This document and the 3D design package represent 100% Final Design for the World on the Move: 250,000 Years of Human Migration traveling exhibit. Final design was based on decisions made during the previous phases and interim reviews.

**NOTES:**
- Text shown in the layouts the current version as of 12/7/2021.
- Please refer to the final script or graphic panels for the final text.

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SPACE PLANNING

*World on the Move* is an exhibit about a dynamic topic: human migration. The free-flowing floor plan layout creates a sense of movement that reinforces this theme. Flexibility has been built into the exhibit design.

As visitors enter the gallery, they encounter a bold exhibit intro graphic that introduces the key messages. This module also introduces and establishes the Crossroads Stories as a main exhibit thread.

As visitors explore further, they will have the opportunity to choose the path that most intrigues them. They can go to any of the content modules or experience all three of the central unit’s interactive opportunities.

Each of the content modules responds to one of the four big questions. The central interactives relate to all of these topics but also convey related migration messages.

The triangle-shaped footprints of the exhibit structures allow visitors to discover something new each time they turn a corner. This unfolding process reflects the sometimes surprising experiences integral to human migration.
### SPACE PLANNING: FLOOR PLAN OPTIONS

**SQUARE FLOOR PLAN OPTION**
- Two story modules utilize wall space.
- Exhibit Title & Intro Module
- Story Module-1
- Story Module-2
- Story Module-3
- Story Module-4
- Interactive Module-5
- Spinner Table
- Optional object case

**RECTANGULAR FLOOR PLAN OPTION**
- Story modules are all freestanding and do not utilize wall space.
- Exhibit Title & Intro Module
- Story Module-1
- Story Module-2
- Story Module-3
- Story Module-4
- Interactive Module-5
- Spinner Table
- Optional object case

**NARROW FLOOR PLAN OPTION**
- Two story modules utilize wall space.
- Exhibit Title & Intro Module
- Story Module-1
- Story Module-2
- Story Module-3
- Story Module-4
- Interactive Module-5
- Spinner Table
- Optional object case

**NOTES:**
- Each plan option occupies ~1,000 square feet.
- The exhibit is designed to fit within a minimum of 1,000 square feet.
- Each of the four Story Modules can be displayed in two different configurations.
- Each venue will determine its own floor plan.
- The venues are to supply the optional object cases and objects.

**EXHIBIT ELEMENTS:**
- Exhibit Title/Intro Module (1)
- Story Modules (4)
- Interactive Module (1) w/ 2 stools*
- Interactive Spinner Table (1) w/ 6 stools**

*Object Cases (2)- OPTIONAL, to be provided by venue
**Seating to be provided by venue
EXHIBIT STRUCTURES

Please refer to the 3D Final Design drawing package for comprehensive information on the exhibit structures.
THE MBA SCENARIO PANEL SYSTEM: ABOUT THE SYSTEM

The MBA Scenario Panel System was specified for the World on the Move traveling exhibit. It is a system that we have used for a number of projects, and it has proved to be ideal for traveling exhibits of a similar scope.

MBA Scenario is:
- Versatile
- Sturdy
- Easy to crate and ship
- User-friendly to set-up
- Good value

This link will take you to a page containing a video showing the installation process: https://www.mbawalls.com/scenario.html
ACCESSIBILITY STRATEGIES

This exhibit has a number of accessibility features that include high-contrast typography, verbal descriptions accessed via QR codes, tactile interactive components, and easy-to-manipulate flip panels.
Scan Me!

Throughout the exhibition, you will find quick response (QR) codes like this. Scan the codes with your device to access the exhibition text and image descriptions, as well as other features on the World on the Move website.

These descriptions are designed to provide low-vision access. QR codes are provided for the interactive activities. The “Tell Your Journey” activity has a tactile component, just like the “Tell Your Story” and “What Would You Bring” activities do not.

Printed graphic- part of the ControlTac MBA panel skin

Raised QR code tiles located in standard places throughout the exhibit allow visitors to access verbal descriptions on their mobile devices. Visitors scan the QR code with their own device, which takes them to a web page including exhibit text and descriptions of images. Visitors use the screen reader setting on their device to listen to the text.
**ACCESSIBILITY STRATEGIES: TACTILE INTERACTIVE ELEMENTS**

**INTERACTIVE MODULE:**

**SHARE YOUR JOURNEY**

**AG.5.1.2.a USA Map**

**REMOVABLE applied panel**

**RECEPTIVE (MAGNETIC World on the Move | POST 100% FINAL DESIGN | V5 April 6, 2022 | Smithsonian Exhibits**

**Map Activity.5.1.5.low**

**QR Code >**

Note: QR codes This activity involves using a token to indicate where you or your family moved from, and to share why you moved by putting the chips into a particular acrylic tube.

The tokens are not only color coded to the map, but each region has an identifying shape that is included as a tactile element on the chips.

The token distribution bin includes a Braille key to the chip shapes. The “Reasons” tube identifiers also include Braille.

The acrylic tubes have openings in the front to allow visitors to feel the level of the chips in each tube. This feature is communicated in the Braille instructions.

**WHERE DO YOU COME FROM?**

- **NORTH AMERICA & CARIBBEAN**
- **SOUTH AMERICA**
- **AFRICA**
- **EUROPE**
- **ASIA**
- **AUSTRALIA & OCEANIA**

Key to map identifying the token colors and tactile symbols.

These colors and shapes match the map regions. The information is also presented in the Braille instructions.

**SEE PAGE 53 for Acrylic Specs**

Prototype acrylic tokens. Actual tokens to be laser cut from six different acrylic colors.

< Actual-size token with cut-out symbol and laser-incised lettering.

In addition to the token color, the lettering provides subtle visual identification.

The cut-out symbol is the tactile identifier.

Tokens are to be laser cut from 1/8” thick colored acrylic. 1.5” chip diameter.

The 2” tube inner diameter is sized so that the acrylic tokens can fall in a stack, making the color distribution potentially noticeable.

Optional Case-1*

Optional Case-2*

Some venues may wish to display their gallery entrance.

Exhibit Title

**DRAWING:**

**DATE:**

**SCALE:**

**PSM**

**EXHIBIT ELEMENTS:**

- Interactive Module (1) w/ 2 stools*
- Interactive Spinner Table (1) w/ 6 stools*
- Object Cases (2) - OPTIONAL, to be provided by venue*

**NORTH AMERICA & CARIBBEAN**

**SOUTH AMERICA**

**AFRICA**

**EUROPE**

**ASIA**

**AUSTRALIA & OCEANIA**

**WHERE DO YOU COME FROM?**

Where do you come from?

Where do you and your family come from?

But where do you move for many reasons.

Share your journey here.

Where do you come from?

- NORTH AMERICA
- SOUTH AMERICA
- AFRICA
- EUROPE
- ASIA
- AUSTRALIA & OCEANIA

**INTERACTIVE ELEMENTS**

**TACTILE INTERACTIVE ELEMENTS**

**ACCESSIBILITY STRATEGIES:**

**You are here...**

You are here... Where do you and your family come from?

Why did you move?

We moved to seek a better life.

We moved to escape harm.

We were forced to move.

We have always lived here.

What regions do people come from?

What do you think?

Where do you or your family moved from, and to share why you moved by putting the chips into a particular acrylic tube.

The tokens are not only color coded to the map, but each region has an identifying shape that is included as a tactile element on the chips.

The token distribution bin includes a Braille key to the chip shapes. The “Reasons” tube identifiers also include Braille.

The acrylic tubes have openings in the front to allow visitors to feel the level of the chips in each tube. This feature is communicated in the Braille instructions.

Prototype acrylic tokens. Actual tokens to be laser cut from six different acrylic colors.
The target audience is middle and high school students visiting on their own, in groups, and with their parents or caregivers.

The venues are anticipated to be public libraries or similar environments.
“Quote uiatur, sa dolupis ea vellaturio. Namatur ad excepta doluptur definit aut provid quovadis excepro minuulaut senten disco.” —Quote Attribution

This diagram illustrates the recommended amount of text for selected content elements.

The text is formatted within ADA-recommended point size parameters to illustrate the amount of space the text would require.

The interpretive zone is the area where content should ideally be displayed. Text outside of the interpretive zone has been sized larger for greater readability.
WHY DO WE MOVE?

