



WORLD ON THE MOVE: 250,000 Years of Human Migration

100% Final Design Presentation | Presented December 15, 2021, V5 updated April 6, 2022





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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.

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.

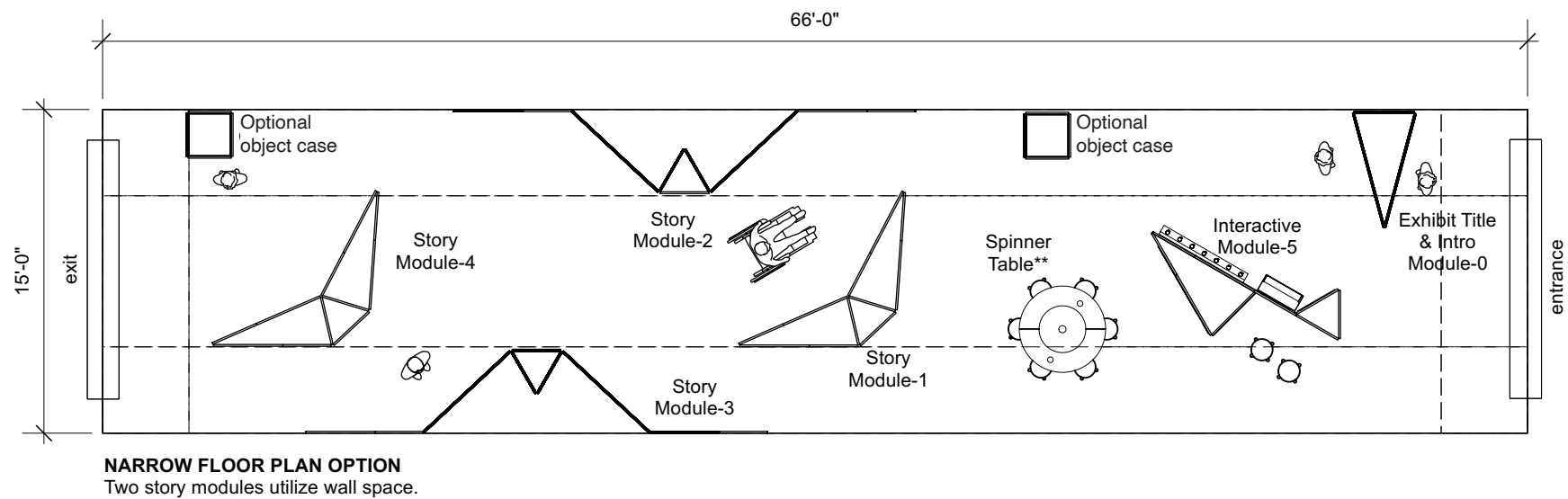
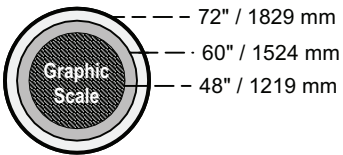
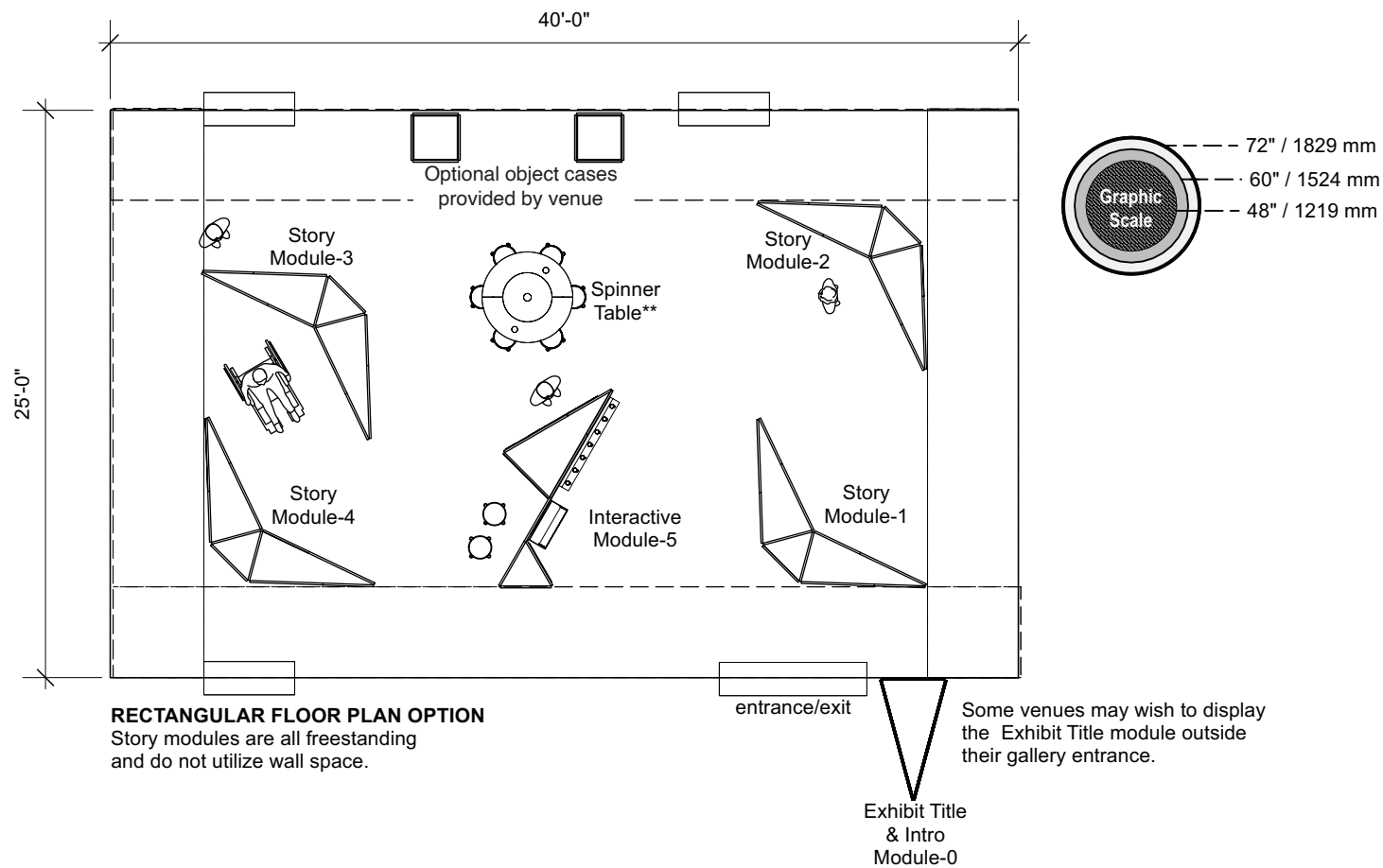
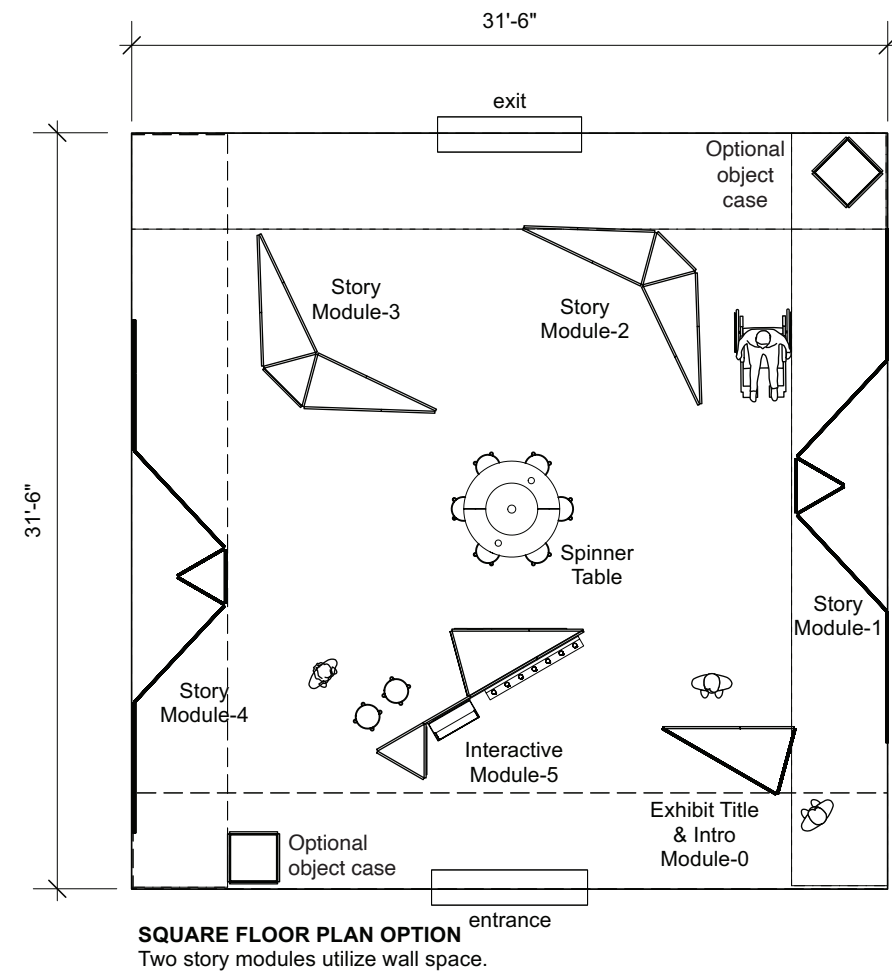
As visitors enter the gallery, they encounter a bold exhibit intro graphic that introduces the key messages. This module also introduces and establishes the Crossroads Stories as a main exhibit thread.

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



NOTES:
Each plan option occupies ~1,000 square feet

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

- NOTES:
- 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 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

Ingeniously Simple

Whether you need a small display or a full size exhibit, the peg connector is the easiest way to build.

SCENARIO® consists of wall modules which are assembled fast and easy with peg connectors. According to your needs it can be complemented with tables, showcases, doors, lighting and a full range of other accessories.

Vertical profiles allow for any angles between the single modules.

With solid thermoplastic peg connectors the modules are assembled in seconds quickly and easily - no tools necessary! Short or high walls, use the same uncomplicated principle. No training is necessary. It's a matter of a simple panel and a small, sturdy peg connector!

SCENARIO® can be expanded at any time. All the elements can be used over and over again in a myriad of designs and sizes. SCENARIO® is the solution for trade shows, special events, retail shops, promotion, etc. It is the perfect presentation that focuses attention on the objects, not the display system.



System

With peg connectors, the wall modules can be quickly and easily set up for exhibition booths, shop interiors or displays. You are never bound to rigid angles. Infinitely adjustable from 0 to 360 degrees, the modules can be arranged side by side, one above the other or in polygons.



No Tools Required

SCENARIO® is versatile and variable. With its simple installation and minimized logistical effort, the system is convincing - always follow the same simple peg-connection principle. This not only reduces stress but also time and money. No matter what you put together, one fits the other.



Expandable

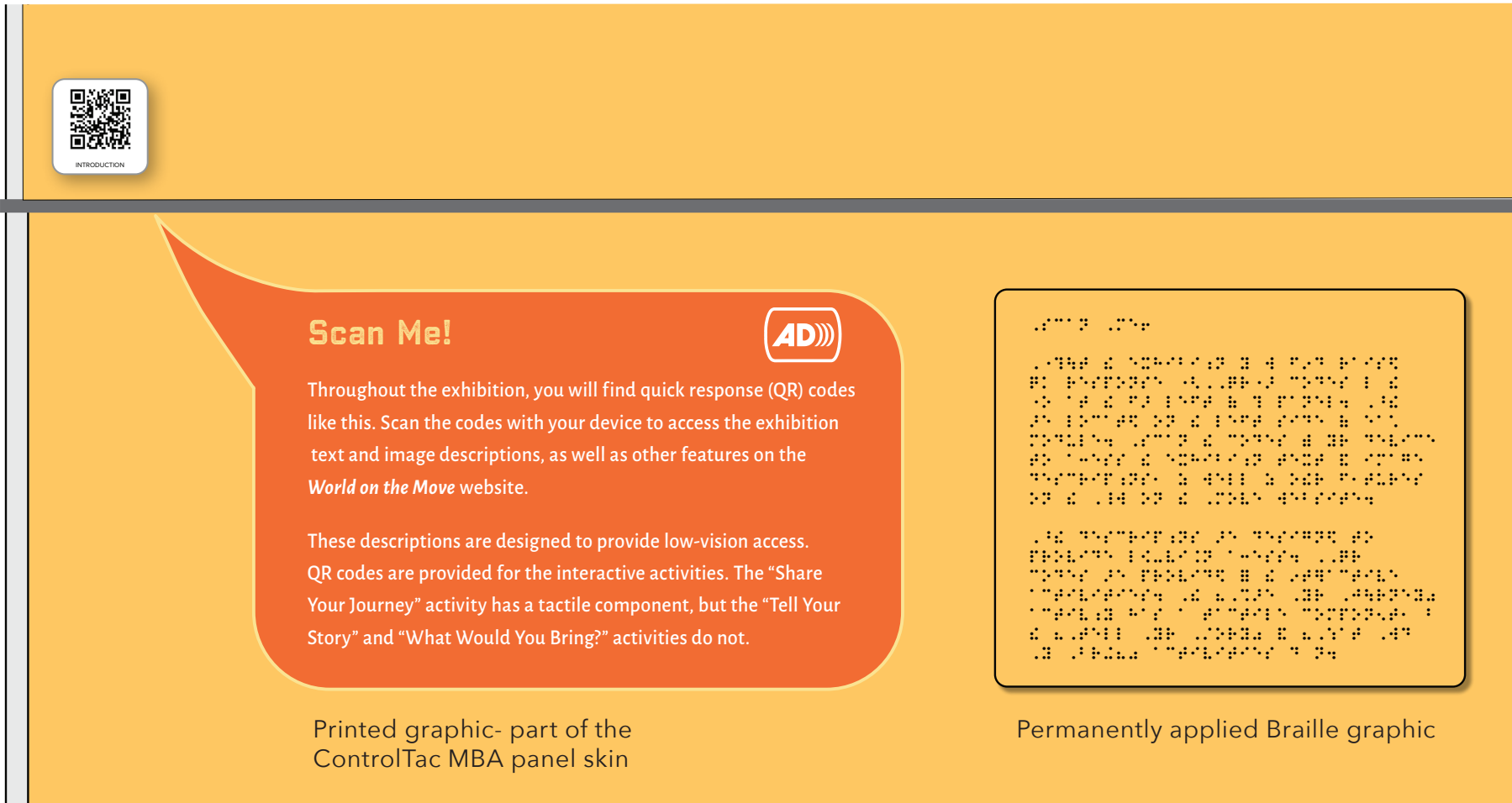
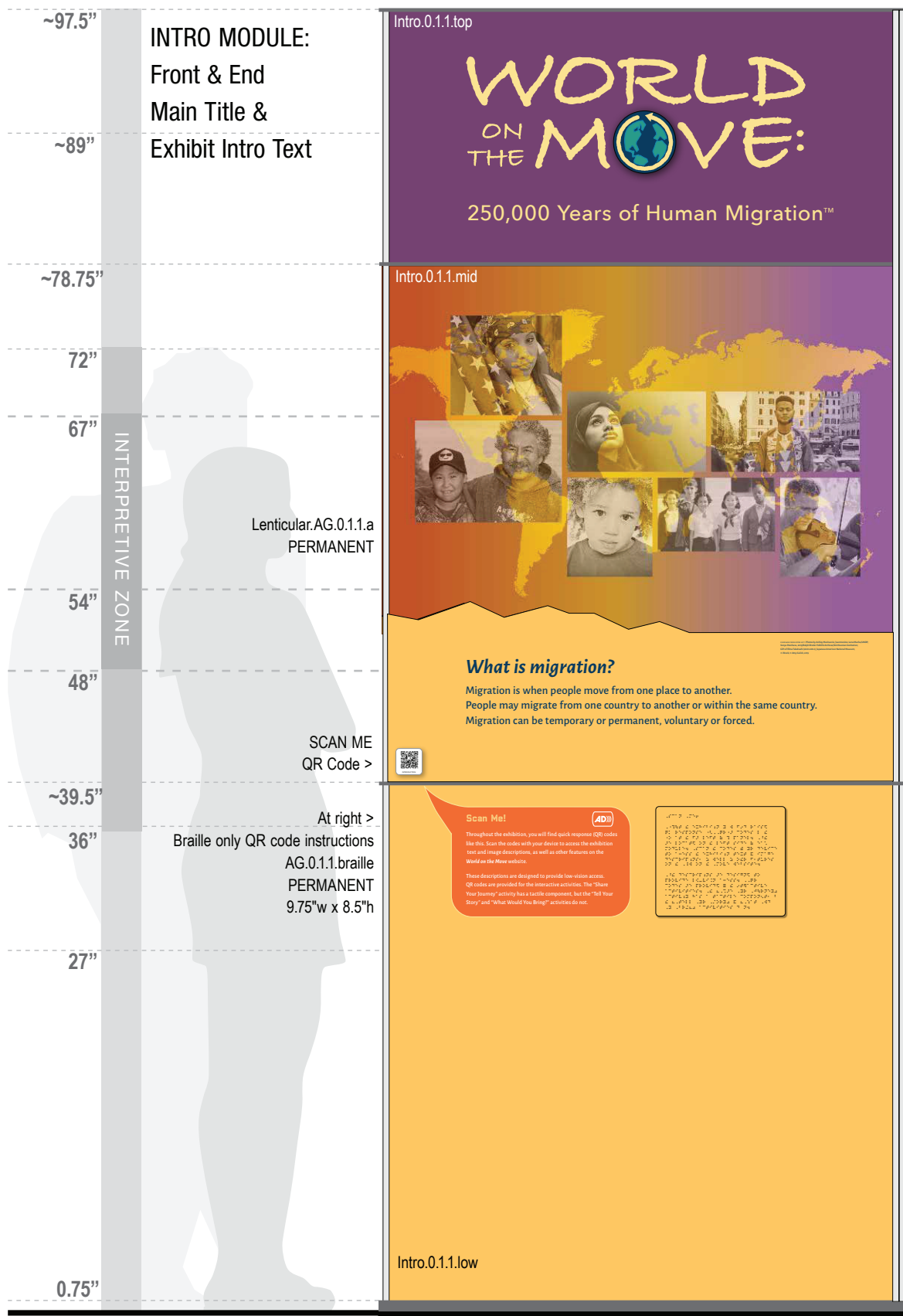
SCENARIO® is at any time capable of conversion and extension, even retrospectively. If necessary, you can expand your system from a simple display to complex exhibition booths with all the trimmings. The demand changes – the modules remain the same.



