the stories that are told. How much can you find out about migration to and from your city? Whose stories are told and whose are missing? In many parts of Europe, cities grew significantly during the age of industrialisation. Where did people come from? Where did they go? How did they contribute to making the city what it is today?

Continue on the next page!

Module 2: Tracing Migration Histories – Part Three

Next steps

Step 2: Online research

Check for helpful online materials, for instance on local history websites or on YouTube, where you may be able to find older films about your city and interviews with local residents from different time periods. Note down any further information about migrant lives in your city and, if you find interviews or stories online, write down any quotes that give you an insight into what life was like for newcomers to your city at different points in time.

Step 3: Fieldtrip

Conduct a fieldtrip through parts of your city or the city centre, taking photographs and noting your observations on a map. Which signs of migration history can you find, for instance in statues, street names or the architecture of buildings? You may also wish to keep a field diary or add descriptions in annotations to the map.

Step 4: Collage and in-class discussion

Describe what you have found and share your materials within your group. Then produce a collage from your notes, sketches, redrawn images and perhaps photographs that explains the contributions that migrants have made to your city and what their lives have been like. Alternatively, you can build a model of the city that shows where and how migrants arrived, lived, worked, worshipped or celebrated.

Continue on the next page!

Module 2: Tracing Migration Histories – Part Four

You will need...

...for the visit to your local library:

- notebook
- pen
- camera or camera phone
- membership card, if you wish to borrow any of the library materials that you find
- money to pay for scans and photocopies

Note: You may not be allowed to take photographs. In that case, take notes and perhaps make some sketches on a piece of paper. You do not need to be an artist to do this! It is simply for your own records, so that you can remember what you saw. Perhaps somebody in your group is very good at drawing and can make an image from your sketch for the collage later.

You usually have to get special permission to look at any documents or objects from an archive. Perhaps you need to ask a teacher or parent to go with you. In any case, it will be important that you take very good care of things that you look at. If they become damaged, they cannot be easily replaced or repaired.

...for the museum visit:

- notebook
- pen
- camera or camera phone

Note: Ask for permission to take photographs first. Usually you are not allowed to use a flash, since it may damage the objects on display.

...for the fieldtrip:

- map
- notebook
- pen
- camera

Note: If you take photographs of people, make sure they cannot be identified (for instance, avoid faces) or ask for permission first.

...for the collage:

- a place with large tables that you can work on
- a large piece of paper or card
- your collected notes, sketches, drawings and photographs
- perhaps some coloured paper
- scissors
- colour pens
- glue
- a board or wall to display your work

If you prefer to create a model:

- modelling clay, recycled materials (boxes, cans, bottle caps etc.)
- cardboard or plywood backing to fix your model on
- a table to display your work

Continue on the next page!

Module 2: Tracing Migration Histories – Part Five

Reflection

Now that you have completed your research and the collages or models, look at the material that you have collected and ask:

- Whose stories could you find and whose not?
- Why were you able to find some materials and not others?
- Which materials would you need to complete the picture?

Next, discuss what can be done to make the contributions of newcomers to our cities more visible:

- How are your collages or models helping you to do this?
- What were you able to show and what not?
- Why might this have been the case?

If you or your family have migrated in the recent past, you may also wish to reflect on how it made you feel to find stories of migration through your research: Have you noticed any similarities with your own experiences? Did the stories make you feel more or less connected to the place in which you currently live? You may wish to share these reflections with other students or family members and friends. Since these reflections are often very personal, it is also fine just to make some notes for yourself, however.

You may also wish to interview a family member about their experiences and perceptions. Their stories could be included in the collage, if they give permission for this. Ask:

- What was it like for them to arrive in the city?
- Are their stories visible in the local history museum, library, archive or other places?
- What would you like others to learn more about?

If you choose to interview family members, be sensitive and acknowledge that their experiences might differ from your own or from your perspectives.

You could finally organise an **exhibition** of your collages and models to share your findings and make the migration histories that you have researched visible. If you have a local history society or another interested club or association, invite them.

Contact your library, archive or museum too. Perhaps they would like to display your work and **include it in their collections**.

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