Seeking Opportunities

Migration has always been, and always will be, part of the human experience. **We can help change attitudes** by understanding what it’s like to be a migrant.

What do you think the future of migration will hold?

As the world’s population increases, more and more people are on the move.

Image credit: United States Holocaust Memorial Museum

Note: Text shown is placeholder copy only.
THIS QUESTION HAS MANY INTERPRETATIONS.

Is it where we were born?

We all share common ancestors if you go back in history far enough. But that doesn’t mean that we all share the same journeys.
East L.A.

When the U.S. entered World War II, 110,000 Japanese Americans, including many East L.A. residents, were rounded up and incarcerated in inland camps. American citizens and their family members were imprisoned without due process. Wartime hysteria and racial prejudice led to entire communities being uprooted.
ABOVE: A family from Florida stops in North Carolina on the way to New Jersey in 1940. From 1916 to 1970, six million African Americans moved from the rural South to cities in the North, Midwest, and West in an attempt to escape poverty and racial oppression. Jack Delano, Farm Security Administration

Share Your Story

Have you ever moved to be closer to family? Do you travel to see family members who live far away?

Share your migration stories using #WorldOnTheMove
DESIGN REFERENCE: EXHIBIT LOGO AND PRE-EXISTING AAA BRANDING

Exhibit logo font: Bradley Hand
Tagline font: Avenir Next Bold
Logos to be provided as vector files
Crossroads are intersections where people from different places meet.

Throughout this exhibition, you will meet people in four crossroads: the Mediterranean, Beringia, Central Africa, and East L.A.

Explore the exhibition to discover their stories and learn how migration changes them.

Examples of the left- and right-hand versions of the Crossroads Stories icon as it appears on the Story Modules. The top line of text and the colors change per Story Module. The rear surfaces of these applied graphic panels are printed the same solid background color as the faces.
GRAPHIC DESIGN: COLOR PALETTE

Note: Color swatches are to indicate design intent and are not for color proofing. Printouts and computer monitors can affect the appearance of colors.
GRAPHIC ELEVATIONS

MBA SCENARIO SYSTEM PANEL GRAPHICS are direct-printed to an applied sheet substrate.

APPLIED IMAGES/GRAPHICS are direct-printed to 3/8” thick black Sintra substrate. Some graphics are permanently attached to the MBA system panels and some are to be removed for crating.

REMOVABLE APPLIED GRAPHICS are cleat mounted to the MBA Scenario system panels.

MAGNETIC GRAPHICS are direct-printed to a flexible magnetic substrate.
Migration can be temporary or permanent, voluntary or forced. People may migrate from one country to another or within the same country. Where do you and your family come from?

**Graphic Elevations:**

Please see the full-page elevations for more detail.

**Plan Views:**

Activity 5.2: Talkback activity spinner table interactive

Activity 5.2: Talkback activity surface for visitors to post talkback notes

Activity 5.1: World Map & Voting Interactive

Activity 5.3: Suitcase activity and selfie mural

Spin the table: plan view

This module can either be displayed freestanding or with the end face against a wall.

**Notes:**

Some venues may wish to display these off-the-shelf items that will always be visible, depending on how venues choose to lay out the exhibit.
People have been moving for as long as time. But others disputed their claim.

Archaeologists once thought the earliest humans came on foot through gaps in Ice Age

Modules can be displayed two ways: unfolded to recast reflected to a wall or folded into freestanding unit.

"Folded" story modules are freestanding units. Graphics wrap at sides.

Please see the full-page elevations for more detail.
Crossroads are intersections where people from different places meet. Crossroads also symbolize connections moving through four crossroads of different sizes: the Mediterranean, Beringia, Central Africa, and East L.A.

Many Alaska Native families still practice their traditional ways and women sent to concentration camps during the Holocaust. Between 1938 and 1940, the United States Holocaust Memorial Museum/Courtesy of Bea Siegel Green Beate Siegel (right) and two other girls look at their family members. People are constantly on the move, to find work, to earn a living, whether they fish to feed their family members or to escape poverty. Some have been forced to leave their homes to get economic reforms and global connections are transforming China’s urban development. More than two dozen of the world’s largest cities are in China, and the Great Migration continues.

Why Do We Move? You may face difficulties and dangers. Share your migration stories using activity surface for community-specific objects.

Dashalar is an old neighborhood in Baku, Azerbaijan. It is a historical center of the city. People are constantly on the move, to find work, to earn a living, whether they fish to feed their family members, to earn a living, to escape poverty. Some have been forced to leave their homes to get economic reforms and global connections are transforming China’s urban development. More than two dozen of the world’s largest cities are in China, and the Great Migration continues.

Please see the full-page elevations for more detail.
Crossroads are intersections where people from different places meet. Crossroads also symbolize moving through four crossroads of different sizes: the Mediterranean, Beringia, Central Africa, and East L.A.

Forced into slavery and taken to—a Giusi Nicolini, Mayor of Lampedusa, in an open. (the idyllic place) and became forcibly brought to the Americas. Portuguese brought Christianity to Central Africa. Many African backgrounds came from the Americas.

Enslaved people brought their religious traditions into the Americas and their descendants developed these traditions into the religions of Brazil, the Caribbean, and the United States.

Paradise was a place of peace and belief and praise. The Metropolitan Museum of Art, New York, Gift of Ernst Anspach, 1999 (1999.295.15) and Puerto Rico.

Today, no meal at a Chinese restaurant in Mexico in the mid-1800s.

How Does Migration Change Us?

World on the Move:

Crossroads Stories: Some venues may wish to display

PERMANENT

Module-1

PERMANENT

Module-2

PERMANENT

Module-3

PERMANENT

Module-4

PERMANENT

Module-5

PERMANENT

Module-5


Please see the full-page elevations for more detail.
Crossroads are intersections where people from different places meet.

Crossroads also symbolize crucial decisions being made.

Today, we are at a crossroads. The decisions we make about family members, classmates, coworkers, and us.

Some venues may wish to display removable exhibit elements.

Please see the full-page elevations for more detail.
People may migrate from one country to another or within the same country. Migration is when people move from one place to another. Migration can be temporary or permanent, voluntary or forced. The reasons why people move include economic opportunities, political instability, conflict, persecution, environmental changes, and often for a complicated mix of reasons. We move to where we belong.

Since the first humans began moving from Africa to other parts of the world 200,000 years ago, we have never stopped moving. We move today for many of the same reasons our ancestors did: sometimes voluntarily, sometimes against our will, and often for a complicated mix of reasons. We move to find new opportunities, to restart our lives, to be with friends and family, and to escape danger.

Moving brings many changes. It transforms language, culture, home, food, music, and technology. It redistributes political systems and redraws borders. Moving also changes us. It alters our sense of who we are and where we belong.

By understanding where we come from, why we move, and how moving changes us, we can better understand who we are and where we are going.

Since the first humans began moving from Africa to other parts of the world 200,000 years ago, we have never stopped moving. We move today for many of the same reasons our ancestors did: sometimes voluntarily, sometimes against our will, and often for a complicated mix of reasons. We move to find new opportunities, to restart our lives, to be with friends and family, and to escape danger.

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By understanding where we come from, why we move, and how moving changes us, we can better understand who we are and where we are going.

Migration is when people move from one place to another. Migration can be temporary or permanent, voluntary or forced.

*NOTE: The end panel may not always be visible, depending on how venues choose to lay out the exhibit.
NOTE: Lenticular images change as the viewer moves their gaze from side to side. The viewer's actions control the image transitions. As you will note if you look at an existing lenticular graphic, there is blurring at some point between the image steps. This is quite a different effect than looping video.

OPTION-1: One photo group, map and photos replace each other.

Lenticular AG.0.1.1.a

Photographs, when people move from one place to another. People may migrate from one country to another or from one country to one within the same country. Migration may be temporary, permanent, voluntary or forced.

Lenticular Step-1: PHOTOS
Photos dominate, ghosted background map

The text is direct printed to the panel. The bottom of the lenticular is cut to the path and the lenticular graphic is applied over the panel face.

Lenticular Step-2: TRANSITION
Photos fade, map brightens

Lenticular Step-3: MAP ONLY
Photos disappear, map dominates

Original AAA Graphic Inspiration
Crossroads are intersections where people from different places meet.