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

ACCESSIBILITY STRATEGIES

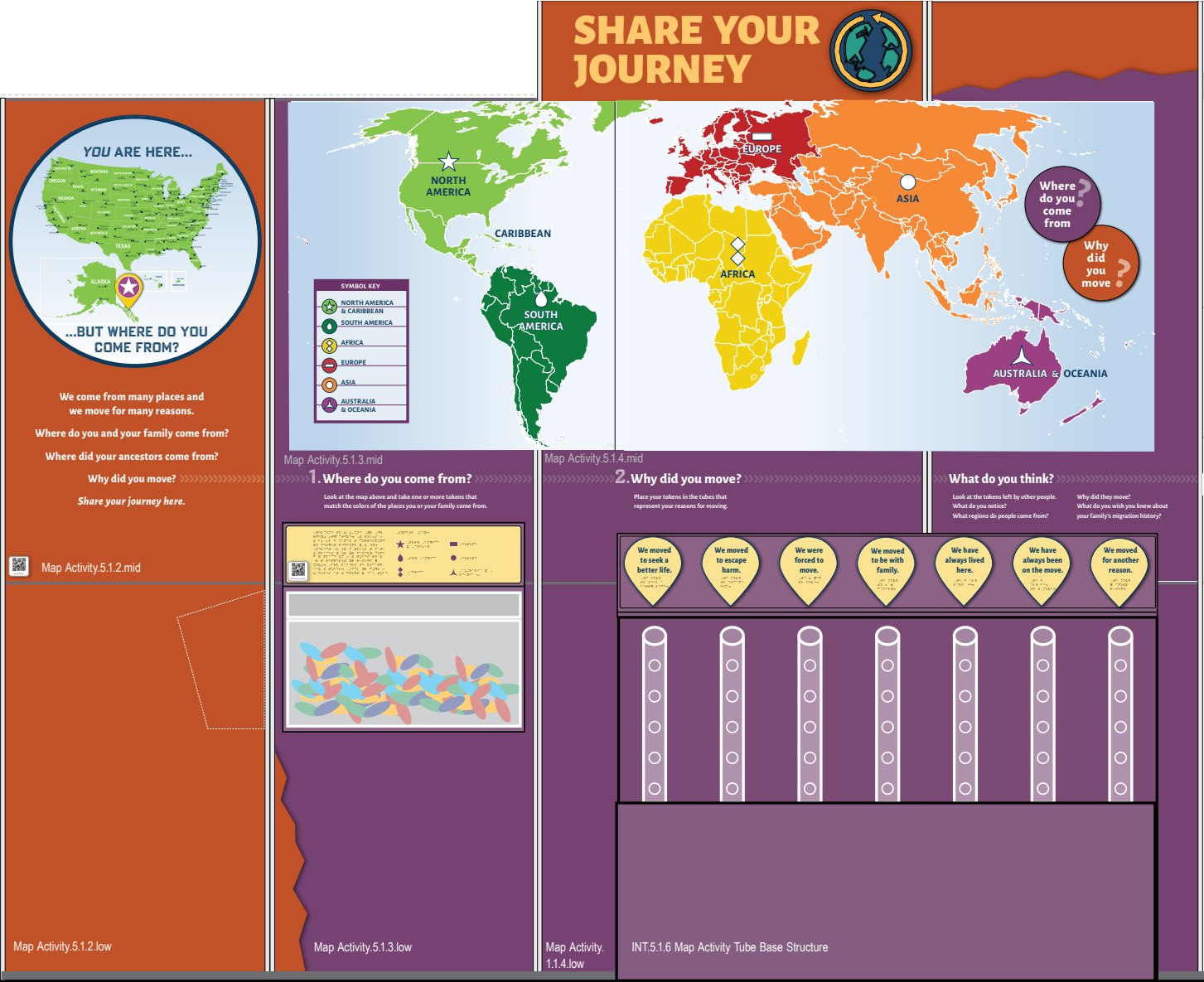
This exhibit has a number of accessibility features that include high-contrast typography, verbal descriptions accessed via QR codes, tactile interactive components, and easy-to-manipulate flip panels.



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.



QR code tile at actual-size
2" wide x 2" high
direct print black on
white 1/8" thick Sintra



Note: QR codes

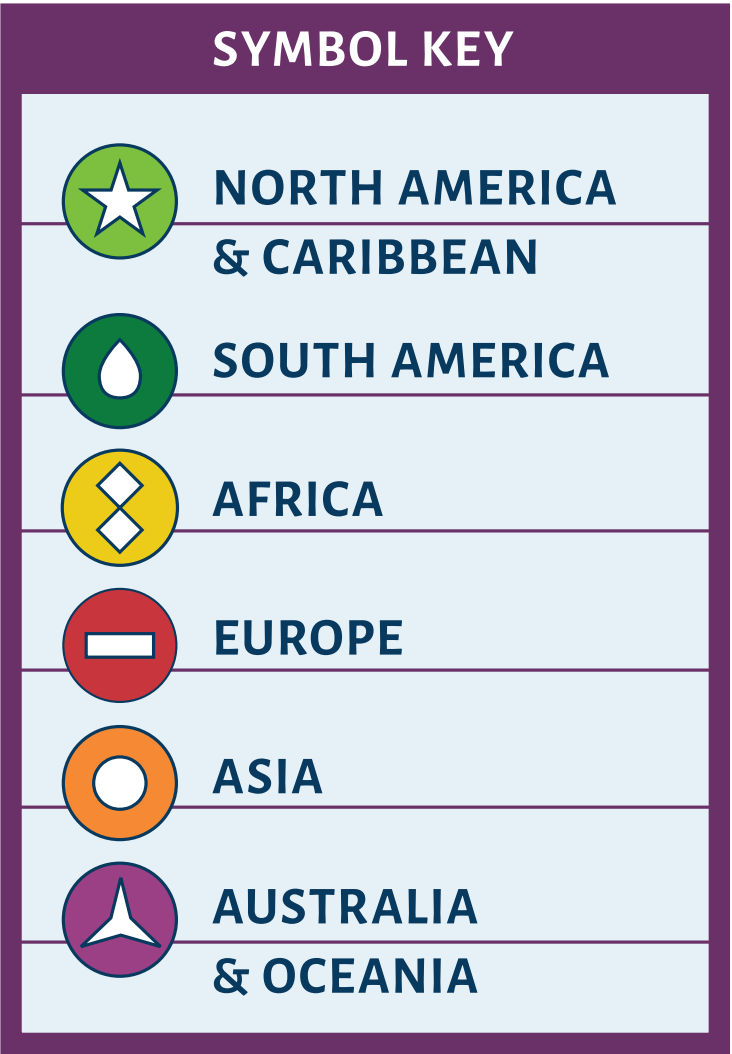
This activity involves using a token to indicate where you or your family moved from, and to share why you moved by putting the chips into a particular acrylic tube.

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.



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.



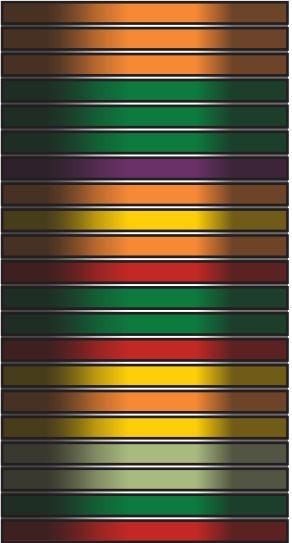
< Actual-size token with cut-out symbol and laser-incised lettering.

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.



GRAPHIC DESIGN

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.

WORD COUNT DIAGRAM: UNIVERSAL DESIGN REFERENCE

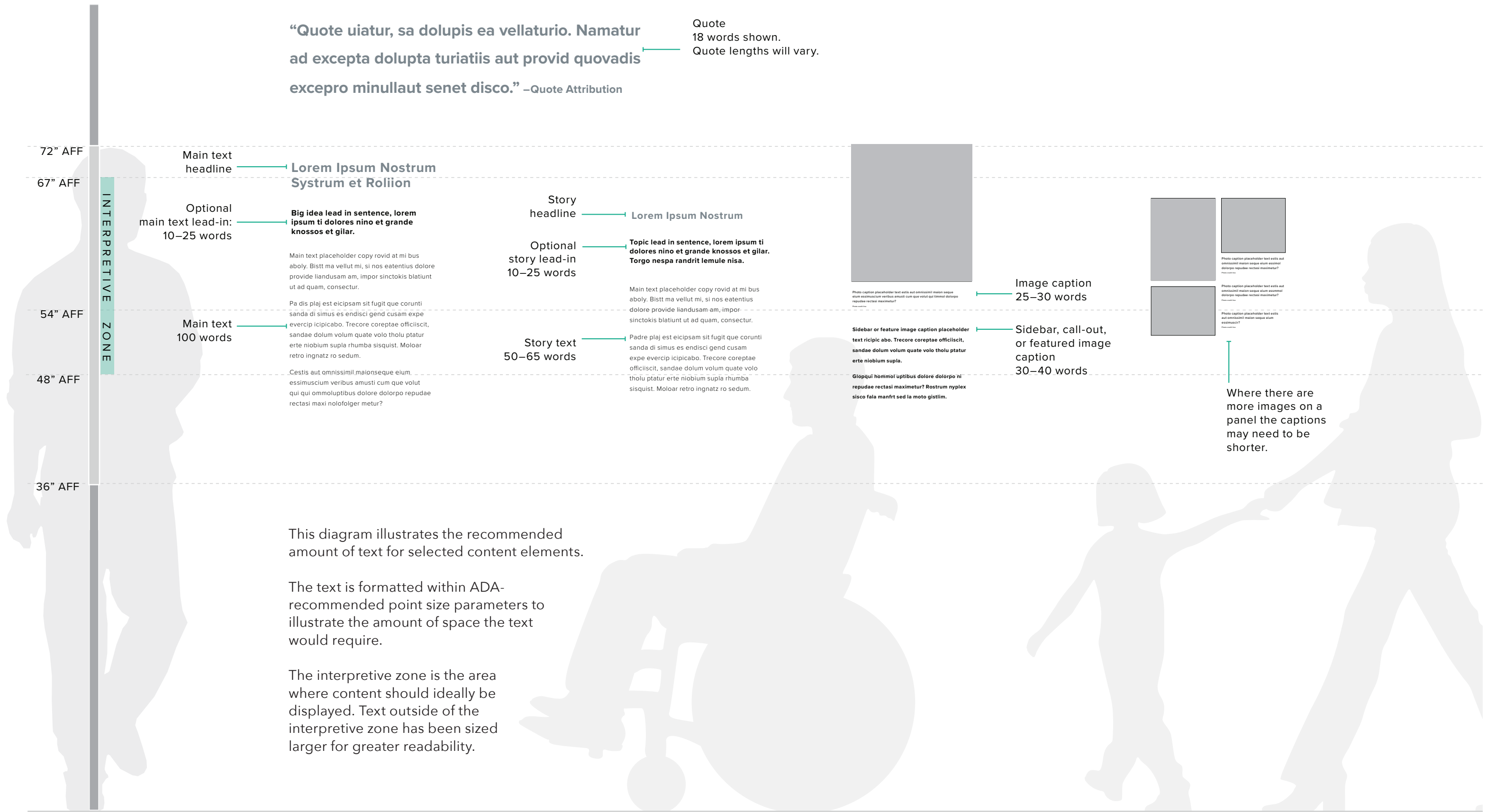


DIAGRAM SHOWN AT 10% ACTUAL SIZE

Section Titles: Alegreya Sans Black

WHY DO WE MOVE?

Main Text Titles: Alegreya Sans Extra Bold

Seeking Opportunities

Sidebar Headlines: Alegreya Sans Bold and Bold italic

Migration Connects Us All

Migration Connects Us All

Main Text: Body Copy: Alegreya Sans Medium and Extra Bold

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.

Accent Font: Bank Gothic Distressed

What do you think the future of migration will hold?

Image Captions: Alegreya Sans Medium and Medium Italic, 26pt / Image Credits, 14pt Medium

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.**

Note: Text shown is placeholder copy only.

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.

Note: Text shown is placeholder copy only.

Image Caption: Body Copy 26 pt & Credit Line 14 pt

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: Headline 52 pt & Body Copy 42 pt

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

Map Text: Sizes vary depending on the size & position of the map

A M E R I C A

B R A Z I L

Florianopolis

Note: Text shown is placeholder copy only.

DESIGN REFERENCE: EXHIBIT LOGO AND PRE-EXISTING AAA BRANDING

Logo



Exhibit logo font: Bradley Hand
Tagline font: Avenir Next Bold

Logos to be provided as vector files

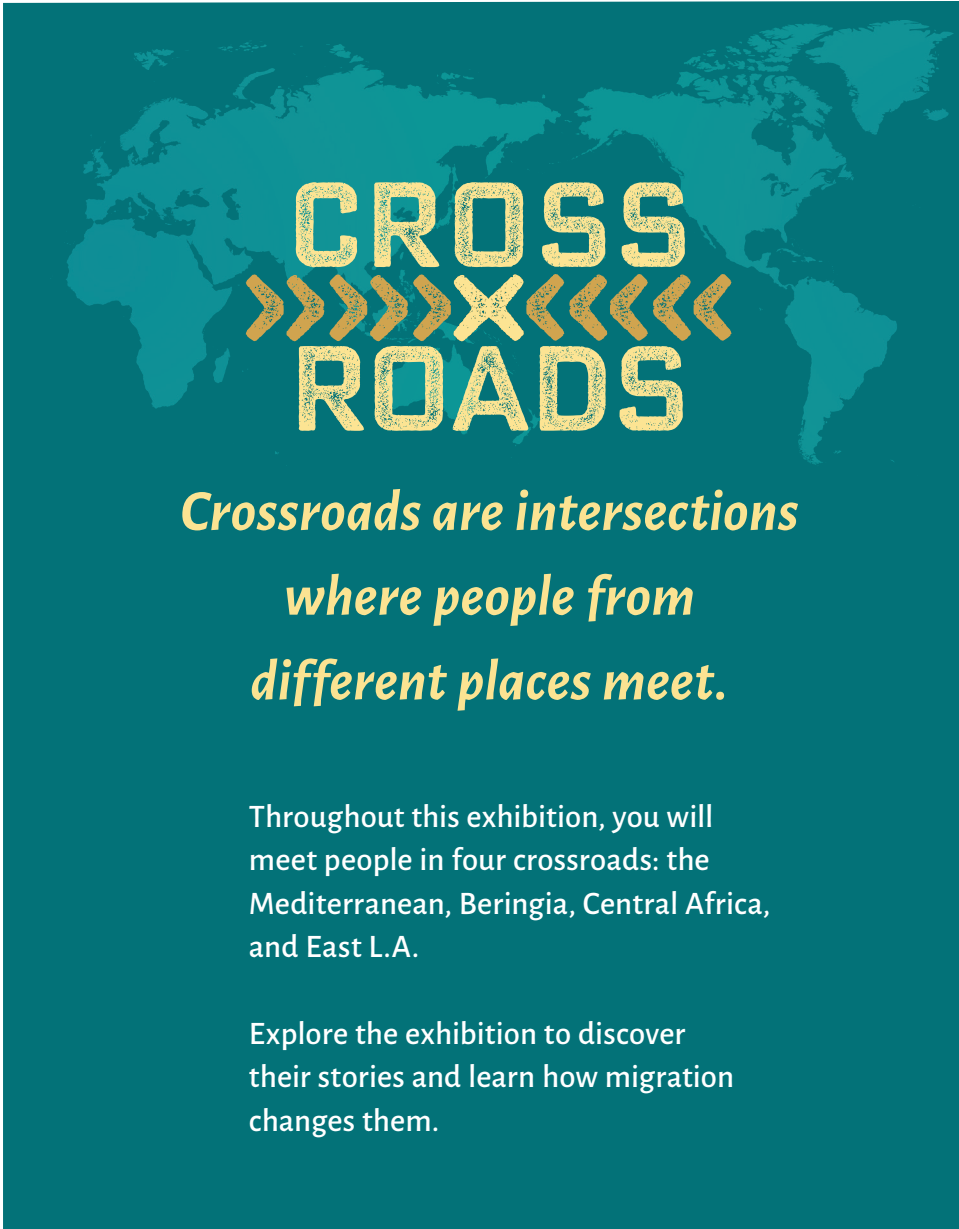


AAA Branded Graphic

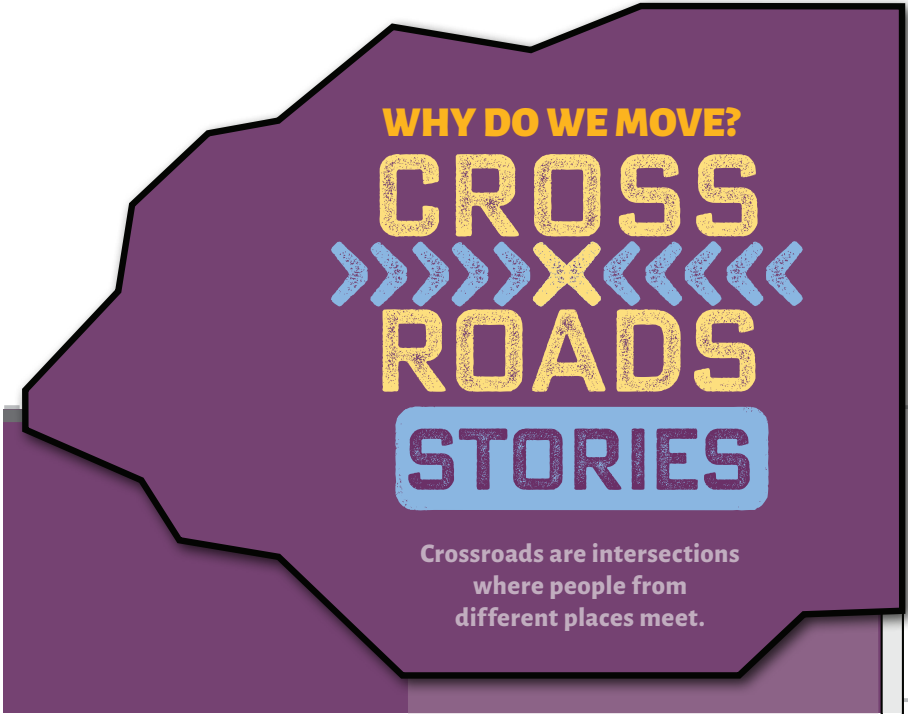


World Map Graphic





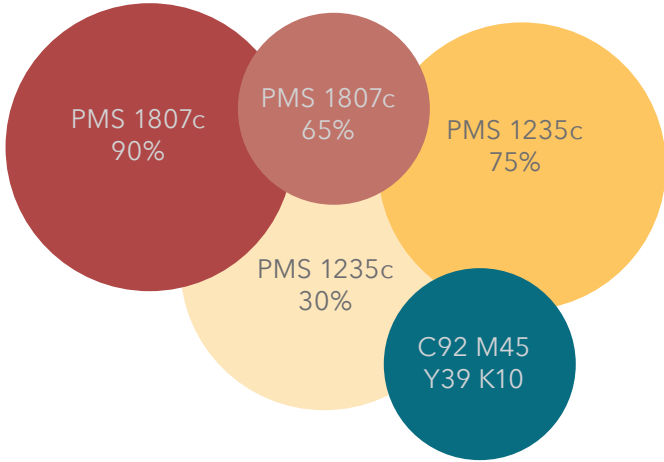
Crossroads icon as it appears on the Exhibit Intro Module.



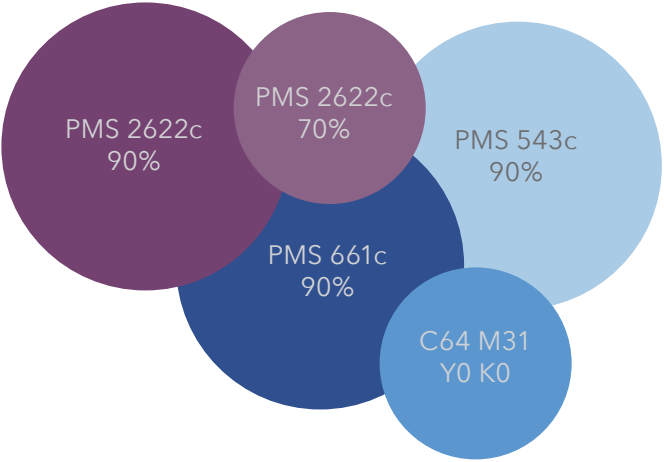
Examples of the left- and right-hand versions of the Crossroads Stories icon as it appears on the Story Modules. The top line of text and the colors change per Story Module. The rear surfaces of these applied graphic panels are printed the same solid background color as the faces.