Throughout this exhibition, you will meet people from crossroads: the Mediterranean, Central Africa, and East L.A. Explore the exhibition to discover their stories and learn how migration and East L.A. meet people in four crossroads: the Mexico, on their way to the U.S., 2019. Photo by Vic Hinterlang/Shutterstock.com

In Ketchikan, Alaska, 2020. Photo by Eric Stone/KRBD

Explore crossroads around the world.

Share Your Story: Share your migration stories using #WorldOnTheMove. Tell us about the crossroads where you live.

250,000 Years of Human Migration

World on the Move:

PROJECT TITLE:

SIE PROJECT #:

725121WOTMCD100

There is 1 Intro Module.

SEE SHEET X.201 FOR PANEL CONNECTOR INFORMATION

Two story modules utilize wall space.

Scale: 1/2" = 1'-0"

March 31, 2022 As Noted

DRAWN BY:

JW/DW/JP

DRAWING:

SHEET NUMBER:

5 of 26
WHERE DO WE COME FROM?

THIS QUESTION HAS MANY INTERPRETATIONS.

→ It is where we were born?
→ Where we grew up?
→ Where our parents or grandparents are from?

We all share common ancestors if people in history have migrated. But that doesn’t mean that we all share the same origins.

Some communities have a local origin in the same way that others have a colonial origin. These histories can shape how we think and act today.

Other people have no place to call home or their ancestors have lived there forever.

Describe your experiences. How do you practice the rights of everyone in belonging to the places they come from?

Humans Have Always Been on the Move
People have been moving for as long as we have traces of humans on the planet.

Some communities have a local origin in the same way that others have a colonial origin. These histories can shape how we think and act today.

Other people have no place to call home or their ancestors have lived there forever.

Describe your experiences. How do you practice the rights of everyone in belonging to the places they come from?

Navigating the Plastic
People have been moving for as long as we have traces of humans on the planet.

Some communities have a local origin in the same way that others have a colonial origin. These histories can shape how we think and act today.

Other people have no place to call home or their ancestors have lived there forever.

Describe your experiences. How do you practice the rights of everyone in belonging to the places they come from?

Where do we come from? People have been moving for as long as we have traces of humans on the planet.

Some communities have a local origin in the same way that others have a colonial origin. These histories can shape how we think and act today.

Other people have no place to call home or their ancestors have lived there forever.

Describe your experiences. How do you practice the rights of everyone in belonging to the places they come from?

WHERE DO WE COME FROM?

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→ Is it where we were born?
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We all share common ancestors if people in history have migrated. But that doesn’t mean that we all share the same origins.

Some communities have a local origin in the same way that others have a colonial origin. These histories can shape how we think and act today.

Other people have no place to call home or their ancestors have lived there forever.

Describe your experiences. How do you practice the rights of everyone in belonging to the places they come from?
WHAT STORIES DO YOUR FAMILY OR COMMUNITY TELL ABOUT THEIR ORIGIN?

Many creation stories from around the world share a common theme: that humans came on foot through gaps in the ice sheets that once covered the Americas after migrating south along the coast by boat more than 14,000 years ago from a warmer part of the world called the "Middle Place." Today, most researchers think the first inhabitants traveled through gaps in the ice sheets around 13,000 years ago. DNA also tells us that people have continued to move between North and South America ever since.

Recent research has upended what we thought we knew about the peopling of the Americas. Peopling the Americas

What stories do your family or community tell about their origin?
Crossroads Stories: East L.A. & Mediterranean

Crossroads Icons are on an applied panel throughout. The section title appears on each Crossroads Stories icon.

Crossroads are intersections through which people from all over the world settle in the area due to housing restrictions in other parts of the city that excluded people based on their race or origin. They also store family photos and serve as a reminder of lifelines, as important as food or water. They provide language support and do not utilize wall space.

For many people on the move, these devices are moving from Southwestern Europe to the Mediterranean Sea to Africa and further to America. Refugees in transit may be blocked at sea for a month or more. They are not freestanding.

Today, however, people are crossing the Pacific even more often than the Mediterranean. They must find ways to communicate, understand, and interact with people in other cultures.

- East L.A.
- Mediterranean

The city is a common stop for people and places left behind. They are not freestanding.

Crossroads are intersections through which people from all over the world settle in the area due to housing restrictions in other parts of the city that excluded people based on their race or origin. They also store family photos and serve as a reminder of lifelines, as important as food or water. They provide language support and do not utilize wall space.

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Today, however, people are crossing the Pacific even more often than the Mediterranean. They must find ways to communicate, understand, and interact with people in other cultures.

- East L.A.
- Mediterranean

The city is a common stop for people and places left behind. They are not freestanding.
Many languages spoken by Native communities in the far north of North America and the Southwestern U.S. are part of the Dené language family. Linguists believe they are also related to some from the Arctic North southward to the desert Southwest, of which many are related to the Athabascan people of the Far North. Genetic research reveals that people crossed back and forth between Beringia and Central Africa. Some venues may wish to display the Exhibit Title module outside their gallery entrance.

The Bantu Migration

About 5,000 years ago, Bantu-speaking people from West Africa heading further south and east. About 3,000 years ago, people speaking Bantu languages crossed the northern edge of present-day Cameroon (near present-day Nigeria and Angola) moved south and towards Lake Tanganyika before. They then migrated back and forth along the western edge of the African continent and between Angola and the southern edge of present-day Uganda. They also transformed into modern hunter-gatherers, farmers, and equestrians in this configuration.

Young fashionistas show off their style in Bukavu, Democratic Republic of the Congo, 2017. Photo by Rusky/Shutterstock.com

Some venues may wish to display their gallery entrance.

Example of a CR logo
Reverse surface graphic

The Bantu Migration

About 5,000 years ago, Bantu-speaking people from West Africa headed further south and east. About 3,000 years ago, people speaking Bantu languages crossed the northern edge of present-day Cameroon (near present-day Nigeria and Angola) moved south and towards Lake Tanganyika before. They then migrated back and forth along the western edge of the African continent and between Angola and the southern edge of present-day Uganda. They also transformed into modern hunter-gatherers, farmers, and equestrians in this configuration.

Young fashionistas show off their style in Bukavu, Democratic Republic of the Congo, 2017. Photo by Rusky/Shutterstock.com

Some venues may wish to display their gallery entrance.

Example of a CR logo
Reverse surface graphic
**GRAPHIC ELEVATIONS**: STORY MODULE 1: Where Do We Come From?

Each Story Module has a 3-sided title header. The section title graphic is repeated on all three sides.

These panels are numbered as if they are being viewed from the front of the section-in order to remain consistent with the 3D drawing package numbering system.

The lower portion of the support tower will not be visible in either configuration.

Lower panels are blank.

---

**Support Tower**

**WHERE DO WE COME FROM?**

<table>
<thead>
<tr>
<th>Module</th>
<th>Title</th>
<th>Graphic Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1.2</td>
<td>Top Right Rear</td>
<td>1/2&quot; = 1'-0&quot;</td>
</tr>
<tr>
<td>1.1.3</td>
<td>Left Rear</td>
<td>1/2&quot; = 1'-0&quot;</td>
</tr>
<tr>
<td>1.1.2</td>
<td>Low Right Rear</td>
<td>1/2&quot; = 1'-0&quot;</td>
</tr>
<tr>
<td>1.1.3</td>
<td>Low Left Rear</td>
<td>1/2&quot; = 1'-0&quot;</td>
</tr>
</tbody>
</table>

---

**KEY PLAN**

---

**KEY ELEVATION**

---
Each of the four Story Modules has seven faces: one title/intro text face, two section story faces, two Crossroads Stories faces, and two more faces making up the center support tower.

Why Do We Move?

Why Do We Move?

China’s Great Migration

The largest migration in human history is happening right now in China.

Economic reform and global connections have transformed lives in China. Large numbers of people have moved from rural to urban areas to work and raise their families. Some have been forced to move. The Chinese government promotes the migration of agricultural population to the cities to build and sustain China’s urban development. The Chinese Lunar New Year in February 2016.

A Changing Neighborhood

Beijing is a city of neighborhoods. As residential buildings are replaced by capital, legacies of the neighborhood have been transformed and reused. The new buildings transform the old, creating new structures with history, intrigue, and charm to modern consumers.

People move for many reasons.

Some move to avoid conflict, trouble, or to be closer to family. Some move to better schools or to escape from poverty. Some are forced to leave through war, hunger, and natural disasters. Some are forced by forces beyond their control.

[Image]

Share Your Story

Share your migration stories using "Chai" (demolition), 2008. Photo by Harriet Evans. "Dashalar," 2018 Photo by Luo Pan. Avenue, a popular shopping street that runs south of the old, crowded community with factories, markets, and homes catering to wealthy customers. Replaced the old crowded courtyards with hip bars, restaurants, and shops.

World on the Move | POST 100% FINAL DESIGN | V5 April 6, 2022 | Smithsonian Exhibits
Why Do We Move?

In the lead up to World War II, hundreds of thousands of people fled Nazi persecution in Europe. Some of the most vulnerable were children.

Many of those evacuated were orphans or the children of men persecuted for being German, Jewish, and not speaking English. Many of those evacuated were orphans or the children of men persecuted for being German, Jewish, and not speaking English.

Between 1938 and 1940, the Kindertransport program, or “Children’s Transport,” helped 10,000 Jewish children escape Nazi-occupied Europe to the United Kingdom. Between 1938 and 1940, the Kindertransport program, or “Children’s Transport,” helped 10,000 Jewish children escape Nazi-occupied Europe to the United Kingdom.

In the summer of 1939, shortly after a wave of violent pogroms that targeted Jews throughout Poland, Nazi Germany invaded the Netherlands, trapping other Jewish refugees in the country.

The Kindertransport program took thousands of people and their families on a journey to safety in the United Kingdom.

Many of those evacuated were children. Some of the most vulnerable were children. Many of those evacuated were children. Some of the most vulnerable were children.

In the summer of 1939, shortly after a wave of violent pogroms that targeted Jews throughout Poland, Nazi Germany invaded the Netherlands, trapping other Jewish refugees in the country.

The Kindertransport program took thousands of people and their families on a journey to safety in the United Kingdom.

Many of those evacuated were children. Some of the most vulnerable were children. Many of those evacuated were children. Some of the most vulnerable were children.

The Kindertransport program took thousands of people and their families on a journey to safety in the United Kingdom.

Many of those evacuated were children. Some of the most vulnerable were children.
East L.A. & Mediterranean

**INTERPRETIVE ZONE**

**GRAPHIC ELEVATIONS:** STORY MODULE 2: Why Do We Move?

**Why Do We Move?**

Wartime hysteria and racial prejudice led to entire families being forcibly removed from their homes and what they were allowed to bring with them.

When the U.S. entered World War II, 110,000 Japanese Americans were incarcerated in camps across the country. These Civilian Exclusion Order instructions were distributed and carried by all Japanese and Japanese American residents.

Japanese American National Museum (Gift of Naomi Suenaka, 97.57.7)

**Module-5**

- Interactive Module (1) w/ 2 stools*  
- Object Cases (2) - OPTIONAL, to be provided by venue

**Story modules are all freestanding and must attach to a building wall in this configuration. They are not freestanding.**

**Removable double-sided graphic**

CR.2.3.4.low  
CR.2.4.md  
CR.2.4.right logo  
CR.2.4.md

**GRAPHIC SCALE**

12” x 12”

**PERMANENT**

Refugees in Boat  
AG.2.3.5.a  
[682]

**INTERPRETIVE ZONE**

Crossroads Stories: Why Do We Move?

CROSSROADS 2.1: EAST L.A. & MEDITERRANEAN

QR Code >

See guidelines on graphic for removable placement.

**250,000 Years of Human Migration**

**PROJECT TITLE:** 725121WOTMCD100

**SIE PROJECT #:**

**March 31, 2022 As Noted**

**STRUCTURE**

Scale: 1/4” = 1’-0”

**Table**

**Table**

**EXHIBIT TITLE**

Case-1*

**February 28, 2022 As Noted**

**March 31, 2022 As Noted**

**March 31, 2022 As Noted**

**March 31, 2022 As Noted**

**MUSEUM INSTALLATION**

**Exhibit Title**

**Module-1**

& Intro

<table>
<thead>
<tr>
<th>1 0 5 FT</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 of 26</td>
</tr>
</tbody>
</table>

**World on the Move | POST 100% FINAL DESIGN | V5 April 6, 2022 | Smithsonian Exhibits**

**Flip Book 2.3.4 Mollie Wilson's Scrapbook**

Shelf. 2.3.4 Flip book shelf & mount hardware (paint P4 Purple)
Many Alaska Native families still practice their traditional ways. For thousands of years, people have migrated to Bristol Bay every summer for the world’s largest run of wild sockeye salmon. Photo © Amy Gulick, 2019.

Commercial fishermen pick salmon from their net in Bristol Bay, Alaska. For thousands of years, people have themselves, to earn a living, whether they fish to feed their families or trade salmon. ‘We fish to keep our communities and cultures alive and strong,” said Chugach elder Primus Seawright ofộ. “Salmon are the reason we’re still here. Without them, we wouldn’t be able to exist.”

Salmon are integral to many traditions. In the 19th century, salmon played a key role in the displacement of First Nations from their territories. They were used as tribute and ransom to the British, who had no such reciprocation for the Indigenous people of the Northwest. In the late 19th century, salmon fishery production in the lower Fraser River was converted to Catholicism. Many salmon fisheries were turned over to the Roman Catholic Church.

Salmon migrations can cover thousands of miles. Salmon travel thousands of miles from ocean to fresh water to spawn. Their migration typically begins when they are young, mature, and then migrate back to the place they hatched in order to breed. If the salmon don’t come back, they won’t come back,” said salmon scientist David Paul of the University of Victoria. “If we don’t have salmon, we won’t have anything else.”

Historically, salmon migrations covered thousands of miles. Salmon fishery production in the lower Fraser River was converted to Catholicism. Many salmon fisheries were turned over to the Roman Catholic Church.

**GRAPHIC ELEVATIONS:** STORY MODULE 2: Why Do We Move?

Each Story Module has a 3-sided title header. The section title graphic is repeated on all three sides.

<table>
<thead>
<tr>
<th>SecIntro.2.1.2.top right rear</th>
<th>SecIntro.2.1.3.top left rear</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WHY DO WE MOVE?</strong></td>
<td><strong>WHY DO WE MOVE?</strong></td>
</tr>
<tr>
<td>SecIntro.2.1.2.mid right rear</td>
<td>SecIntro.2.1.3.mid left rear</td>
</tr>
<tr>
<td>NO GRAPHICS</td>
<td>NO GRAPHICS</td>
</tr>
<tr>
<td>SecIntro.2.1.2.low right rear</td>
<td>SecIntro.2.1.3.low.left rear</td>
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<tr>
<td>NO GRAPHICS</td>
<td>NO GRAPHICS</td>
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<tr>
<td>SecIntro.2.1.2.low right rear</td>
<td>SecIntro.2.1.3.low.left rear</td>
</tr>
<tr>
<td>NO GRAPHICS</td>
<td>NO GRAPHICS</td>
</tr>
</tbody>
</table>

These panels are numbered as if they are being viewed from the front of the section—order to remain consistent with the 3D drawing package numbering system.

MBA panels are a solid printed color.

Lower panels are blank.

The lower portion of the support tower will not be visible in either configuration.

Lower panels are blank.
USA MIGRATION

DOES
welcomed 450 Bhutanese-Nepali refugees in 2008, the city of Utica, New York, Smithsonian Exhibits

Where do they come from?

your favorite foods, music, and dance moves.

Lift the panels below to reveal the

HUNGRY

CHINESE CHECKERS

Do you know where it comes from?

What's your favorite food?

Share Your Story »»»»»

Cowboys, often associated with the U.S. western “frontier,”

Horses, vaqueros, herders called

conquistadors years ago and crossed over the Bering Land Bridge into

ranching, horse racing, and Indian relay racing. Photo by Teri Loring Dahle

mestizo Mexican

of the techniques and tools Mexico introduced many

in Mexico in the mid-1800s.

Enslaved
instruments, including the

Banjo

as a single unit for crating.

British influence in India began in the 1600s with the arrival of the

Anglo-Indian dish Chicken Tikka Masala to be Great Britain's national dish. It features

In 2001, the British Foreign Secretary described

Chicken Tikka Masala as “a true British national dish.” It features

Enslaved prisoners tread without ever getting anywhere.

great-grandson of an English general and

Anglo-Indian dish Chicken Tikka Masala to be Great Britain's national dish.