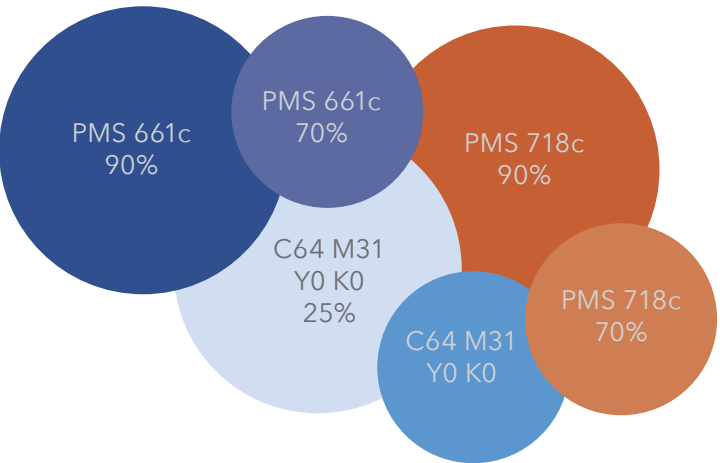
STORY MODULE 3
How Does Migration Change Us?



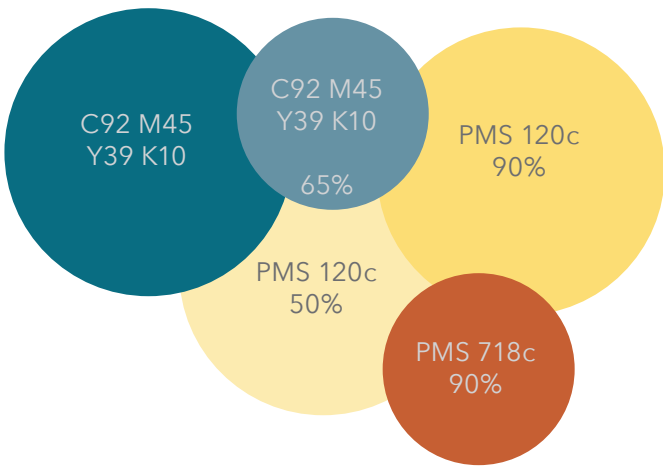
STORY MODULE 2
Why Do We Move?



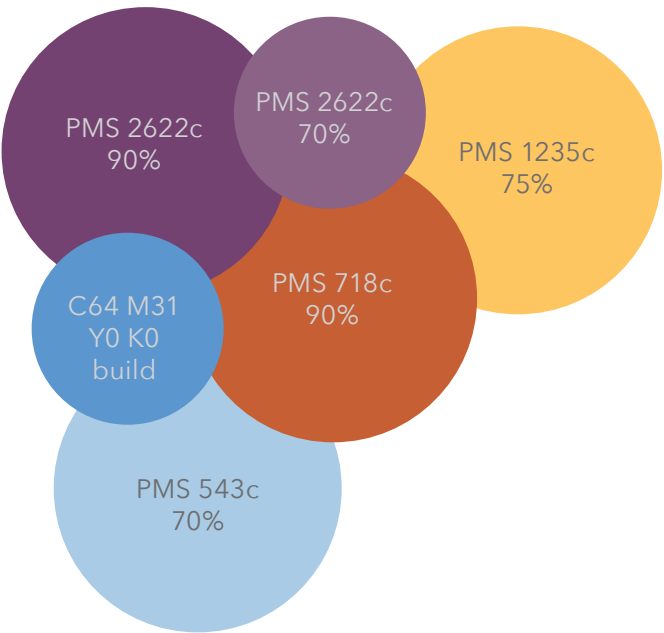
STORY MODULE 1
Where Do We Come From?



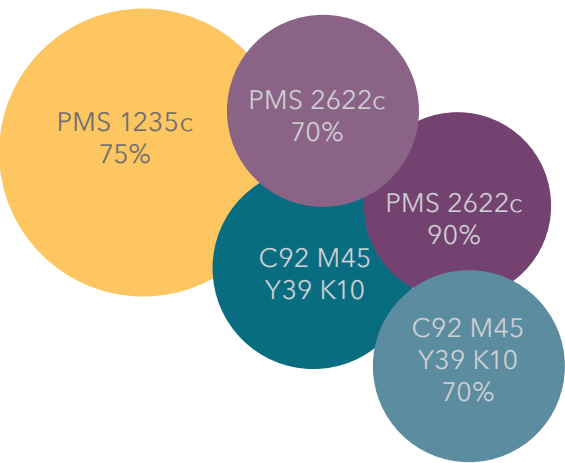
STORY MODULE 4
Where Are We Going?



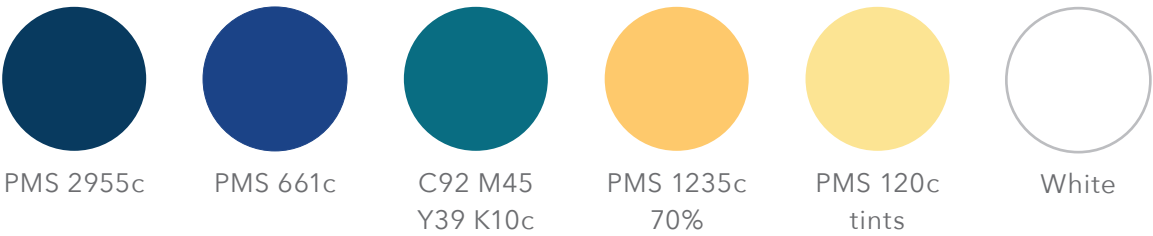
INTERACTIVE MODULE 5



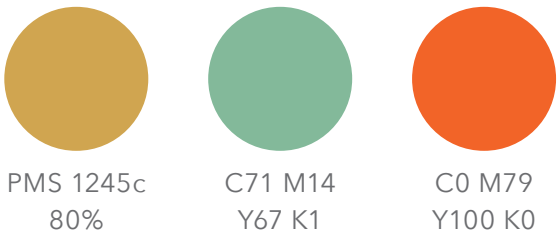
INTRO MODULE 0



PREDOMINATE TEXT COLORS



ACCENT 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.

GRAPHIC ELEVATIONS: OVERVIEW

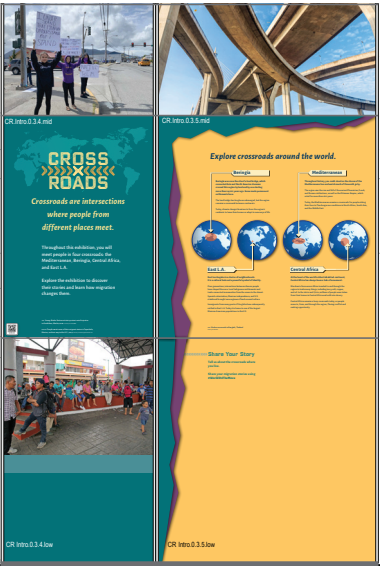
Plan views

Intro Module-0



Front

End



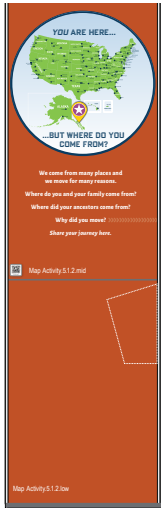
Back

Please see the full-page elevations for more detail.

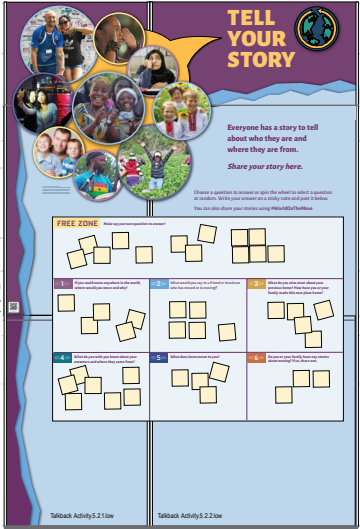
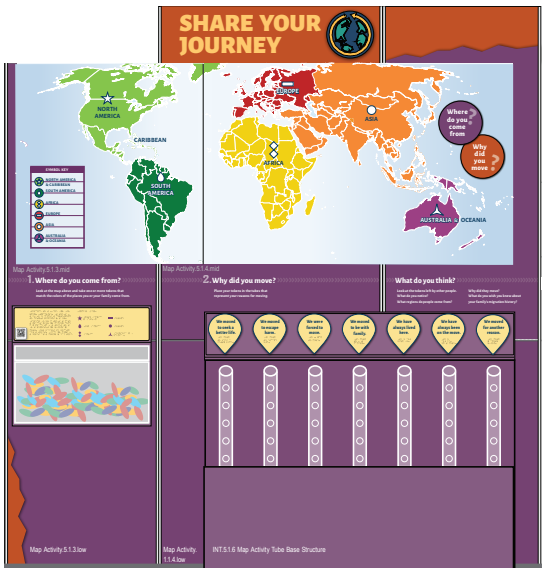
Interactive Module-5



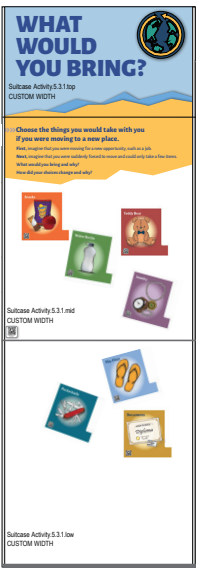
Intro



Map Activity 5.1



Spinner Activity 5.2



Suitcase Activity 5.3



0.3 Back: Crossroads Stories introduction

0.2 End: This graphic will be hidden when this module is placed against a wall.

0.1 Front: Exhibit title/logo, introduction, and credits

1 X.102 Plan: Exhibit Intro Module 0 Scale: 3/8" = 1'-0"

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

Activity 5.2: Talkback activity spinner table interactive

SEATING TO BE PROVIDED BY VENUES

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

Activity 5.3: Suitcase activity and selfie mural

Interactive Module 5

Activity 5.1: World Map & Voting Interactive

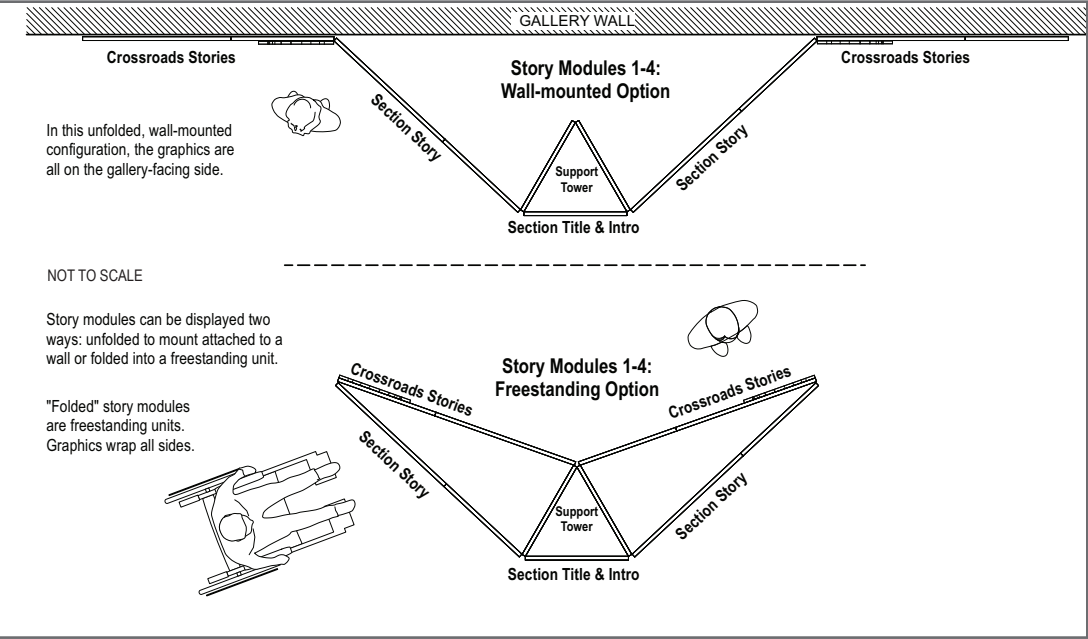
2 X.102 Plan: Interactive Module 5 Scale: 3/8" = 1'-0"

GRAPHIC ELEVATIONS: OVERVIEW

Story Module 1: Unfolded Configuration



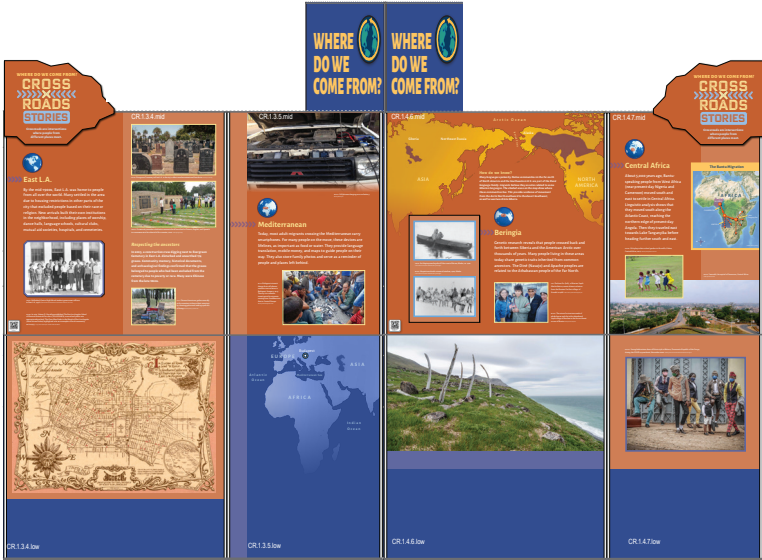
Story Module set-up options, plan view



Story Module 1: Folded Configuration
Intro & Section Stories 1 & 2

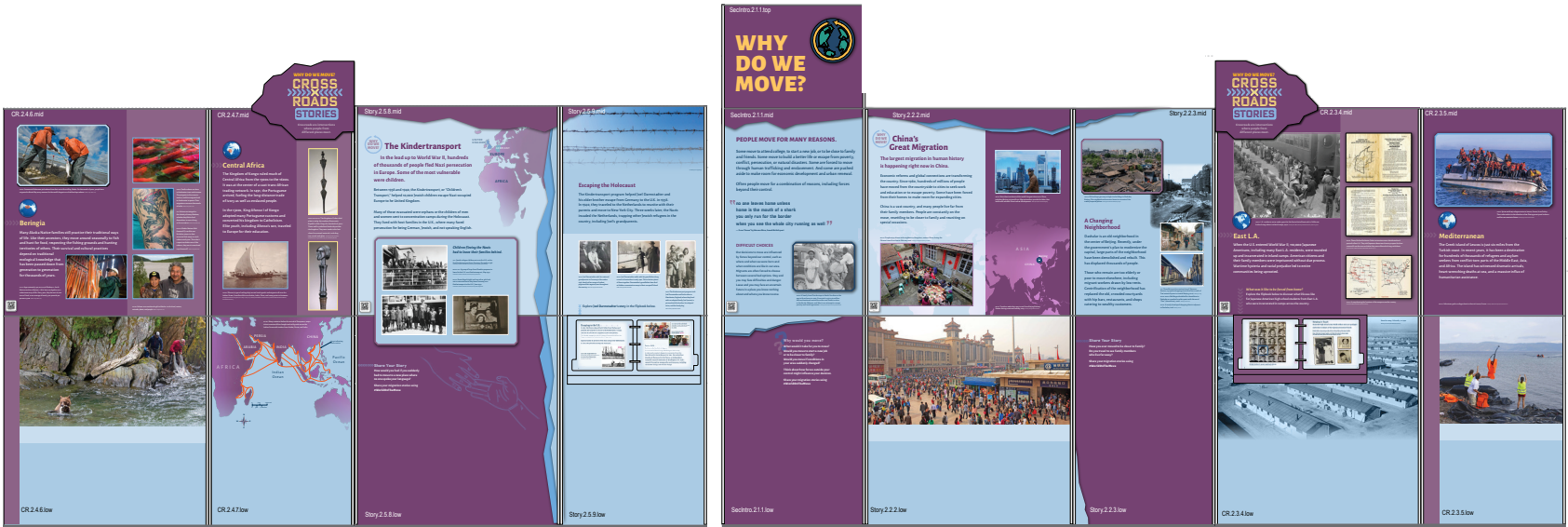


Story Module 1: Folded Configuration
Crossroads Stories & Rear View of Support Tower

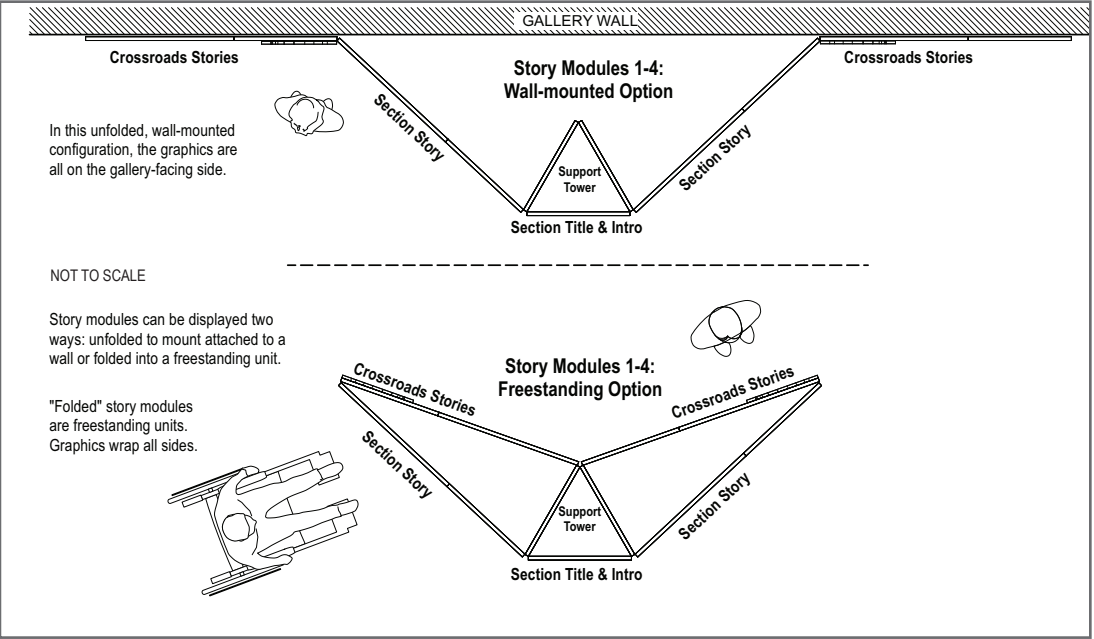


Please see the full-page elevations for more detail.

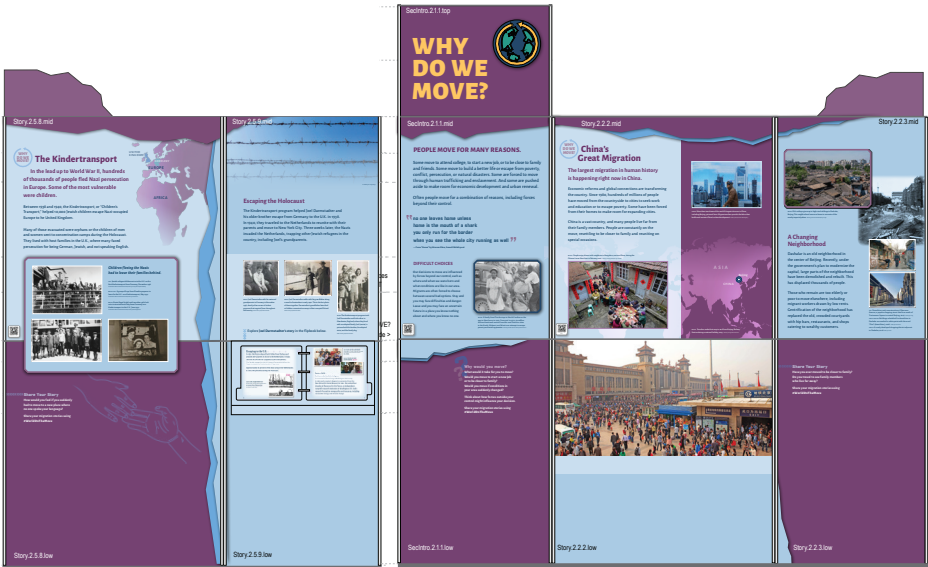
Story Module 2: Unfolded Configuration



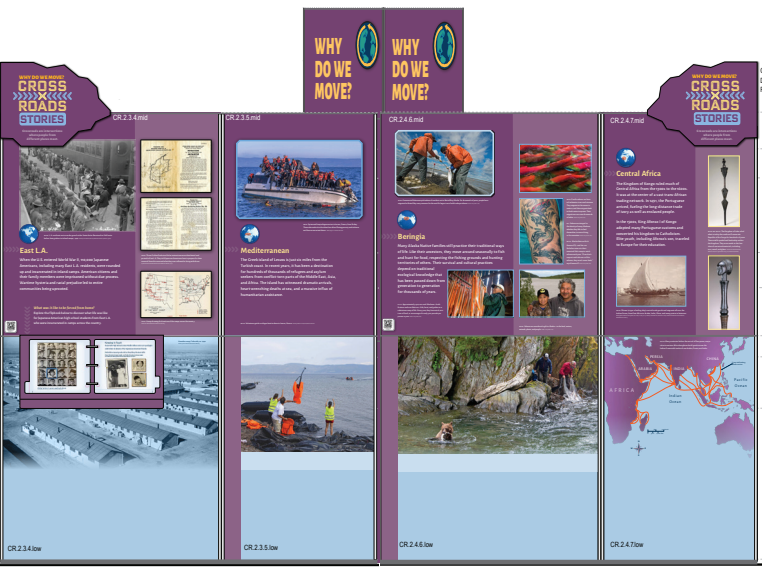
Story Module set-up options, plan view



Story Module 2: Folded Configuration
Intro & Section Stories 1 & 2



Story Module 2: Folded Configuration
Crossroads Stories & Rear View of Support Tower



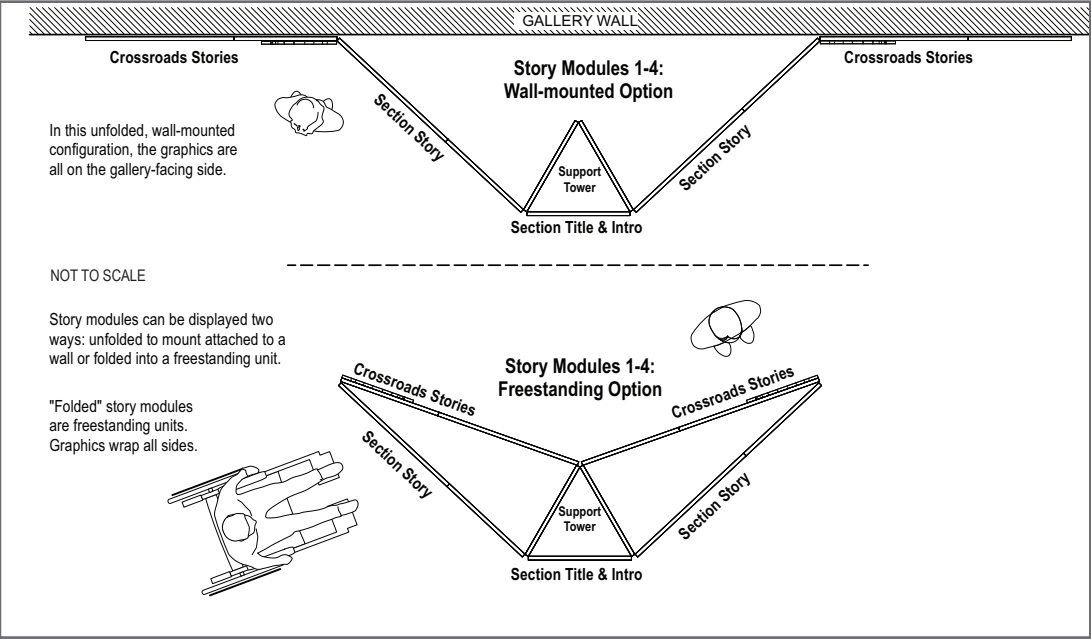
Please see the full-page elevations for more detail.

GRAPHIC ELEVATIONS: OVERVIEW

Story Module 3: Unfolded Configuration



Story Module set-up options, plan view



Story Module 3: Folded Configuration
Intro & Section Stories 1 & 2



Story Module 3: Folded Configuration
Crossroads Stories & Rear View of Support Tower

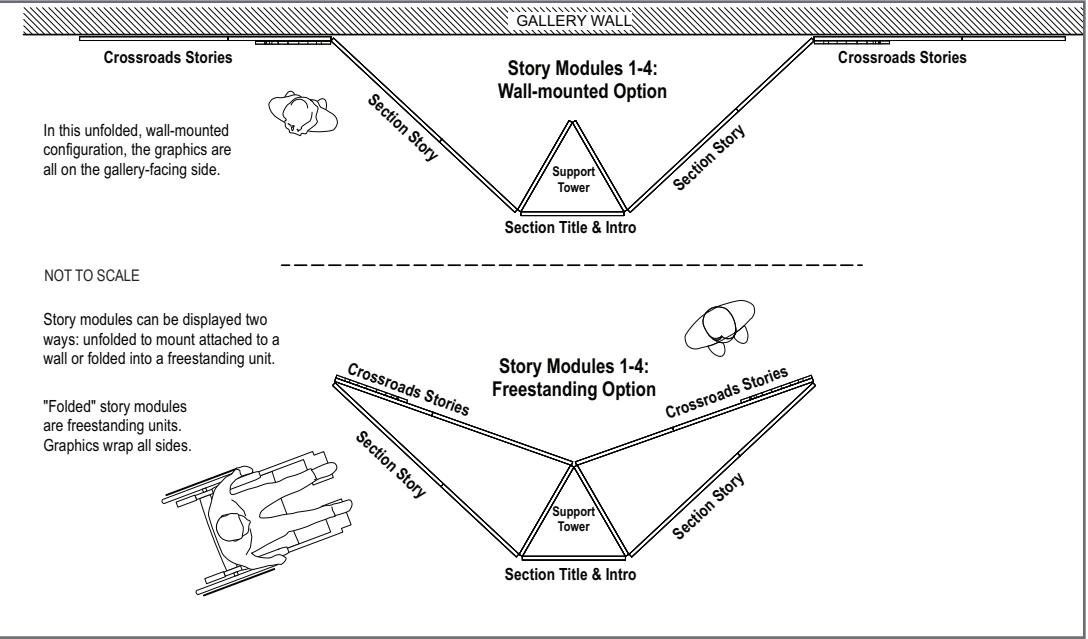


Please see the full-page elevations for more detail.

Story Module 4: Unfolded Configuration



Story Module set-up options, plan view



Story Module 4: Folded Configuration
Intro & Section Stories 1 & 2

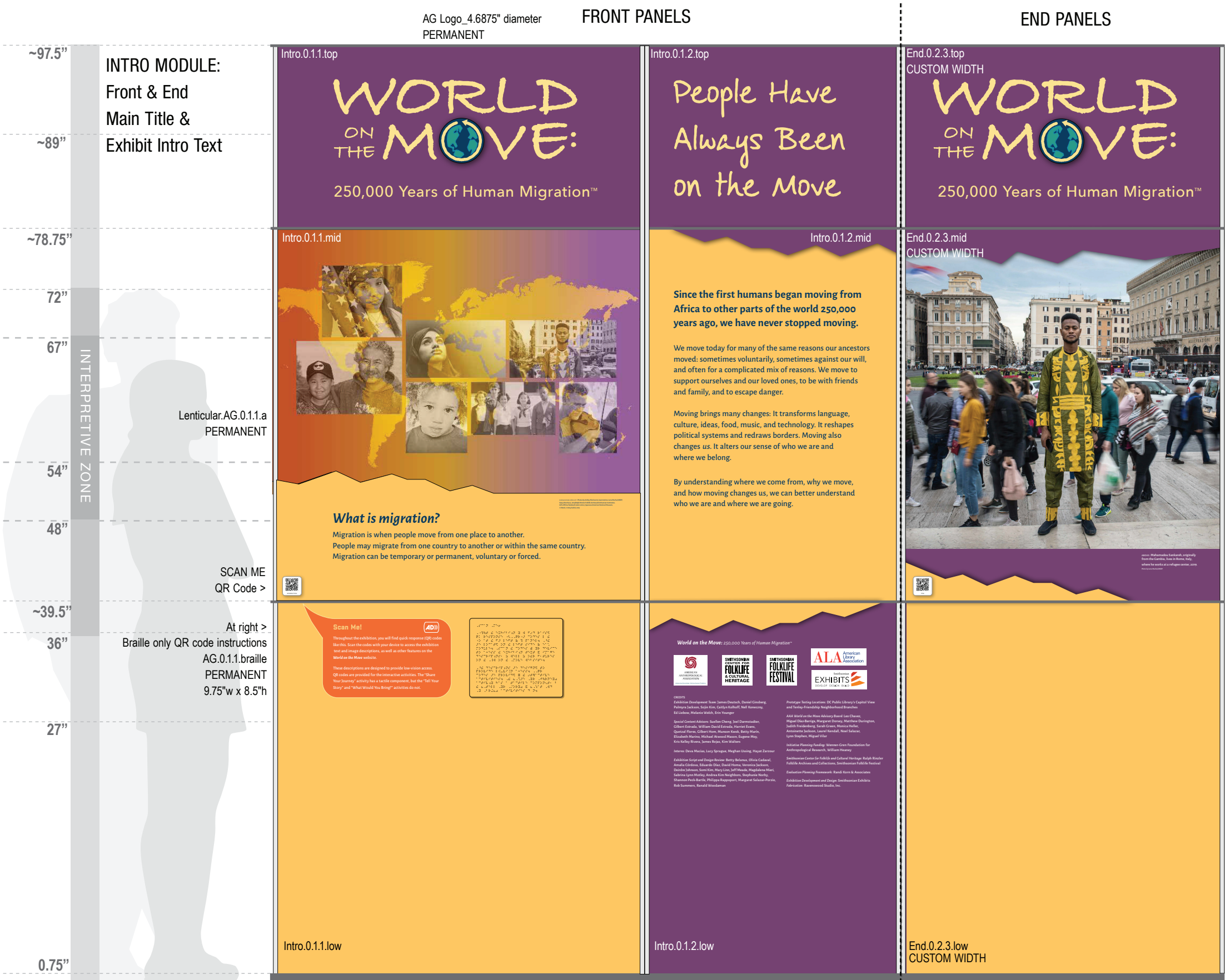


Story Module 4: Folded Configuration
Crossroads Stories & Rear View of Support Tower

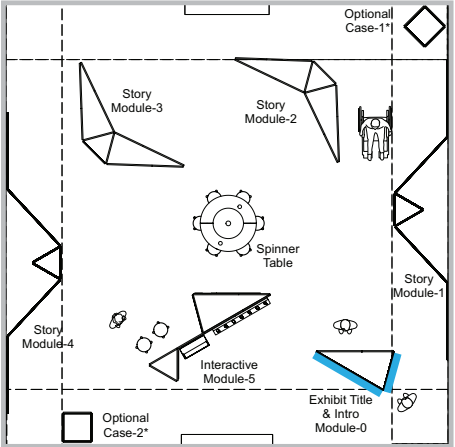
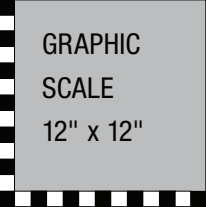


Please see the full-page elevations for more detail.

GRAPHIC ELEVATIONS: EXHIBIT TITLE/INTRO MODULE ELEVATION



AG Logo.0.2.3.top
4.6875" diameter
PERMANENT



KEY PLAN

Side 1: FRONT Exhibit title & intro	Side 2: END (may not always be visible)	Side 3: BACK Crossroads Stories intro
Intro.0.1.1.top	Intro.0.1.2.top	CR Intro.0.3.4.top
Intro.0.1.1.mid	Intro.0.1.2.mid	CR Intro.0.3.5.mid
Intro.0.1.1.low	Intro.0.1.2.low	CR Intro.0.3.5.low

KEY ELEVATION

*NOTE: The end panel may not
always be visible, depending on
how venues choose to
lay out the exhibit.

< TITLE PANEL
QR Code

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.01.1.a



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



Lenticular Step-2-TRANSITION
Photos fade, map brightens



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

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.

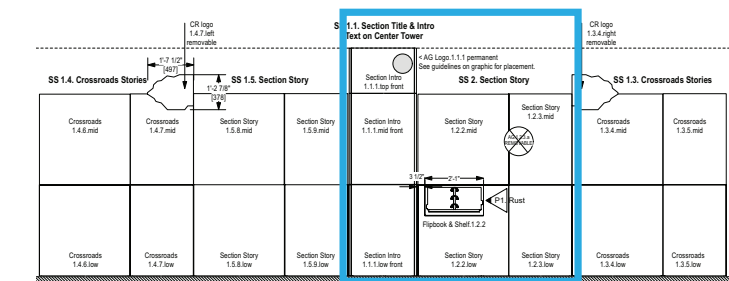
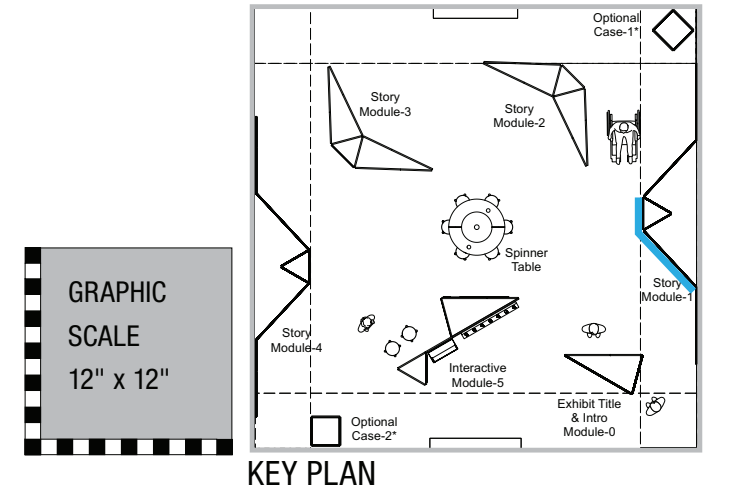
Original AAA Graphic Inspiration



GRAPHIC ELEVATIONS: EXHIBIT TITLE/INTRO MODULE 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.

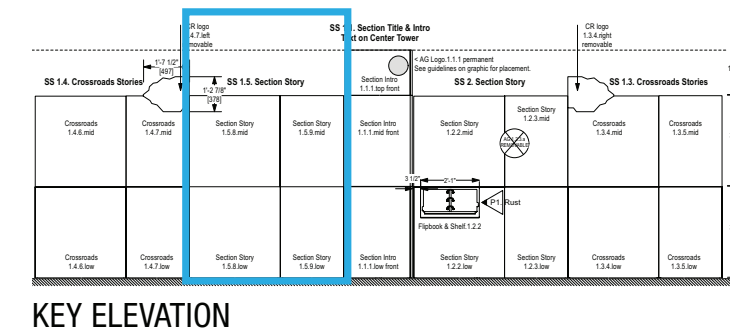
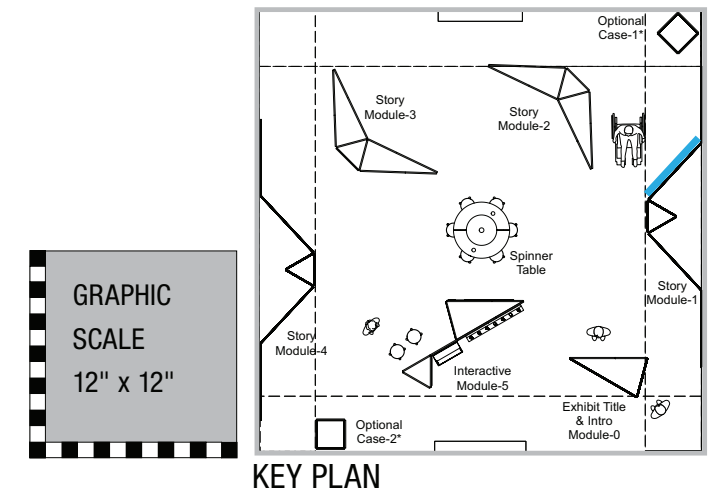


AG.1.2.3.a
Pacific Map
REMOVABLE

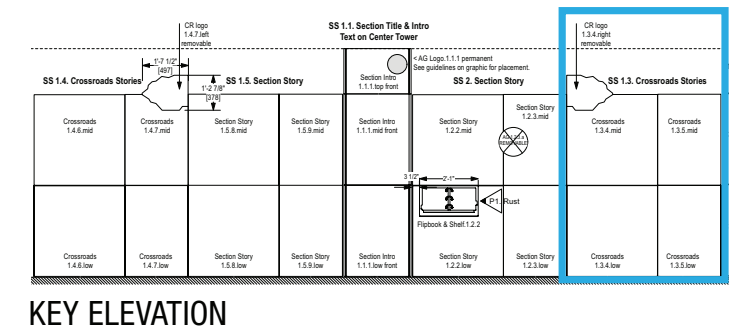
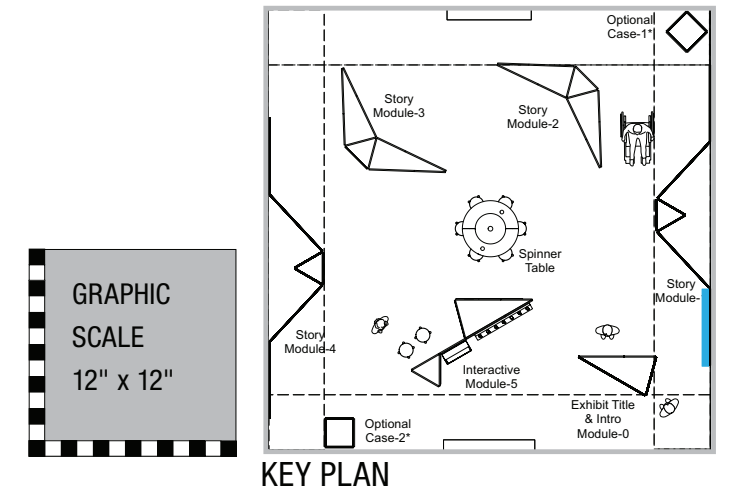
< HUMANS ON THE MOVE
QR Code

Flip Book.1.2.2 >
Explore the Evidence
Shelf.1.2.2 Shelf & mount hardware
(paint P1-Rust)

GRAPHIC ELEVATIONS: STORY MODULE 1: *Where Do We Come From?*



GRAPHIC ELEVATIONS: STORY MODULE 1: *Where Do We Come From?*



GRAPHIC ELEVATIONS: STORY MODULE 1: *Where Do We Come From?*

STORY MODULE 1:
Where Do We Come From?
Crossroads Stories:
Beringia & Central Africa

CR logo.1.4.7.left
DOUBLE-SIDED GRAPHIC
REMOVABLE

REAR SURFACES
ARE SOLID COLOR.