Chicken Tikka Masala as “a true British national dish.” It features

Enslaved prisoners tread without ever getting anywhere.

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FLIP PANEL GRAPHICS: FP.3.2.2 Unexpected Origins

STORY MODULE 3:
How Does Migration Change Us?
Flip Panels 3.2.2.a,b,c,d,e,f,g,h,i Unexpected Origins

- ORANGE CARROTS
- BANJO
- CHINESE CHECKERS
- CHOCOLATE
- TREADMILL
- SPAGHETTI AND TOMATO SAUCE
- HIP-HOP
- FORTUNE COOKIES

Flip panel upper surfaces shown at 40% actual-size
Carrots originated in Afghanistan around 5,000 years ago. Early carrots came in a variety of colors, including purple and yellow. Orange carrots were probably first cultivated in the Netherlands, where they became associated with the ruling House of Orange.

The banjo is closely associated with American folk and country music, but it has its origins in West Africa. West Africans play similar stringed instruments, including the kora, thought to be one of the precursors of the banjo. Enslaved people brought knowledge of these instruments to the Americas, where they evolved into the banjo we know today.

You would expect Chinese Checkers to come from China, but the popular game was actually invented in Germany in the 1900s. It was marketed in the U.S. in the 1920s as “Chinese Checkers” to associate it with the game Mahjong from China, which was becoming popular in the U.S.

Chocolate has its origins in Mexico and Central America, where Olmec, Maya, and Aztec people fermented, roasted, and ground cacao beans into bitter beverages. Spanish settlers brought the drink back to Europe in the 1600s, where sugar was added to suit European tastes. Chocolate evolved into the modern chocolate bar by the mid-1800s.

Many people associate spaghetti and tomato sauce with Italy, but noodles actually originated in Asia. Arab traders brought them to Italy as early as the 600s AD. Tomatoes originated in Central and South America, where Aztec and Inca peoples ate them. They were introduced to Europe in the 1500s, where they were originally thought to be poisonous.

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Hip-hop began in New York City’s Bronx in the 1970s. Many of hip-hop’s early pioneers were from families who had migrated from Barbados, Jamaica, and Puerto Rico. They blended African American and Caribbean influences to create music, as well as a cultural movement that encompasses art, fashion, dance, and language.

Today, no meal at a Chinese restaurant in the U.S. is complete without a fortune cookie. But these sweet treats didn’t originate in China. They were introduced by Japanese immigrant confectioners in California in the early 1900s. Chinese restaurants began making their own fortune cookies in the 1940s, and the tradition stuck.

If you ever become bored while running on what seems like a never-ending treadmill, imagine yourself a prison inmate, required to walk some ten hours a day on a revolving wooden cylinder. British engineer William Cubitt designed the first treadmill or “everlasting staircase” to make prisoners tread without ever getting anywhere. Think about that the next time you hit the gym.
STORY MODULE 3:
How Does Migration Change Us?

How does migration affect religion?

Migration and religion are connected in ways we might not expect.

Throughout history, people have moved for a variety of reasons. Some have been forced to migrate by war or political unrest. Others have chosen to move, seeking better opportunities or escaping persecution.

During such migrations, people's religious practices have often been challenged. They have sometimes had to adapt their beliefs or adopt new ones. This process can influence their religious identity over time.

Finding Religious Freedom

In the 17th century, people from Scotch-Irish Presbyterian backgrounds migrated to the American colonies. They established new communities in the southern U.S. and adapted their religious practices to fit the local environment.

Seeking Religious Freedom

In the 1630s, a small group of French Huguenots migrated to what is now Louisiana, bringing their beliefs and traditions to new places. They established "Cajun" culture.

Santeria Figure

AG. 3.5.8.a

Santeria Musicians

AG. 3.5.8.b

Santeria figure

PERMANENT

From Church to Mosque

Between 1780 and 1886, nearly 250,000 slaves were brought from Africa to South America, primarily to Brazil and Cuba. They brought their beliefs to these new places, leading to the development of the religious tradition known as Santeria.

In the 1630s, a small group of Scotch-Irish Presbyterians migrated to what is now Louisiana. They established "Cajun" culture, which has had a unique impact on the region's religious practices.

Photo by Natalie Maynor

Pilgrimage

Between 1780 and 1886, nearly 250,000 slaves were brought from Africa to South America, primarily to Brazil and Cuba. They brought their beliefs and traditions to new places, leading to the development of the religious tradition known as Santeria.

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Photo by Bernardo Capellini/Creative Commons

Pilgrimage

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CROSSROADS STORIES 3.1

HOW DOES MIGRATION CHANGE US?

Share your migration stories and do not utilize wall space.

East L.A.


Crossroads Stories: East L.A. & Beringia

PERMANENT

Low Rider Magazine

PERMANENT

AG.3.3.4.a

CR 3.3.4.right logo

DOUBLE-SIDED GRAPHIC REMOVABLE

CR 3.3.4.low

AG 3.3.4 a

Low Rider Magazine

PERMANENT

CROSSROADS 3.1: EAST L.A. & BERINGIA

CR logo

Scale: 1/4" = 1'-0"

Plan: Module 3 Freestanding Set-up Option

Section Story

3.4.7.low

[682]

3.4.7.left

[682]

Scale: 1/8" = 1'-0"

Floor Plan Options

100% Final Design

PROJECT PHASE:

1

DATE:

March 31, 2022

AS NOTED#

DRAWN BY:

JW/DW/JP

502.5 FT

PSM

GRAPHIC SCALE 1/4" = 1'-0"

GRAPHIC ELEVATIONS: STORY MODULE 3: How Does Migration Change Us?

World on the Move | POST 100% FINAL DESIGN | V5 April 6, 2022 | Smithsonian Exhibits
Crossroads Stories:

Central Africa

More than two million people have crossed the Mediterranean to reach the island of Lampedusa, Italy’s southernmost island, has become a destination for refugees. Migrants brave a harrowing crossing to reach the island, has become a destination for refugees. Migrants brave a harrowing crossing to reach the island, has become a destination for refugees. Migrants brave a harrowing crossing to reach the island, has become a destination for refugees.

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Some venues may wish to display their gallery entrance.

Enslaved Central Africans taken to Brazil brought Christianity to Central Africa. Many African families have created organizations in recent years, many fleeing war and persecution. Thousands of people created a rupture in Central African nations. This left Africa vulnerable to heated political debate.

Portuguese brought Christianity to Central Africa. Many African families have created organizations in recent years, many fleeing war and persecution. Thousands of people created a rupture in Central African nations. This left Africa vulnerable to heated political debate.

The Origins of Christianity:

X:228

1502 and 1888 came from Africa. More than half of the enslaved people below:

A Muslim family walks down the street in Munich, Germany, below:

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GRAPHIC ELEVATIONS: STORY MODULE 3: How Does Migration Change Us?
Each Story Module has a 3-sided title header. The section title graphic is repeated on all three sides.
WHERE ARE WE GOING?

HUMANS HAVE ALWAYS BEEN ON THE MOVE, AND ALWAYS WILL BE.

Today, we are at a crossroads. The decisions we make about migration now will affect the future of millions of people.

By being informed citizens, we can make a difference in our differences to divide us? Or will we resist change and allow our differences to divide us?

Where are people moving today?

Asia

Climate Change in Bangladesh

Bangladesh is one of the countries most vulnerable to the impacts of climate change, and one of the least able to respond. Rising sea levels and increased coastal flooding threaten to displace millions of people from their homes who have already lost villages, farms, and social networks to the sea.

Today, Bangladesh is one of the most densely populated countries in the world. It is projected that by 2050, 90% of Bangladesh will be in areas vulnerable to flooding due to climate change.

Bangladesh

Steady stream of rural and urban migration caused by flooding and natural disasters

CASES

Bangladesh

POPCULAR

Migrants

PERMANENT

Shelf.4.2.2 Flip book shelf & mount hardware (paint P5-Medium Yellow)

QR Code >

Interactive Module (1) w/ 2 stools*

Some venues may wish to display their gallery entrance.