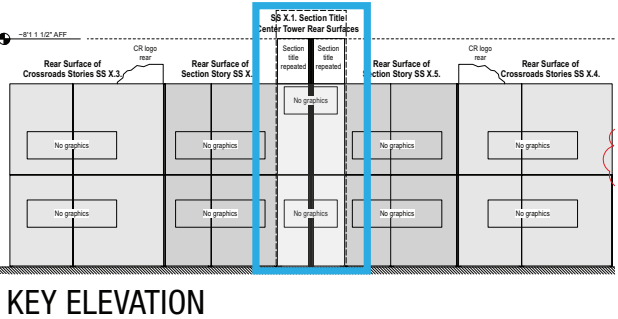
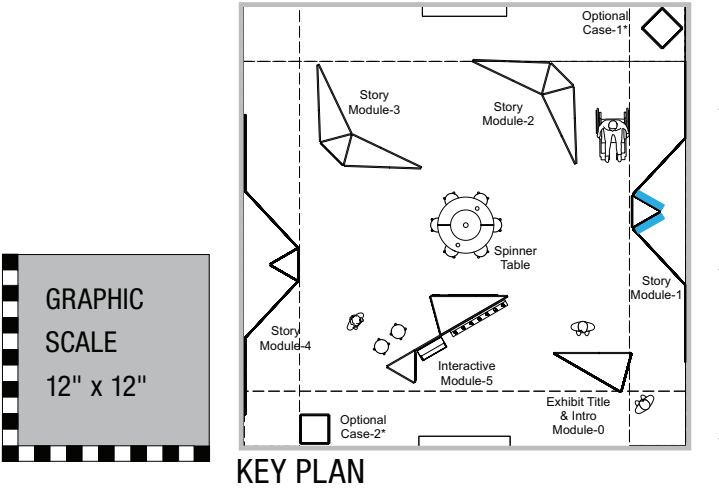
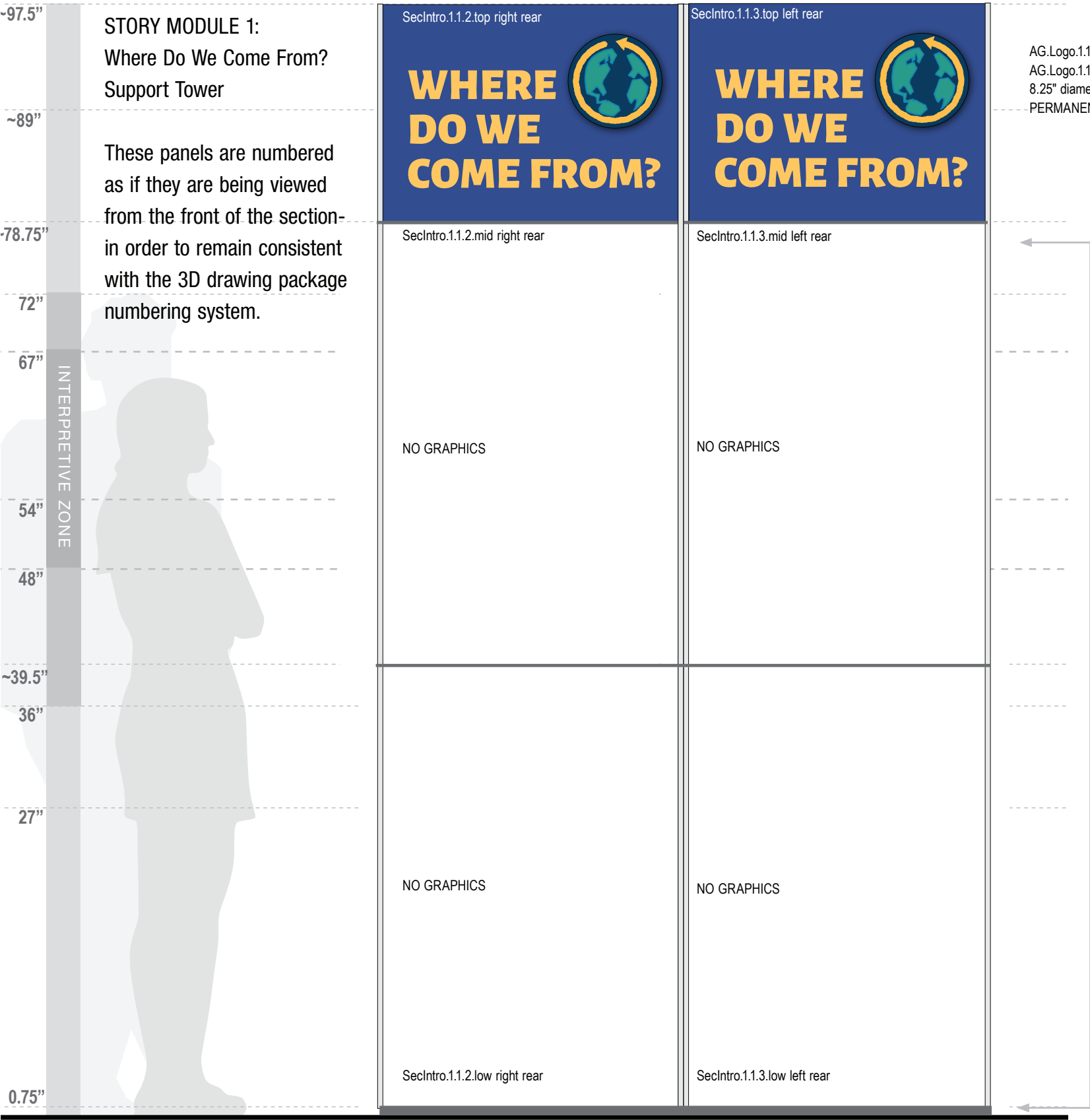
GRAPHIC
SCALE
12" x 12"

KEY PLAN

Example of a CR logo
Reverse surface graphic

KEY ELEVATION

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.

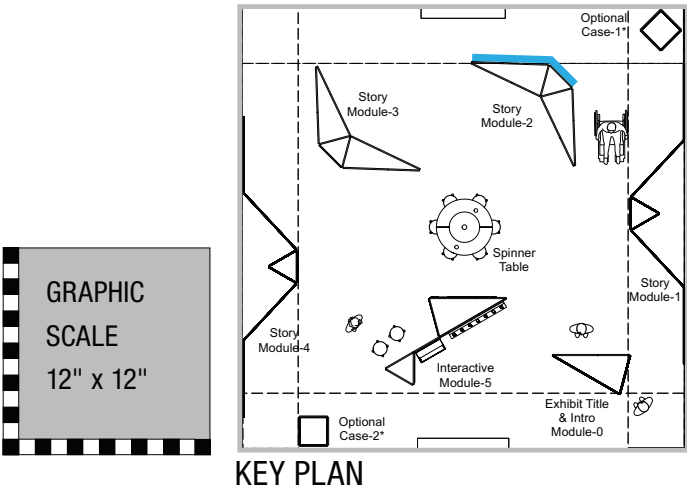


The lower portion of the support tower will not be visible in either configuration.

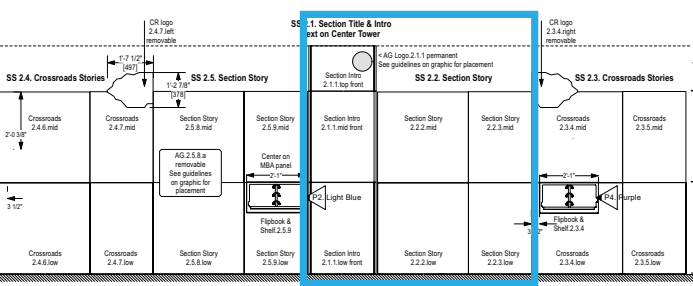
Lower panels are blank.

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

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.



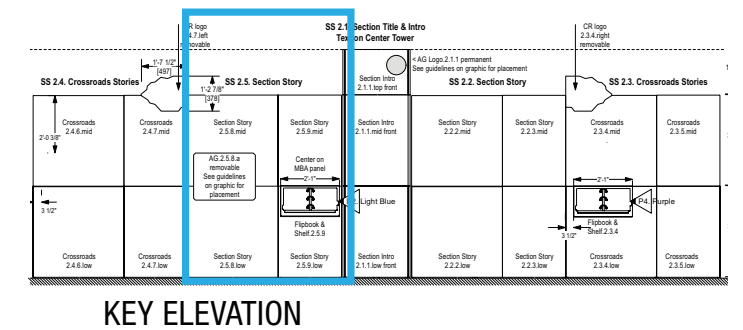
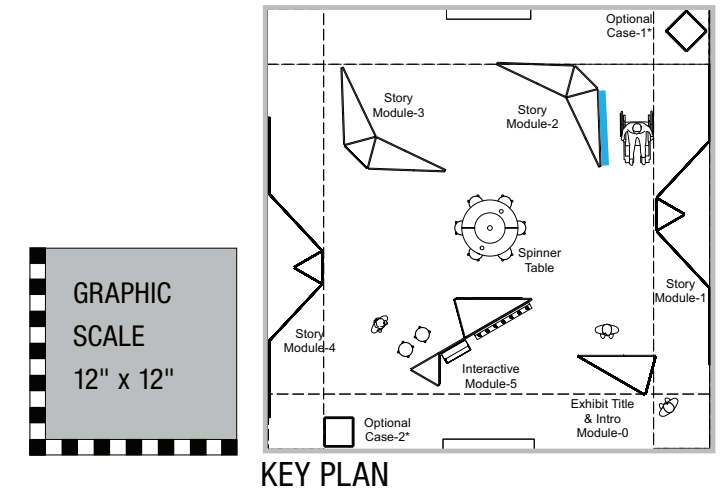
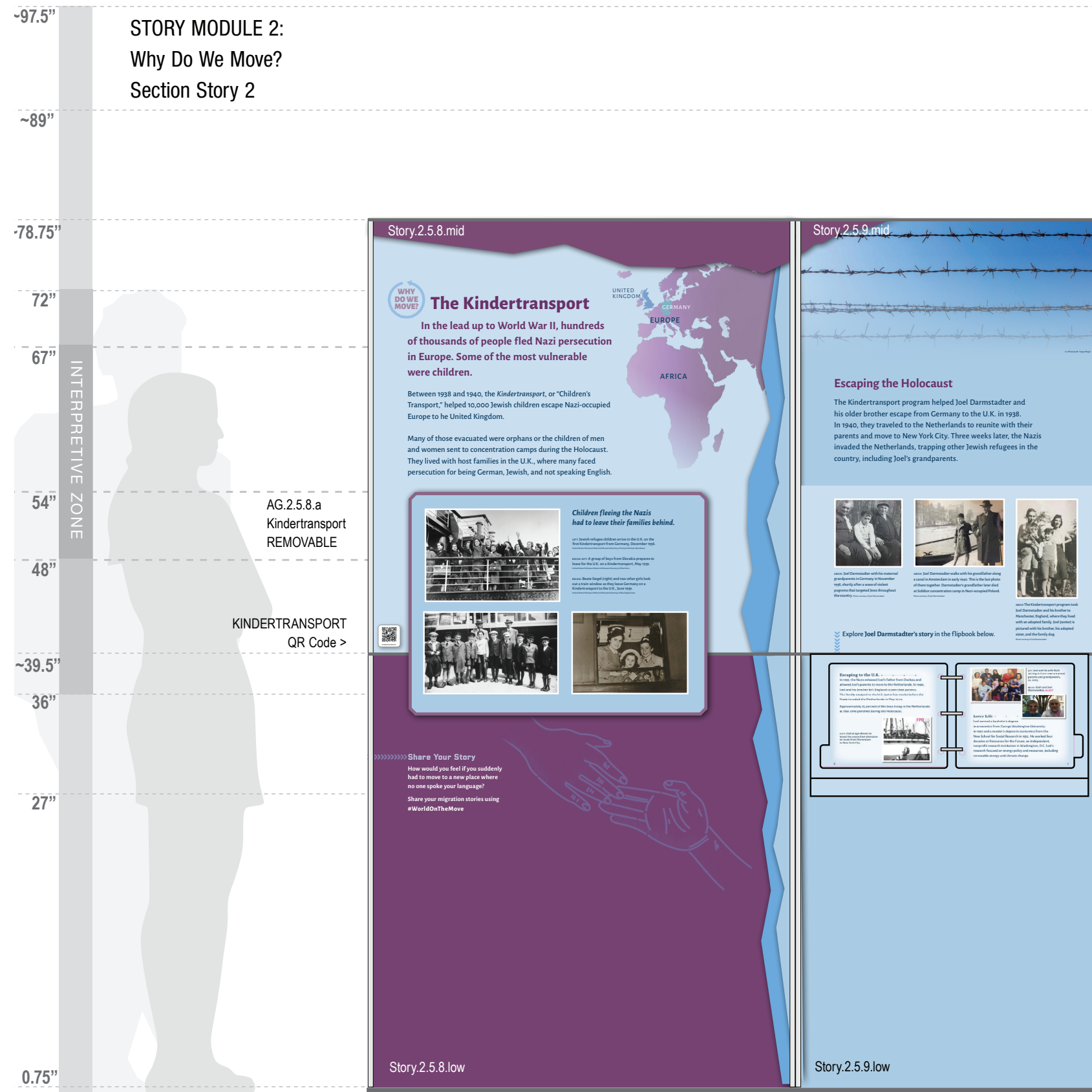
AG.2.2.3.a Dashedlar PERMANENT



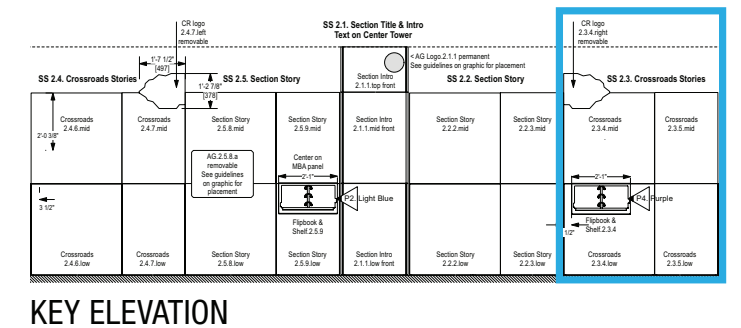
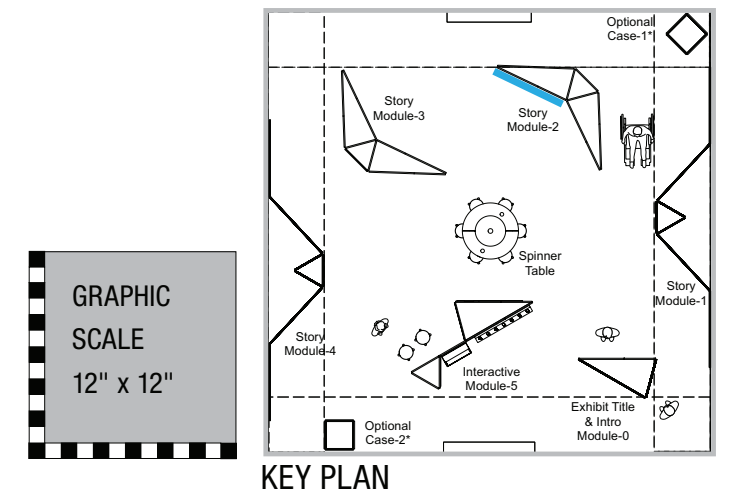
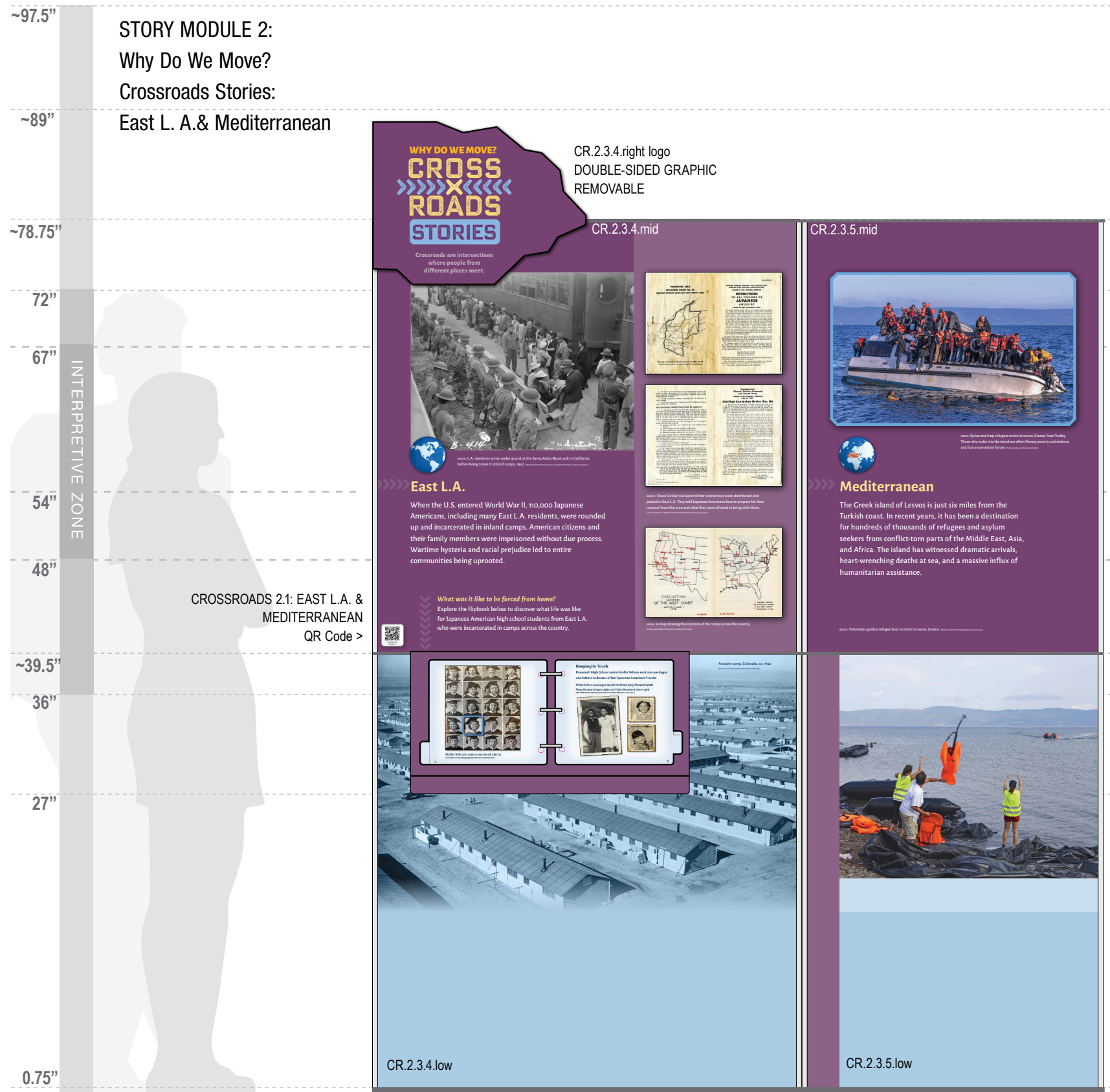
KEY ELEVATION

< CHINA'S GREAT MIGRATION QR Code

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



< Flip Book 2.5.9>
Joel Darmstadter's Story
Shelf 2.5.9 Flip book shelf & mount hardware
(paint P-2 Light Blue)