** Object Cases (2) - OPTIONAL, to be provided by venue**

HABITAT

SHELTER

Compelling story is told via

- Interactive module
- Exhibit Title/Intro Module (1)
- Crossroads Stories

VIEW

INTERPRETIVE ZONE

Where are we going? QR Code >

Subsection 4.1.1.1 mid

WHERE ARE WE GOING?

What is the state of migration today?

In the world, whether you are a rural or an urban resident, the leaders of our migration is affected by migration, whether you want to leave or not.

WHERE ARE WE GOING?

WHERE ARE WE GOING?

WHERE ARE WE GOING?

WHERE ARE WE GOING?

WHERE ARE WE GOING?

WHERE ARE WE GOING?

WHERE ARE WE GOING?

WHERE ARE WE GOING?
What is the future of migration?

Experts predict that there will be at least 100 million people globally who are forced to move due to climate change by 2050. Some are already seeking new homes today due to floods, droughts, and other impacts of climate change.

How can we create a more sustainable future?

No matter where you live, climate change has an impact on your life. No matter who you are or where you live, it threatens our environment, our health, our homes, our livelihoods, and our cultures. It threatens our environment, our well-being, and our identity.

People have been moving since the beginning of human history. Although migration patterns and processes may change, moving is a fundamental part of what it means to be human.

Where would you like to move and why?

Experts predict that by 2050, there will be at least 100 million people globally who are forced to move due to climate change. Some are already seeking new homes today due to floods, droughts, and other impacts of climate change.

Where would you like to move and why?
**STORY MODULE 4:** Where Are We Going?

Central Africa, Mediterranean

Central Africa, being known for its rich natural resources and historical significance, has seen an influx of people due to colonial rule. Some Central African countries, such as the Central African Republic and Burundi, have moved to neighboring countries like Sudan and Chad. Roads like the Trans-Sahara Highway facilitate this movement.

**WHERE ARE WE GOING?**

Central Africa today is a place of change. People are leaving due to colonial rule. Photo by Aimé Mpane

Central Africa today is a place of change. People are leaving due to colonial rule. Photo by Aimé Mpane

People create murals in Black Lives Matter Plaza in Washington, D.C., and restaurants serving a variety of African cuisine, 2017. Photo by Benas Gerdziunas


Matongé, a Congolese neighborhood in Brussels, Belgium, has a lively market and restaurants serving a variety of African cuisine. 2017. Photo by Benas Gerdziunas

Central African refugees in Idomeni, Greece, hold a banner reading “Refugees Welcome.” Photo by Lazyllama

Despite entering the European Union since 2015, dividing public opinion, and giving rise to strong pockets of anti-immigrant sentiment, migrants was a strong motivation for the European Union's exit from the European Union.

The current surge in migration across the Mediterranean has been a strong motivation for the European Union’s exit from the European Union.


GRAPHIC ELEVATIONS: STORY MODULE 4: Where Are We Going?

Each of the four Story Modules has seven faces: one title/intro text face, two section story faces, two Crossroads Stories faces, and two more faces making up the center support tower.

In East L.A., people have protested and taken action to counter and establish. As more investment and people move into newcomers cause rent prices to rise, often displacing local families through the influx of affluent residents and businesses. These Gentrification is the process by which a neighborhood changes.

Shishmaref, Alaska, is an Iñupiat village of about 600 people on a semi-nomadic people who were forcibly resettled here by the U.S. from the wind and waves, but warming temperatures are causing the Unceasing waves continue to erode Shishmaref's coastline, 2020. Photo by Dennis Davis.

PERMANENT

WHERE ARE WE GOING?

CROSS ROADS

different places meet.

East L.A. & Beringia

Flip Book 4.4.6 Boyle Heights Beat

Shelf 4.4.6 Flip book shelf & mount hardware

(paint P5-Medium Yellow)
GRAPHIC ELEVATIONS: STORY MODULE 4: Where Are We Going?

These panels are numbered as if they are being viewed from the front of the section - in order to remain consistent with the 3D drawing package numbering system.

NO GRAPHICS

The lower portion of the support tower will not be visible in either configuration.

Lower panels are blank.
WE ARE ON THE MOVE!

Migration is a shared human experience that connects us all.

This exhibition is traveling to communities across the country.

We want to hear from you!

Share your migration stories using #WorldOnTheMove and see where this exhibition has been.

Interactive Module 5: Intro to Activities

250,000 Years of Human Migration

WE ARE ON THE MOVE

Graphic Scale 1/2" = 1'0"

Activity 5.1: "You Are Here"

US map at base magnet

Activity 5.1: Voting/World Map Activity 5.1

There is 1 Interactive Module incorporating 3 activities.

Interactive Module 5: Voting/World Map Activity 5.1

Activity text

Applied graphic.

Interactive Overview Graphics

Activity 5.1: Token/chip distribution bin

Interactive Module-5

Spinner Table**

Interactive Module-0

Some venues may wish to display their gallery entrance.

NOTES:

-Exhibit Title/Intro Module (1)
-Story Modules (4)
-Interactive Module (1) w/ 2 stools*
-Interactive Spinner Table (1)  w/ 6 stools*

*Object Cases (2)- OPTIONAL, to be provided by venue

**Seating to be provided by venue

Optional Case-1*Optional Case-2*

Some venues may wish to display their gallery entrance.

Case-2*

Module-4 Interactive Structure: Paint Purple

Tube support base

Activity 5.1: Token Bin & Braille Panel

Activity 5.1: World Map Text w/ Braille on wedge

Activity 5.1: "You Are Here" Token Bin &

Braille Panel

Acrylic tubes for tokens & 2 sections.

Regions.
**INTERACTIVE MODULE 5: Share Your Journey**

1. **Where do you come from?**
   - Where do you and your family come from?
   - Where did your ancestors come from?
   - Why did you move?
   - Where do you come from?

2. **Why did you move?**
   - Why did you move?
   - Why did you move?
   - Why did you move?
   - Why did you move?

**What do you think?**
- Look at this map. Activity.5.1.5 low: What do you think?
- Look at this map. Activity.5.1.5 low: What do you think?

**Symbol Key**
- Europe
- Africa
- Oceania
- Caribbean
- South America
- North America
- Asia

**Map Activity 5.1.2**
- YOU ARE HERE...
- But where do you come from?
- Share your journey here.

**STEM:**
- 5-10 people
- 4-6 people

**Exhibit Title**
- Module-0: Intro
- Module-1: Module-2: Spinner
- Module-3: Module-4: Interactive
- Module-5: Interactive

**Seating:**
- To be provided by venue

**NOTES:**
- Exhibit Title/Intro Module (1)
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- Interactive Module (1) w/ 2 stools*
- Interactive Spinner Table (1) w/ 6 stools*
- *Object Cases (2) - OPTIONAL, to be provided by venue

**References:**
- X.101
- 725121WOTMCD100
- Smithson. Exhibits

**Scale:**
- 1/8" = 1'-0"
GRAPHIC ELEVATIONS: INTERACTIVE MODULE 5, GRAPHIC COMPONENTS: Share Your Journey

SYMBOL KEY

NORTH AMERICA
& CARIBBEAN

SOUTH AMERICA

AFRICA

EUROPE

ASIA

AUSTRALIA
& OCEANIA

TOKEN DESCRIPTION:

- 1.5" diameter. 1/8" thick colored acrylic token discs
- Cut-out symbols and laser-incised lettering that coordinate with the map.
- The cut-out symbol is both a tactile and a visual identifier.
- The colors are also visual identifiers that coordinate with the map region colors.
- The lettering is carved into the token. It is not a printed graphic. It will have a frost-textured interior and will appear somewhat lighter than the token color.
- In addition to the token color, the lettering provides subtle visual identification, but it is not the primary identifier.
- The acrylic color specs are critical. No color substitutions will be accepted without design approval.

ACRYLIC COLORS:

ePlastics
www.eplastics.com
800-474-3688

Fluorescent
Light Green- 9093 F. Green
Dark Green- 2108 Solid Dark Green
Yellow- 2037 Solid Yellow
Red- 2793 Solid Red
Orange- 2119 Solid Orange
Purple- 2287 Solid Purple

TO BE DETERMINED:
How many tokens of each color and type are recommended for each map region?
Everyone has a story to tell about who they are and where they are from.

Share your story here.

Choose a question to answer or spin the wheel to select a question at random. Write your answer on a sticky note and post it below. You can also share your stories using #WorldOnTheMove.

FREE ZONE
Make up your own question to answer!
GRAPHIC ELEVATIONS: INTERACTIVE MODULE 5: Tell Your Story

INTERACTIVE MODULE:
Activity 5.2:
Spinner Table
INT.5.2.3

SPINNER TABLE:
Top plan view

Questions Text
Diagrammatic side view

SPIN THE WHEEL
to select a question at random
Write your answer on a sticky note and post it on the wall.

Diagrammatic side view

ACTIVITY OVERVIEW:
The talkback board invites visitors to share their personal migration stories.

Visitors can use the tabletop spinner to generate questions for the talkback board or they may leave free-form responses.

Visitors spin the top wheel by the geared edges to rotate it over the tabletop graphic. Hidden alignment tabs stop the top wheel randomly at one of the text options.

The text option appears in the window.

Visitors can spin the wheel to view all options if they want to choose one in particular.

The window opening has an integrated layer of clear acrylic to discourage visitors from jamming the wheel.

Pencil holder/Post-it note dispensers are attached to the table surface. These are off-the-shelf items that will require stocking by the venue.

Example

The spinner table is to be placed adjacent to the talkback board.

SEATING PROVIDED BY VENUES

World on the Move | POST 100% FINAL DESIGN | V5 March 23, 2022 | Smithsonian Exhibits
WHO BRING? WHAT WOULD YOU BRING?
Choose the things you would take with you if you were moving to a new place. THEN, imagine that you were suddenly forced to move and could only take a few items. How did your choices change and why?

You Bring? Take a selfie to share what you would pack and what it means to you.

Activity 3: Magnetic
Mural/Selfie Opportunity

Magnetic receptive panel
Control Tac Graphic
applied to magnetic
durable overlay
Magnetic receptive surface

#WorldOnTheMove
250,000 Years of Human Migration

MANAGEMENT OF AGRICULTURAL RESOURCES
ILLUSTRATED MAGNETS: Interactive 5.3 What Would You Bring?

Hot Sauce

Actual-size example, 8.5" x 8.5" overall with tab
A QR code appears on each magnet

Musical Instrument

Matches

Sunscreen

First Aid Kit

Earbuds

Photos

Flashlight

Toothbrush and Toothpaste

Sneakers

Magnets shown at 30% actual-size
There are 25 different magnets
ILLUSTRATED MAGNETS: Interactive 5.3 What Would You Bring?

Magnets shown at 30% actual-size
There are 25 different magnets

Pocketknife
Flip-Flops
Mask
Phone
Book
Teddy Bear
Games
Seeds
Pet
Sports Equipment
Water Bottle
Jewelry
Documents
Snacks
Sunglasses
FLIP BOOK
GRAPHICS
Archaeological Evidence

Archaeologists excavate or survey what’s left in the ground from societies that existed in the past. This helps us understand changes in how people lived and moved about the landscape.
Archaeological Evidence
Archaeologists excavate a survey, which is left in the ground: features that remain behind. This helps us understand changes in how people lived and moved about the landscape.

Archaeologists use many techniques, including remote sensing, field survey, and excavation. These methods help us answer questions about when and how people lived in a particular place.

By comparing one place and the dates of its occupation to another, similarities emerge that complete a picture of movement across places over time.

Biological Evidence
Scientists study biological evidence to understand human migration and human biological variation.

Studying ancient distant relatives can help us trace the movement of our ancestors from Africa to other parts of the world.

Linguistic Evidence
An anthropology instructor teaching a class

Studying languages and how they have changed can help us understand where we come from and how we are connected to other groups of people.

Languages change over time, often because people who speak different languages come into contact with one another.

Cultural Evidence
“Culture” refers to the shared characteristics of a particular group of people that distinguish them from other groups. This includes the language you speak, the food you eat, the music you listen to, what you believe in, and more who you consider to be your relatives.

Cultures change over time, usually because of groups coming into contact with one another through trade, intermarriage, war, or environmental change. By understanding the origins of specific cultural characteristics, we can help complete the picture of how people and groups have come into contact with one another over time.

Genetic Variation in Africa
Africa is the cradle of humankind. Scientists studying DNA have discovered that Africa’s populations have more genetic variation than people from other parts of the world. This is because people have lived there for longer than anywhere else on earth.

Studying DNA evidence from living populations today can help us understand when groups of humans probably came into contact with one another.

By comparing how people in different places use language, we can see similarities in words and grammar. These similarities help us understand when people from different groups probably came into contact with each other.

Here’s an example:
Think of the spaghetti (Italian word) with tomato (Aztecan word) sauce that you eat in your pajamas (Hindi word).

By comparing two people in different places on language, we can see similarities in words and grammar. These similarities help us understand when people from different groups probably came into contact with each other.

Here’s an example:
Think of the spaghetti (Italian word) with tomato (Aztecan word) sauce that you eat in your pajamas (Hindi word).

FLIP BOOKS: FB.1.2.2 Explore the Evidence
Interior pages shown at 25% actual-size in spreads.
‘There’s no place like home’

Mary Murakami sent Mollie a letter as soon as her family had settled into their barracks at the Poston camp in Parker, Arizona. She describes the journey, their arrival, the lack of privacy in the latrines, and the blazing heat of the desert.

“. . . there’s no place like home. You realize the value of all the things you leave behind. Including bath. We do our washing by hand, and what a job! Everything is muddy. My hair is even muddy. . . And my face is all sun burned.”

—Mary Murakami

Mary Murakami
Japanese American National Museum
Leaving Home

Theodore Roosevelt Senior High School in the Boyle Heights neighborhood of East L.A. lost one-third of its student body during World War II. Young men left school to enlist in the military. All Japanese American students were forcibly removed with their families and incarcerated in camps.

On April 9, 1942, the student newspaper shared a tribute to departing Japanese American classmates. It also reported on the efforts of Japanese American families to sell off household goods.

A Tribute to Japanese-American Students

Keeping in Touch

Roosevelt High School senior Mollie Wilson sent care packages and letters to dozens of her Japanese American friends.

Mollie Wilson (wearing vest) with her friend Mary Murakami; Mary Murakami (upper right); and Fujiko Murakami (lower right)

“Prisoners of war”

Mollie's friend Sandie Saito sent a letter describing her family's initial confinement in an “assembly center” at the Santa Anita Racetrack northeast of L.A. After a few months, Sandie and her family were moved to the Granada camp (also known as Amache) in Colorado.

Sandie Saito sent Mollie Wilson this signed photo of her wearing their high school letter sweater.

“...they’re getting a little better now. They don’t even let you bring a bar of candy to the camp. The soldiers take it away. When someone comes to visit you at the gate, you have to talk real loud because they don’t let you get close to them. ... They even think we’re prisoners of war.” —Sandie Saito
Letter from June Yoshigai to Mollie Wilson, January 6, 1945, continued

‘Scattered throughout the United States’

Although they were not permitted to return to the West Coast, Japanese American students who met specific requirements were allowed to leave the camps to work or attend school. In 1944, after resettling in Ohio for school, Sandie Saito sent Mollie the whereabouts of their neighborhood friends, now scattered throughout the United States after the war. Sandie stayed with Mollie and her family, able to establish a home in Los Angeles.

—I don’t know how things will turn out

Letter from June Yoshigai to Mollie Wilson, January 6, 1945


"The West Coast is now ‘opened’ to us—it seems so strange. Well Molly, I don’t know how things will turn out. Eventually, I suppose, we’ll return to Los Angeles, but I’m ‘planning’ to stay here for awhile... Here in Illinois—the opportunities are much better—more jobs available (at present, anyway), the people, as a whole—appear to be more fair in their judgment, and broad minded."

—June Yoshigai

Continuing Friendships

After World War II, some of Mollie’s friends returned to Los Angeles. Others resumed their lives elsewhere. Mollie graduated from the University of California, Los Angeles, became a Spanish teacher, and started a family of her own. She remained friends with her Japanese American classmates long after World War II.

QR codes will be included to link to the full text of the letter
EXPLORE Joel Darmstadter's Story

Joel Darmstadter escaped the Holocaust through the Kindertransport program.

Explore these photos of Joel and his family before, during, and after World War II.

All photos are courtesy of Joel Darmstadter unless otherwise noted.