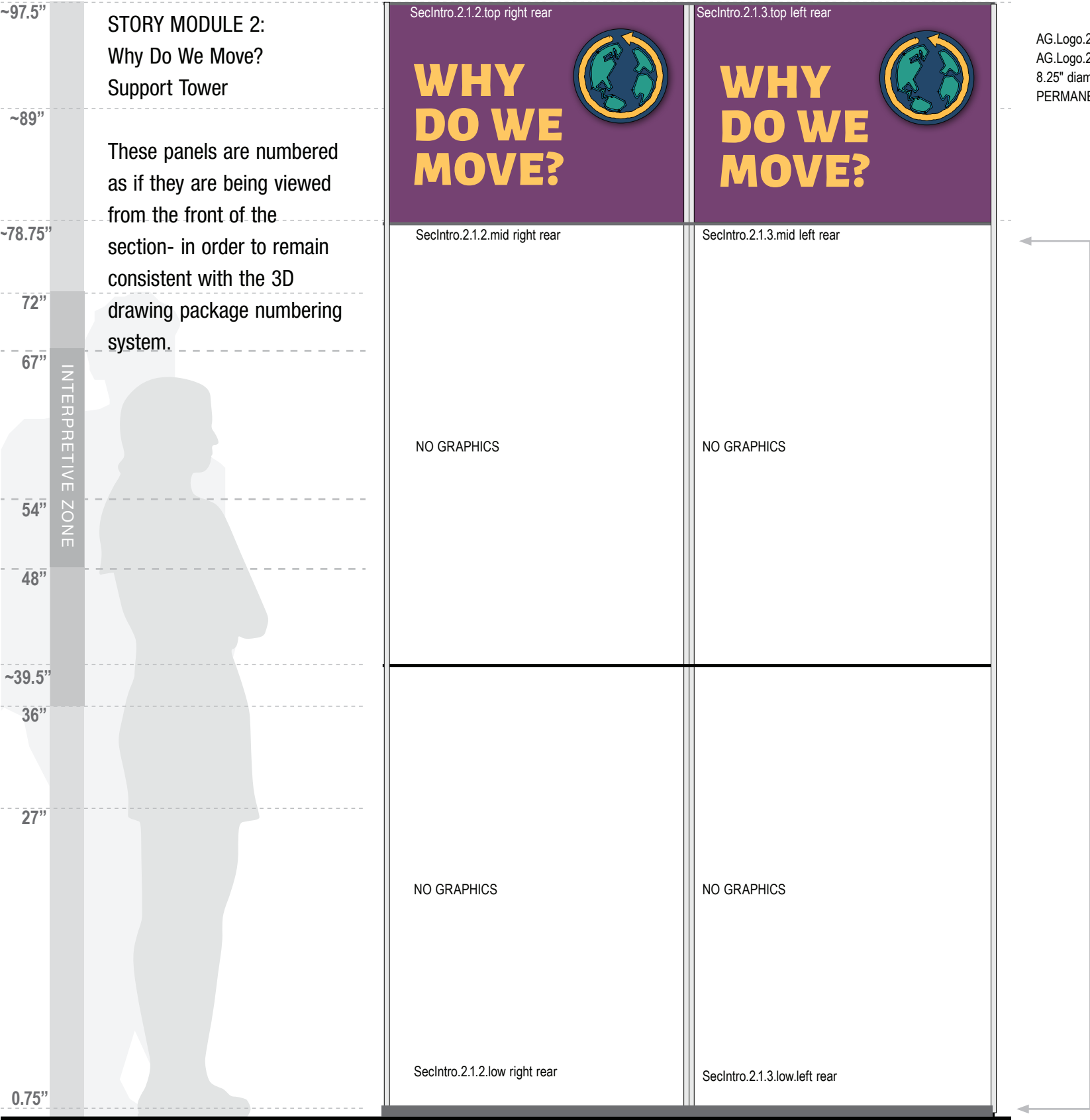


AG.2.3.5.a
Refugees in Boat
PERMANENT

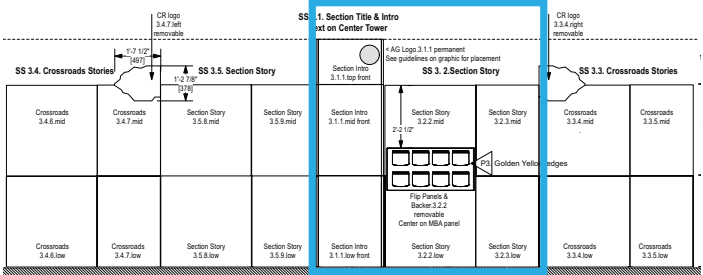
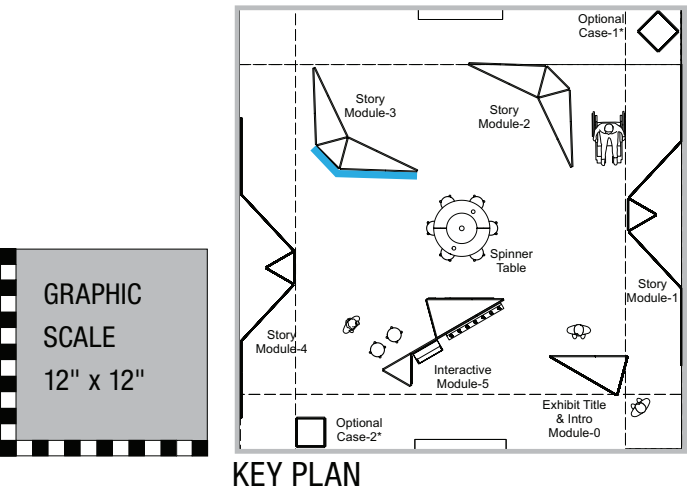
Flip Book 2.3.4 Mollie Wilson's Scrapbook Shelf. 2.3.4 Flip book shelf & mount hardware (paint P4 Purple)



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.



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



AG.3.2.3.a
Restaurant Photo
PERMANENT

Flip Panels 3.2.2 Unexpected Origins
Flip panels backer 3.2.2
(edges painted P3-Golden Yellow)
Backer with attached flip panels removes
as a single unit for crating.

Flip Panels & Backer 3.2.2 Remove for crating

STORY MODULE 3:

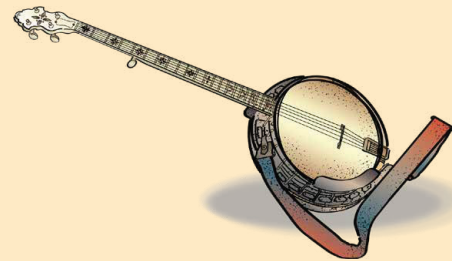
How Does Migration Change Us?

Flip Panels 3.2.2.a,b,c,d,e,f,g,h,i Unexpected Origins

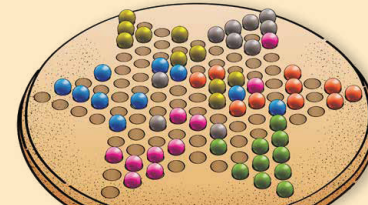
ORANGE
CARROTS



BANJO



CHINESE CHECKERS



CHOCOLATE



TREADMILL



SPAGHETTI AND
TOMATO SAUCE



HIP-HOP



FORTUNE COOKIES



Flip panel upper surfaces
shown at 40% actual-size

STORY MODULE 3:
How Does Migration Change Us?
Flip Panels Base Graphic 3.2.2.i Unexpected Origins

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 *akonting*, 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 1890s. 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.

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.

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 400s CE. 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.

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.

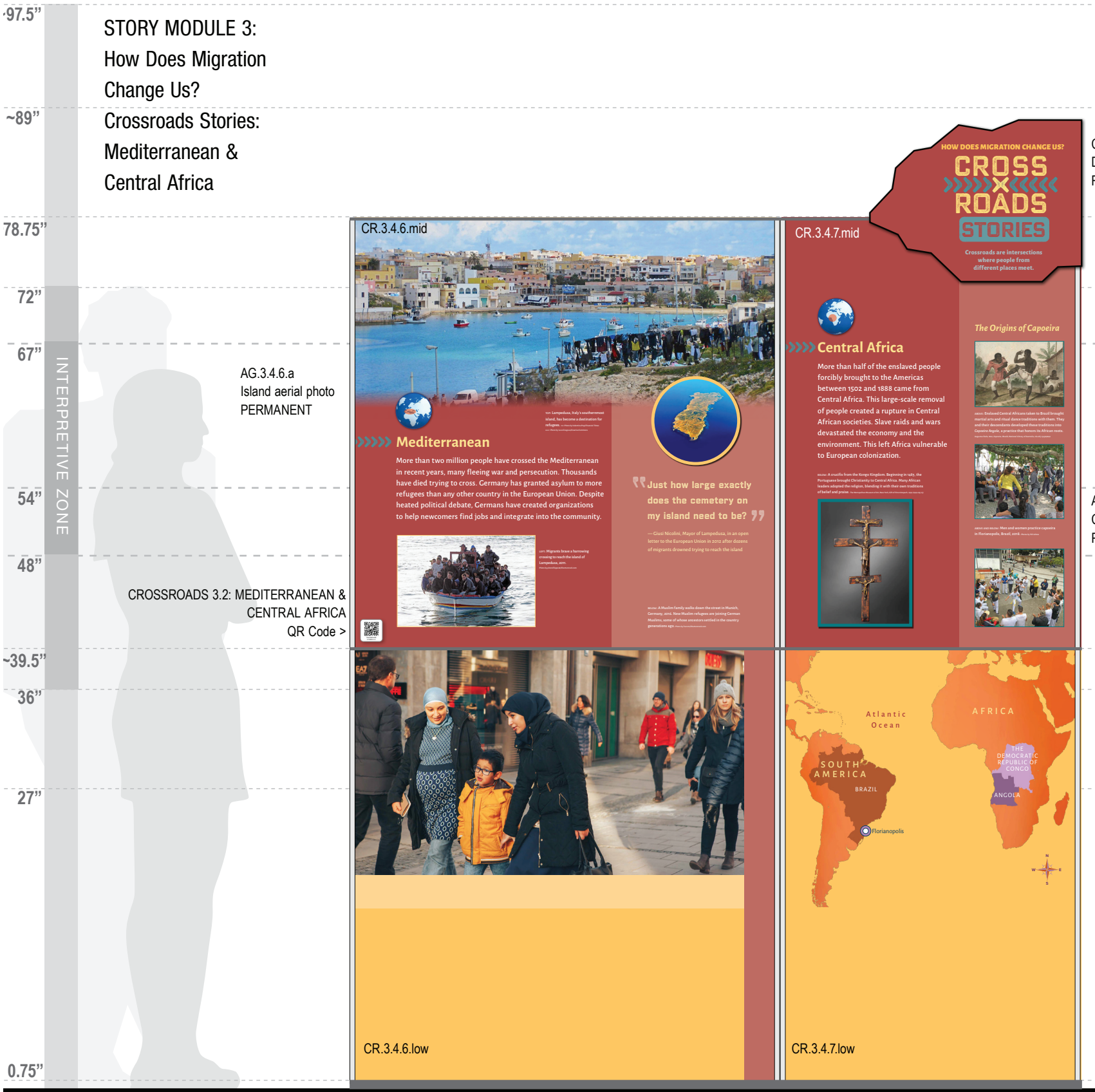
Today, no meal at a Chinese restaurant in the U.S. is complete without a fortune cookie. But these sweet treats didn’t originate in China. They were introduced by **Japanese** immigrant confectioners in **California** in the early 1900s. Chinese restaurants began making their own fortune cookies in the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

Flip panel base
shown at 40% actual-size

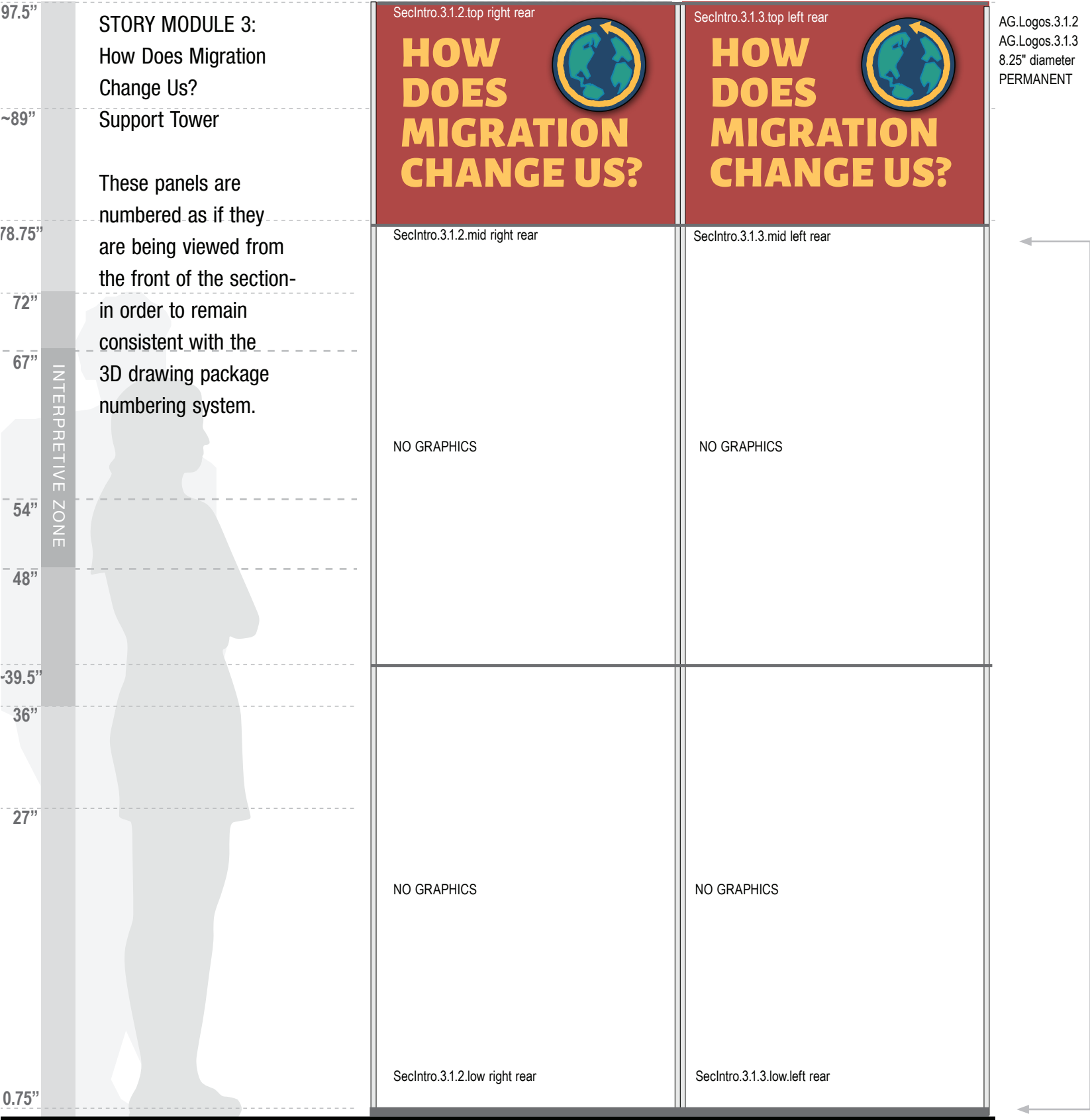


GRAPHIC ELEVATIONS: STORY MODULE 3: *How Does Migration Change Us?*



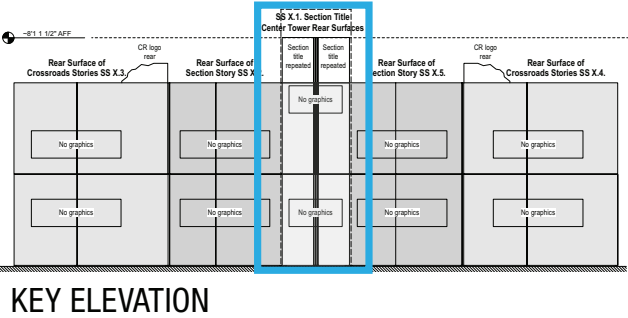
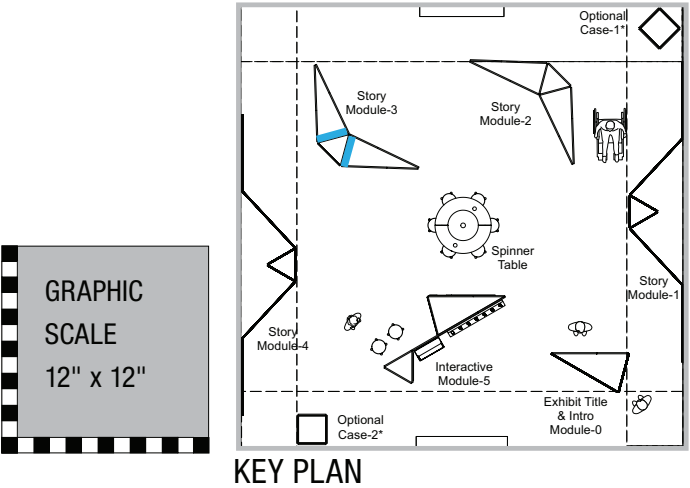


GRAPHIC ELEVATIONS: STORY MODULE 3: *How Does Migration Change Us?*
Each Story Module has a 3-sided title header. The section title graphic is repeated on all three sides.

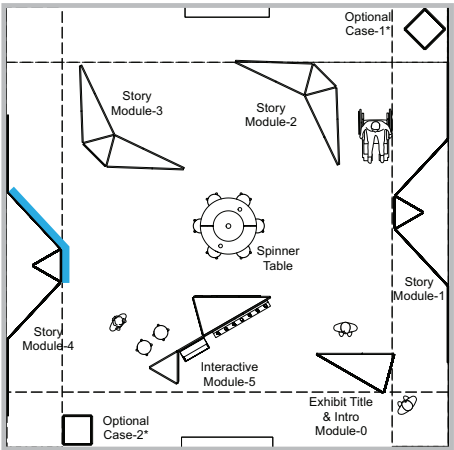
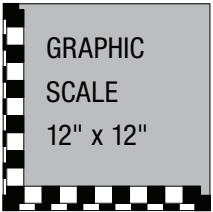
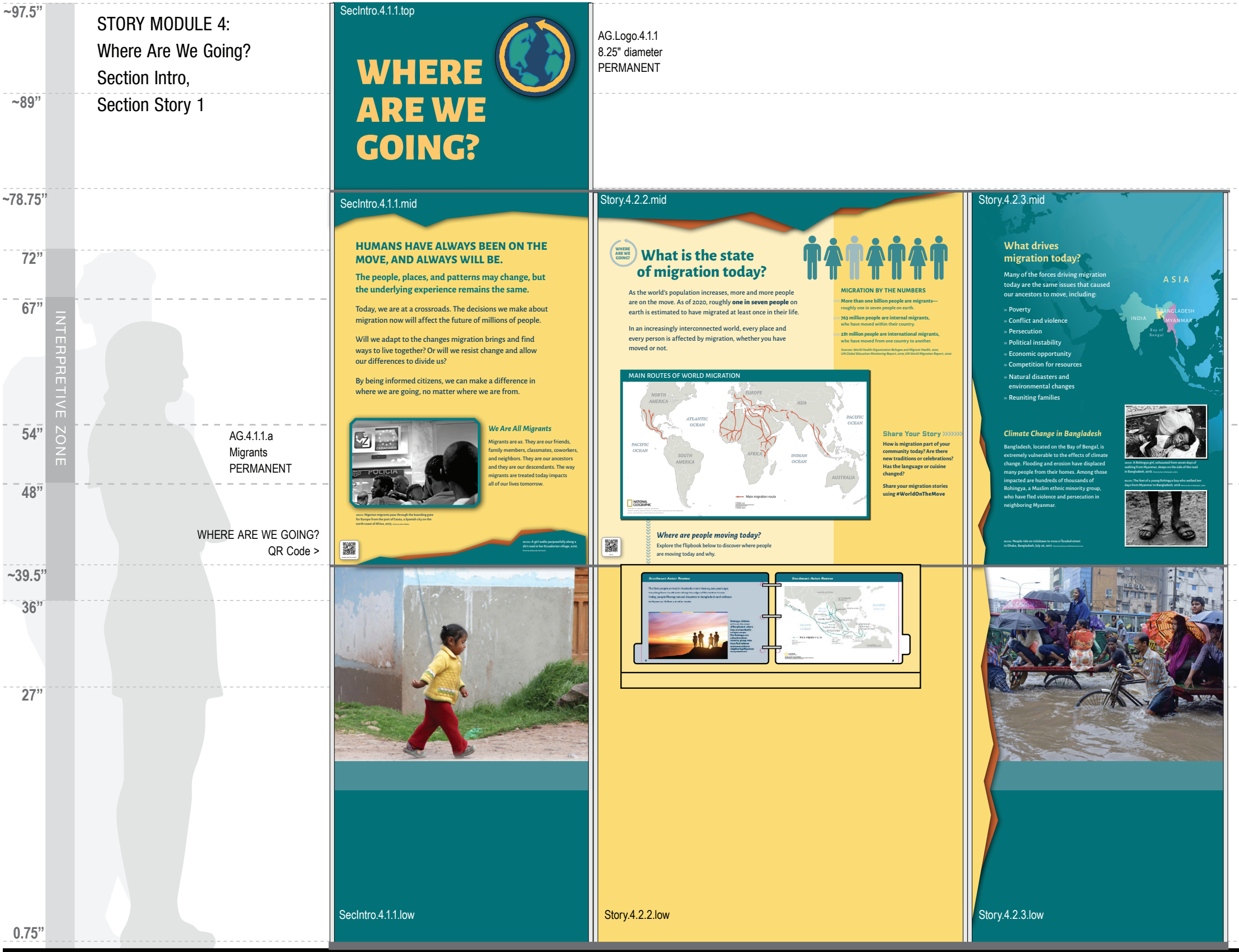


The lower portion of the support tower will not be visible in either configuration.

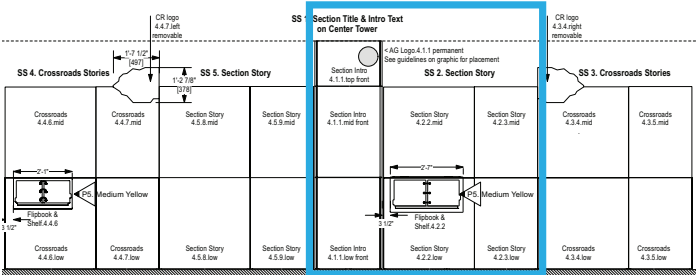
Lower panels are blank.



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.



KEY PLAN

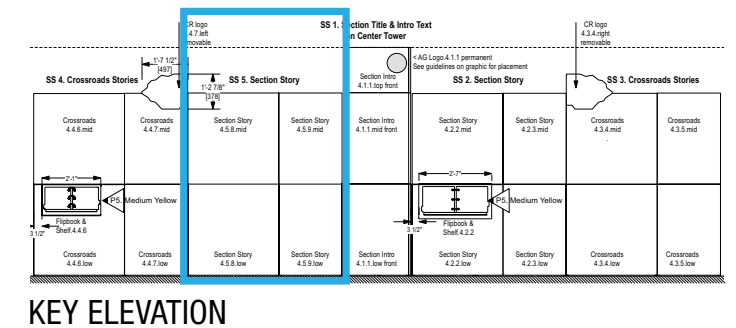
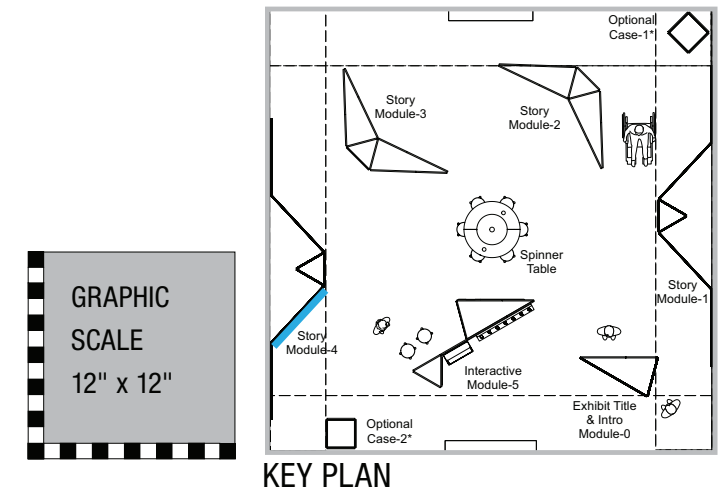


KEY ELEVATION

< MIGRATION TODAY
QR Code

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

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

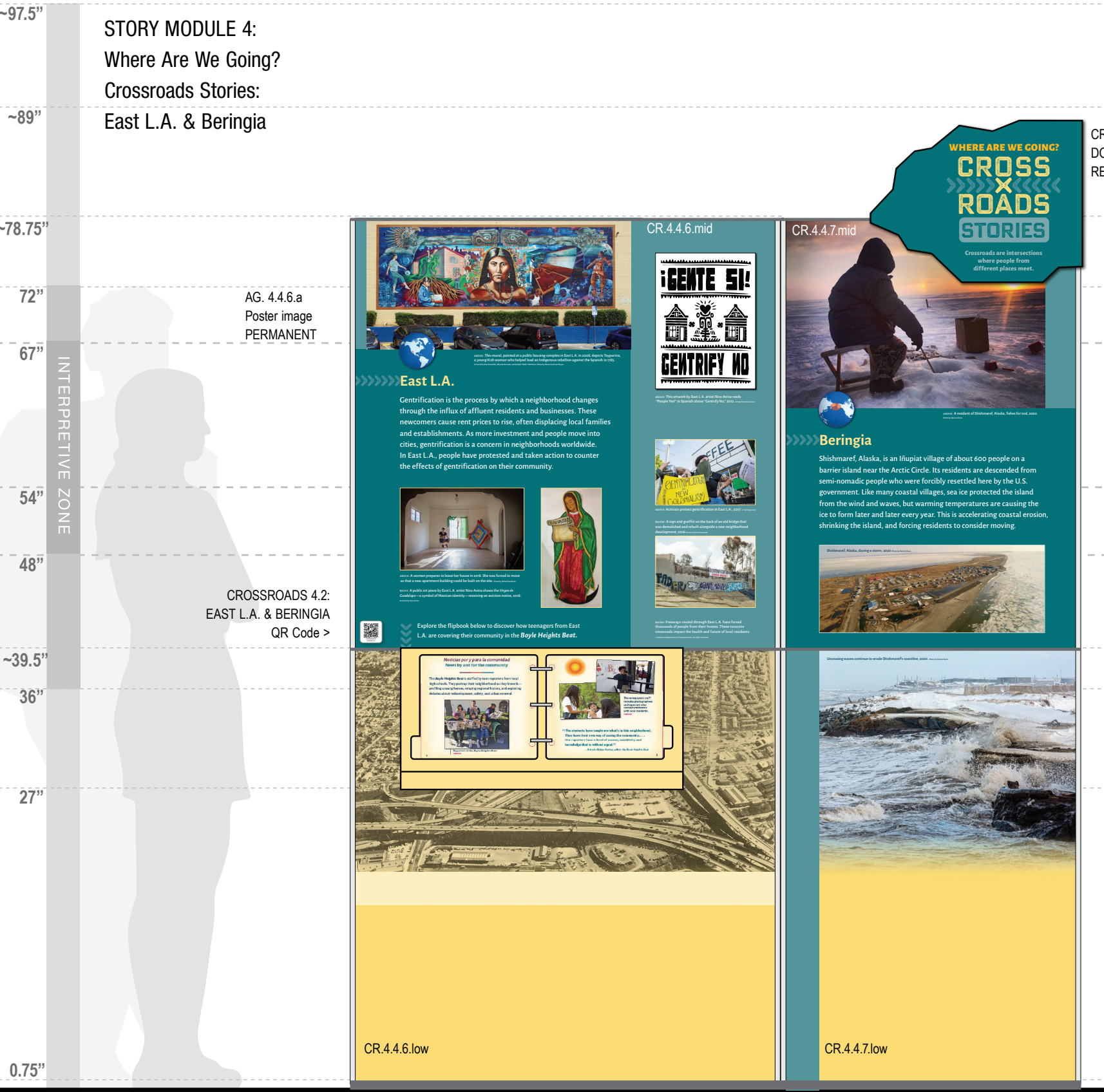


GRAPHIC ELEVATIONS: STORY MODULE 4: *Where Are We Going?*

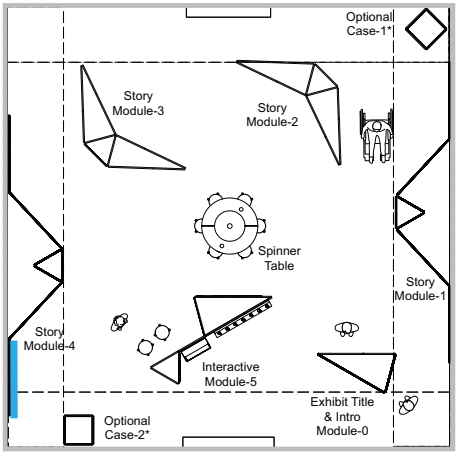
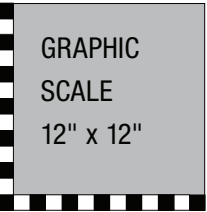


GRAPHIC ELEVATIONS: STORY MODULE 4: *Where Are We Going?*

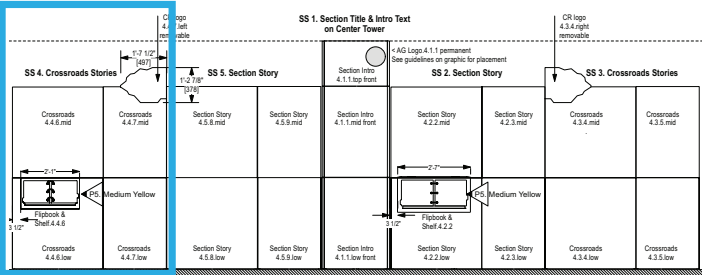
Each of the four Story Modules has seven faces: one title/intro text face, two section story faces, two Crossroads Stories faces, and two more faces making up the center support tower.



CR.4.4.7.left logo
DOUBLE-SIDED GRAPHIC
REMOVABLE



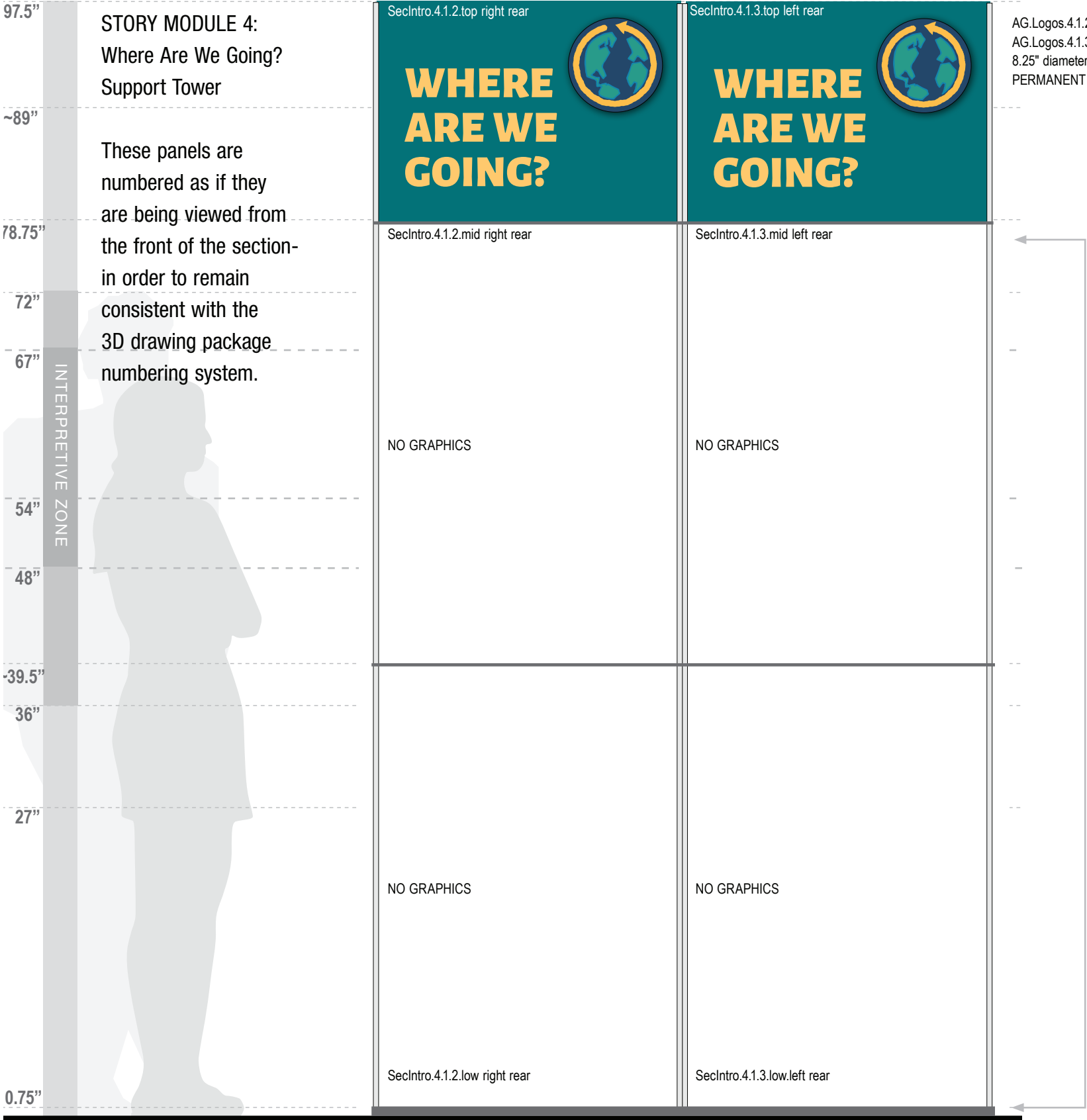
KEY PLAN

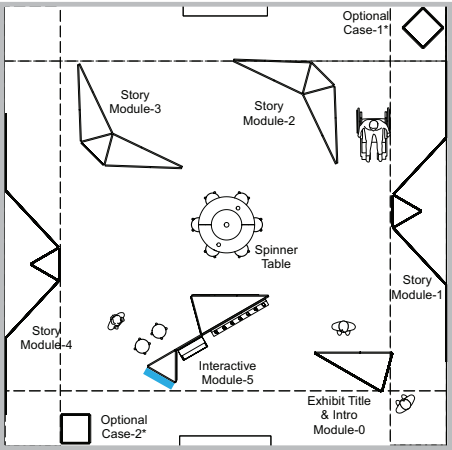
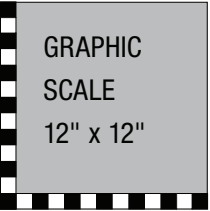
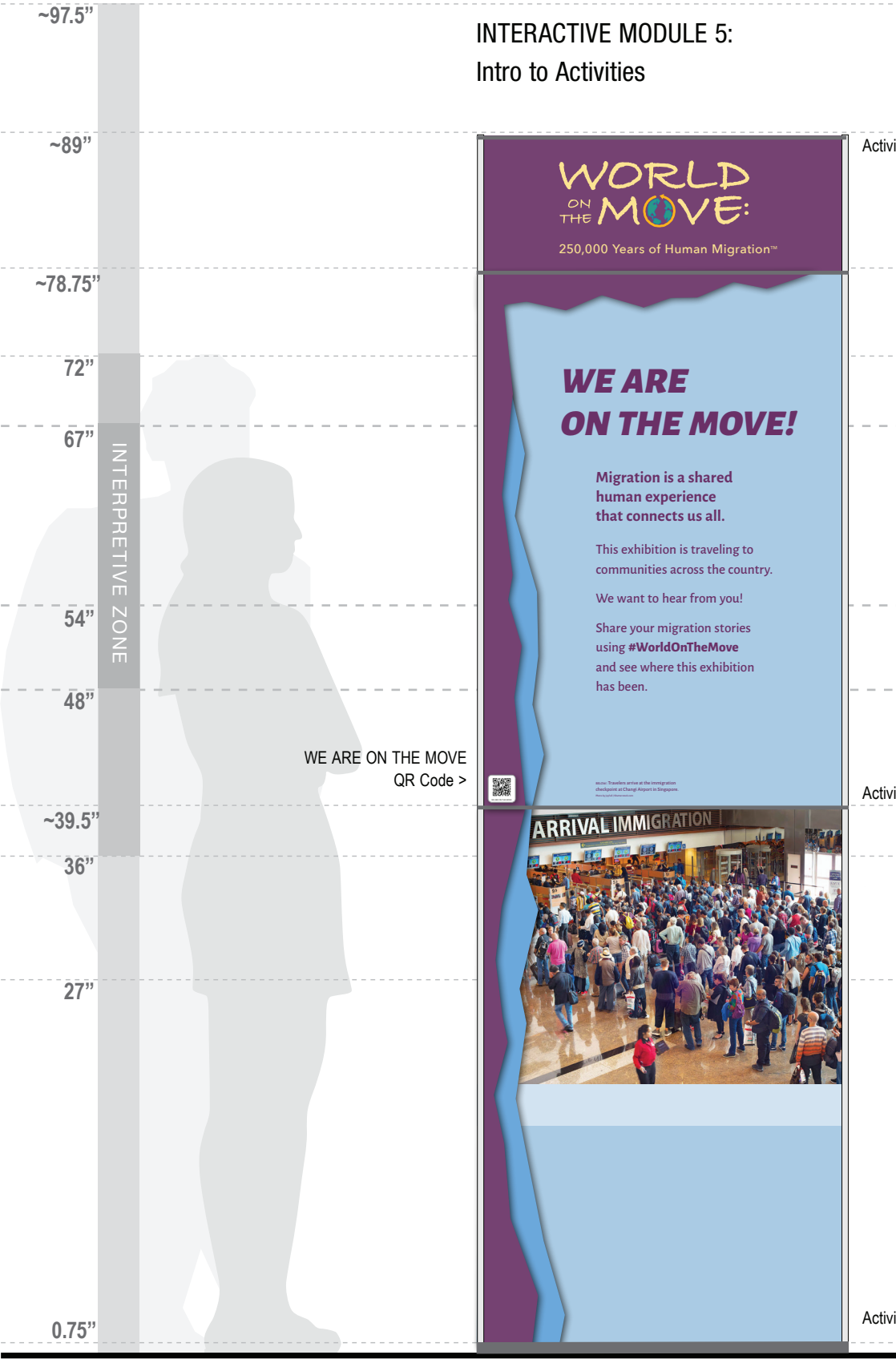