RIGHT: Joel Darmstadter shares memories of how he and his family escaped the Holocaust during World War II and moved to the U.S. in 1940.
Photo by Michelle Mehrten/Ralph Rinzler Folklife Archives/Smithsonian Institution

Childhood
Joel Darmstadter was born November 27, 1928, to a Jewish family in Mannheim, Germany.

ABOVE: Joel’s mother and older brother (age one) in 1925

ABOVE: Joel at three months in 1929

Joel at age three in 1932
Joel Darmstadter was born November 27, 1928, to a Jewish family in Mannheim, Germany. His childhood was marked by anti-Jewish pogroms and the threat of the Holocaust. In 1939, the Nazis released Joel's father from Dachau and allowed his family to move to the Netherlands. In 1940, Joel and his brother left England to join their parents. The family escaped to the U.S. just a few weeks before the Nazis reached the Netherlands in May 1940.

The Kindertransport
Following the pogroms in November 1938, the U.K. relaxed some of its restrictions for Jewish refugees trying to escape Nazi-occupied areas of Europe. Joel and his older brother, Heinz (Henry), were among the 10,000 Jewish children who escaped through the Kindertransport (or “Children’s Transport”). A Jewish family in Manchester, England, adopted Joel and his brother. Joel attended Manchester’s Beaver Road Primary School in 1938.

Later Life
Joel earned economics degrees from George Washington University (AB, 1950) and the New School (MA, 1952). His four decades with Resources for the Future, an independent nonprofit Washington research institution, included a concurrent stint as adjunct faculty at Johns Hopkins School of Advanced International Studies. His work and multiple publications centered on natural resources, environment, and climate change.

Joel’s grandson, Ari Neugeboren, was an indispensable contributor to the present project.

World on the Move | POST 100% FINAL DESIGN | V5 April 6, 2022 | Smithsonian Exhibits
Today, people around the world follow many of the same migration routes our ancestors took.
People still travel from East Africa through the Middle East and West Africa through the Mediterranean on their way to Europe. They travel through South Asia around the Indian Ocean. And they travel north through Central America, where the first people in the region traveled south more than 14,000 years ago.

**PLACE NAMES**
Can you name the seven continents? “America” comes from the name of an Italian mapmaker, and “Australia” comes from the Latin word for “south.” Whose point of view do these words reflect? What other names might the people living in these places or traveling through have used to describe them?

**Central American Routes**
In recent years, migration in the Americas has followed two main patterns, both spurred by economic, environmental, and political challenges. People are moving from rural areas to big cities—Mexico City now has 22 million people, up from 4 million 40 years ago. People are also moving from Central American countries to cities along Mexico’s northern border with the U.S.

**Southeast Asian Routes**
The first people arrived in Australia more than 65,000 years ago, traveling from South Asia along the edge of the Indian Ocean. Today, people facing natural disasters in Bangladesh and violence in Myanmar follow a similar route.

**Mediterranean Routes**
People still travel to Europe from Africa and Asia, as they have done for tens of thousands of years. Some of today’s migrants are fleeing conflict in countries such as Syria and South Sudan. Others are seeking opportunities in countries that were colonized there, such as migrants from the Gambia to Italy or from Nigeria to France.

**Central American Routes**
![Image](Image)

**Southeast Asian Routes**
![Image](Image)

**Mediterranean Routes**
![Image](Image)
The Boyle Heights Beat is an independent, bilingual Spanish and English newspaper produced by young people from East L.A.’s Boyle Heights neighborhood.

"The students have taught me what’s in this neighborhood. They have their own way of seeing the community... Our reporters have a level of access, sensitivity and knowledge that is without equal."

— Antonio Mejias Rentas, editor, the Boyle Heights Beat

The newspaper’s staff includes photographers and reporters who conduct interviews with local residents.

All images courtesy of the Boyle Heights Beat. Graphic design for the print edition by Claudia Delgado.
The Boyle Heights Beat is staffed by teen reporters from local high schools. They portray their neighborhood as they know it—profiling unsung heroes, relaying regional history, and exploring debates about redevelopment, safety, and urban renewal.

"The students have taught me what's in this neighborhood. They have their own way of seeing the community... Our reporters have a level of access, sensitivity and knowledge that is without equal." — Antonio Mejías Rentas, editor, the Boyle Heights Beat

"Regardles of the current rhetoric, we share our border, we share our community, we share our geography, we share examination. The more we get to know each other, the better for both countries." — Rebeca Vargas, U.S.-Mexico Foundation, Dreamers without Borders, reported in the Boyle Heights Beat

uliar for sharing this content.

A flyer for one of the Boyle Heights Beat's regular community meetings, organized to solicit community input.

The Boyle Heights Beat was founded in 2010 by the USC Annenberg Center for Health Journalism. It currently operates under the fiscal sponsorship of the nonprofit Social and Environmental Entrepreneurs.
Venues are to produce their own labels.

This label template example is 10" wide x 4.5" high.

Font Family: Alegreya Sans, an Adobe font available by download through an Adobe Creative Cloud subscription. The Calibri font family may substituted for Alegreya Sans. Calibri is a system font on most Macs and PCs.

Actual text font size to be no smaller than 22 pt text on 26 pt leading.

The “Migration Stories” header is to appear 1x per object case.

The object caption text should not exceed 35 to 50 words.

**MIGRATION STORIES**
The items in this case represent migration stories from our local crossroads. Share your migration stories using #WorldOnTheMove.

**Object Caption Text**
Placeholder description text. Replace the placeholder text with actual copy.

Trigenim rescide nestor es il inte mini holsnt quam atempor epudaep eribus dolorrovidus. Dolest venis esseque quid est, quintiam ex exerovit quiandam quo corerovit. Lorem ipsum deca fondita.

Paris voles ne consectatum consernam repera verum erferundunt odit, quam evelesi conet dolutatum consequiduci ditempore fugitem.

Labels templates, shown actual size
All text shown is placeholder copy only.
Venues are to produce their own labels.

This label template example is 10” wide x 4.5” high

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**MIGRATION STORIES** The items in this case represent migration stories from our local crossroads. Share your migration stories using #WorldOnTheMove.

**Object Caption Text**

Placeholder description text. Replace the placeholder text with actual copy. Trigenim rescide nestor es il inte mini quunt quam atemopor epudaep eribus dolorrovidus. Dolest venis esseque quid est, quuntiam ex exerovit quiandam quo corerovit. Lorem ipsum dolorores deca fondita.

Paris voles ne consectetur consernam repera verum ererundunt odit, quam evelesti conet dolutatum consequatiduci ditemporem fugitem.
VENUE-GENERATED ACTIVITY SUGGESTIONS
**VENUE-PROVIDED ACTIVITY SUGGESTIONS:** CUMULATIVE SCRAPBOOKS, BANNERS, OR MURALS

**Description**
Venues may want to create their own opportunities for visitors to make collaborative or cumulative pieces reflecting personal migration insights.

Host venues may also want to allocate space to display these pieces in the gallery. We can discuss how the team can facilitate this approach.

We have also discussed ideas for cumulative pieces, where each venue invites their visitors to contribute to something that is added to an evolving piece. The preexisting elements would arrive at the new venue and that group would then create and include their pieces when the exhibit ships on.

**These could include:**

**Scrapbooks**
Ring binder notebooks would allow visitors to create individual pages with their photo prints, stories, drawings, etc. This could be done in scheduled workshops so that visitors arrive with the items they want to contribute. Venue staff would be able to preview the pages as they add them to the scrapbooks.

**Murals**
A venue may want to plan a workshop to create a mural on a transportable substrate such as drafting paper. This may work best either as a small group project that is planned in advance and/or as a staff-supervised special event.

**Quilt, Flags, or Banners**
Visitors could produce fabric panels either beforehand to bring in, or at a workshop. These could be assembled into a “quilt” or hung along rope to become a string of flags.

A mural could also be created in a similar fashion with participants each decorating a page of a predetermined size that could be combined with other pages into a large wall piece.

**Cookbook**
Venues may want to invite visitors to contribute recipes to a shared cookbook featuring recipes from across the country and around the world.

**Playlist**
Venues may want to invite visitors to select songs for a playlist to accompany the exhibit. These could include songs representing where visitors come from and different styles of music influenced by migration.