KEY ELEVATION

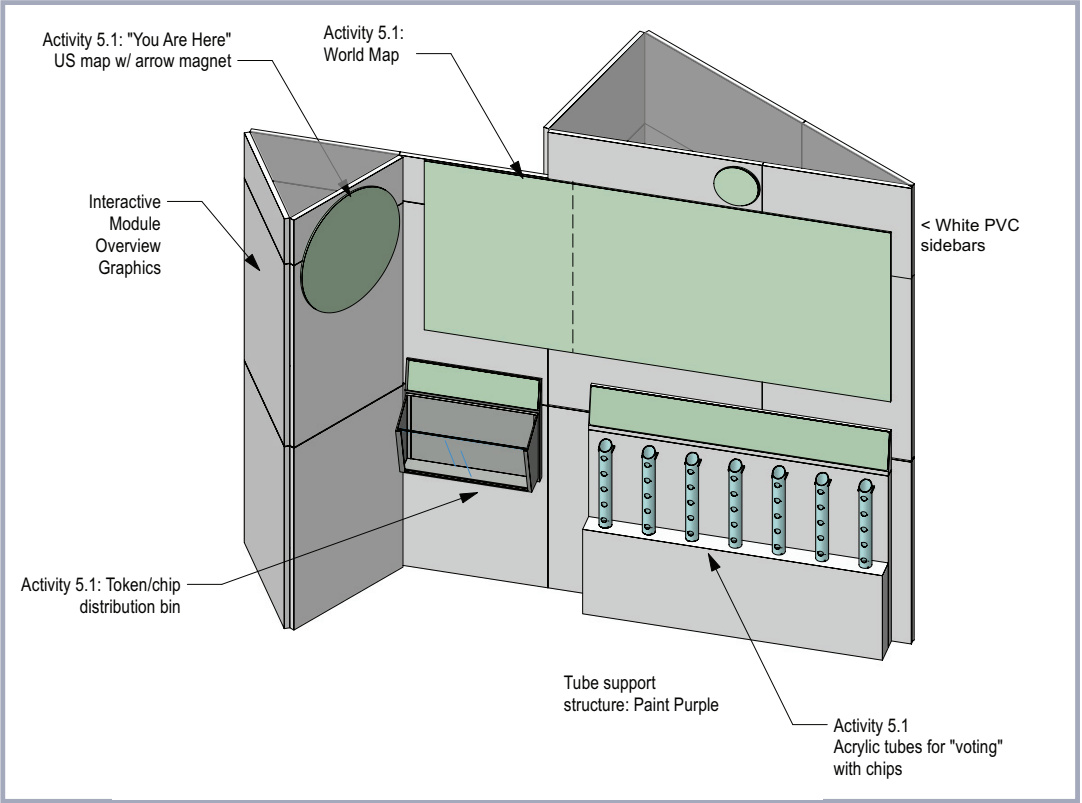
Flip Book.4.4.6 *Boyle Heights Beat*
Shelf.4.4.6 Flip book shelf & mount hardware
(paint P5-Medium Yellow)

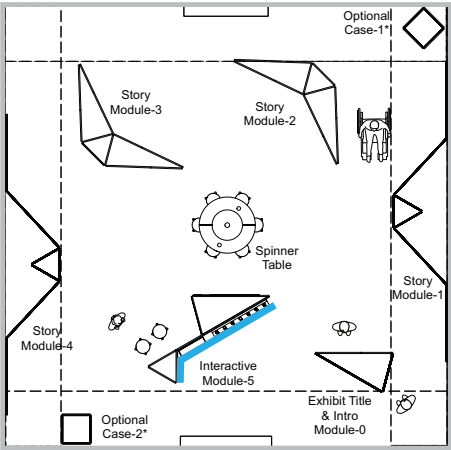
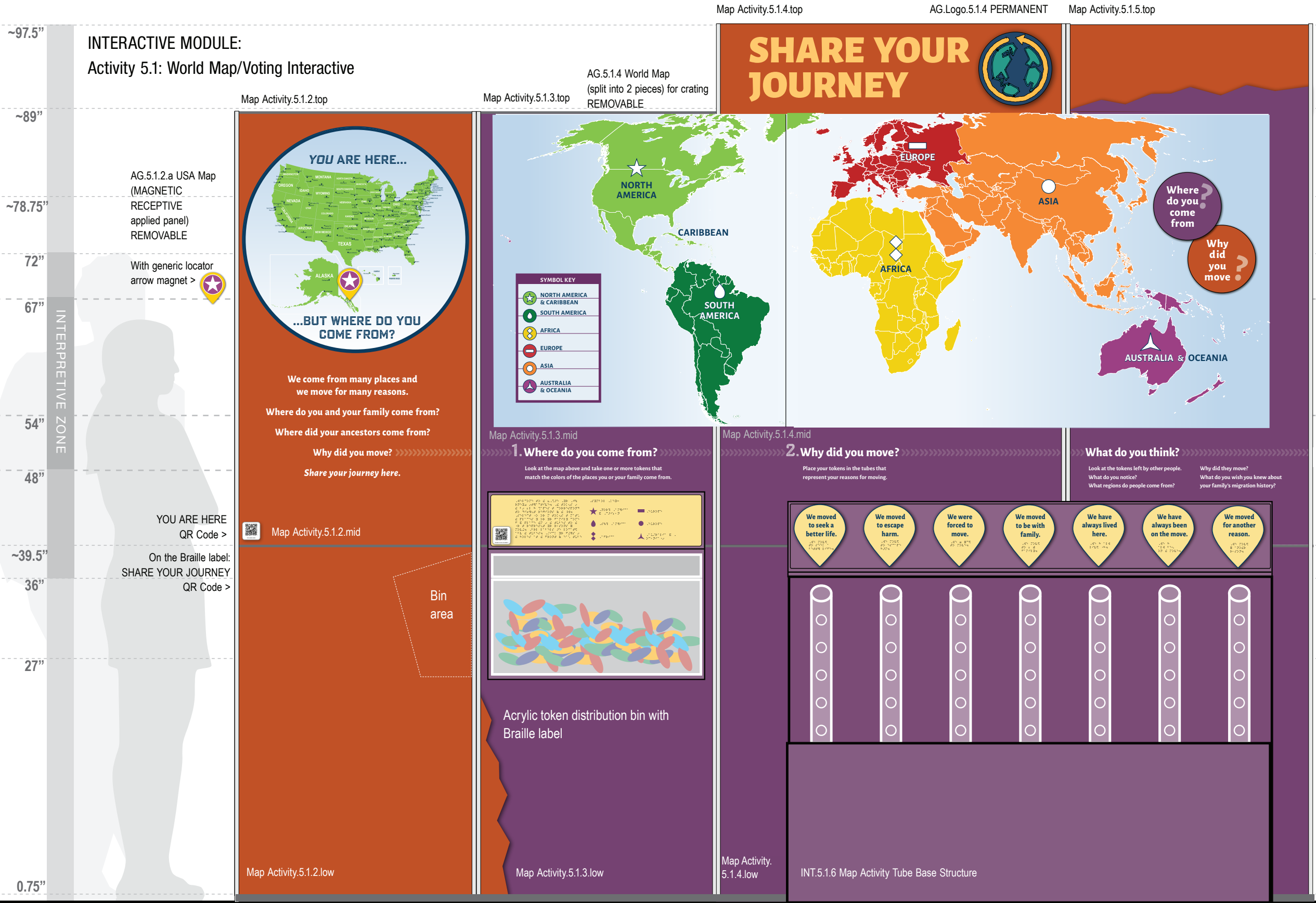
GRAPHIC ELEVATIONS: STORY MODULE 4: *Where Are We Going?*









KEY PLAN





KEY PLAN

ABOVE: Graphic w/ tactile Braille AG .5.1.3.braille
Braille label permanently mounts the token bin backer.

SYMBOL KEY	
	NORTH AMERICA & CARIBBEAN
	SOUTH AMERICA
	AFRICA
	EUROPE
	ASIA
	AUSTRALIA & OCEANIA



NORTH AMERICA
& CARIBBEAN

Fluorescent
Light Green-
9093 F. Green



AFRICA

Yellow-
2037 Solid Yellow



ASIA

Orange-
2119 Solid Orange



SOUTH AMERICA

Dark Green-
2108 Solid Dark Green



EUROPE

Red-
2793 Solid Red



AUSTRALIA
& OCEANIA

Purple-
2287 Solid Purple

TO BE DETERMINED:
How many tokens of each color and type are recommended for each map region?

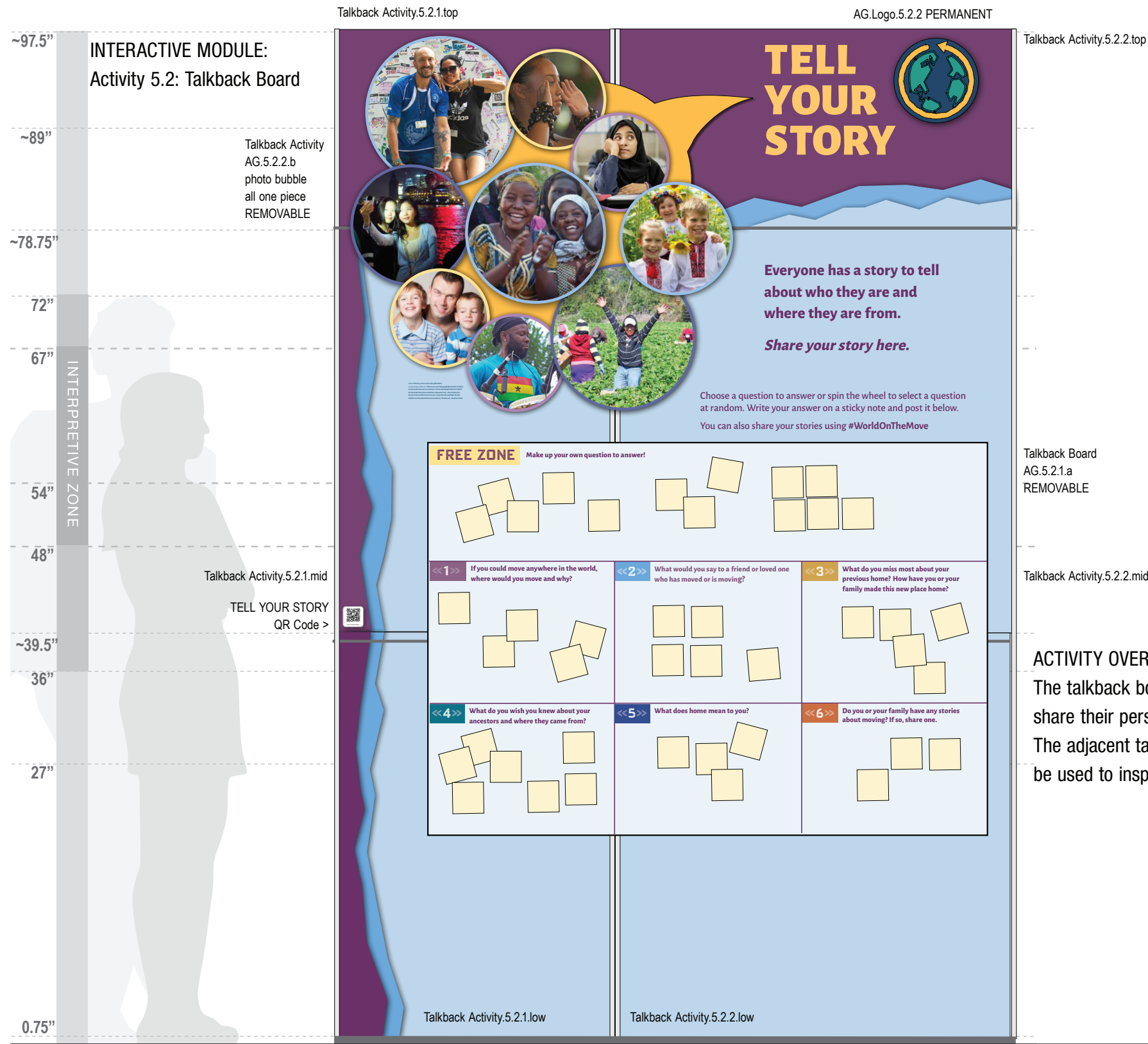
TOKEN DESCRIPTION:

- 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

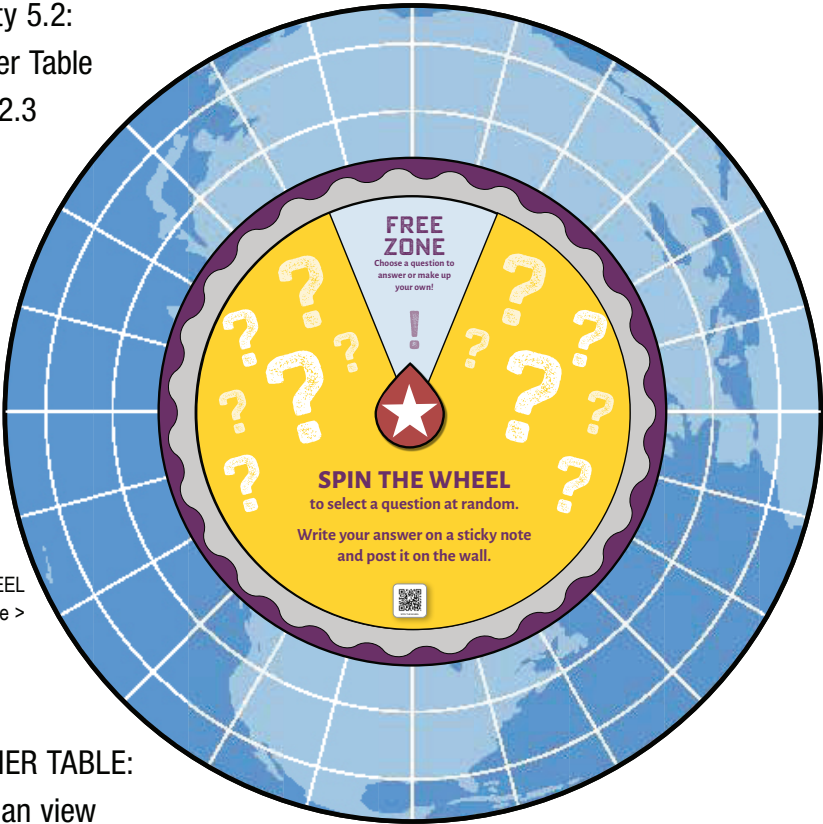
Fluorescent
Light Green- 9093 F. Green
Dark Green- 2108 Solid Dark Green
Yellow- 2037 Solid Yellow
Red- 2793 Solid Red
Orange- 2119 Solid Orange
Purple- 2287 Solid Purple



ACTIVITY OVERVIEW:

The talkback board invites visitors to share their personal migration stories. The adjacent tabletop spinner can be used to inspire responses.

INTERACTIVE MODULE:
Activity 5.2:
Spinner Table
INT.5.2.3



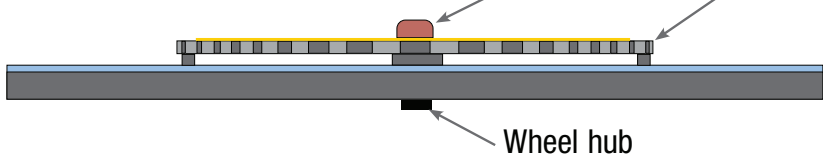
SPIN THE WHEEL
QR Code >

SPINNER TABLE:
Top plan view

Questions Text



Diagrammatic
side view



Wheel hub

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.

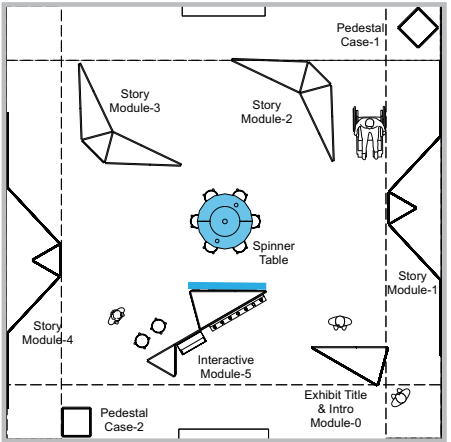
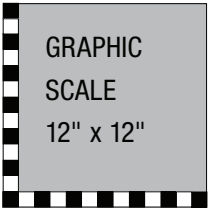


< Example

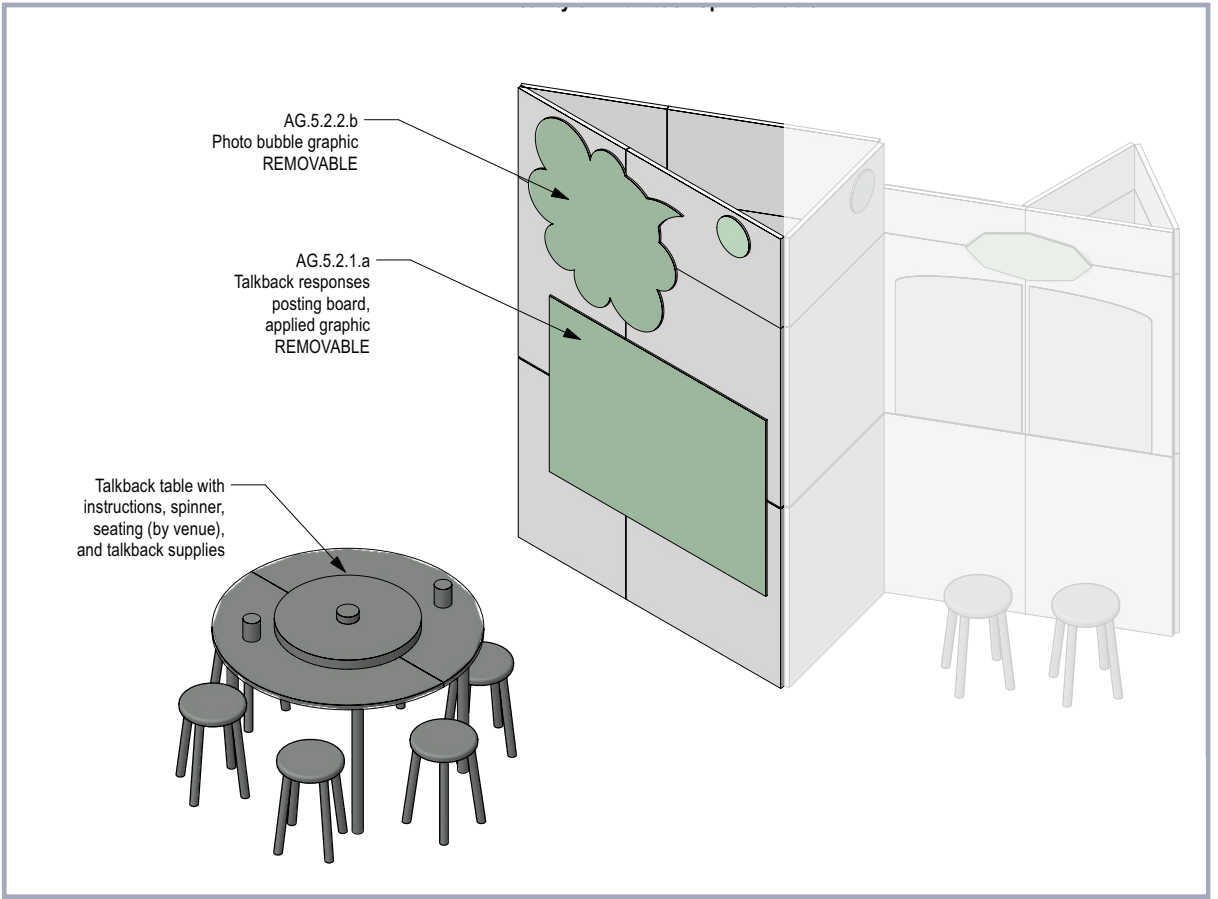
Spinner handle/pointer

Spinner wheel: Starboard (gray) with an undulating rim, second surface acrylic applied graphic face

Tabletop: HPL printed graphic surface

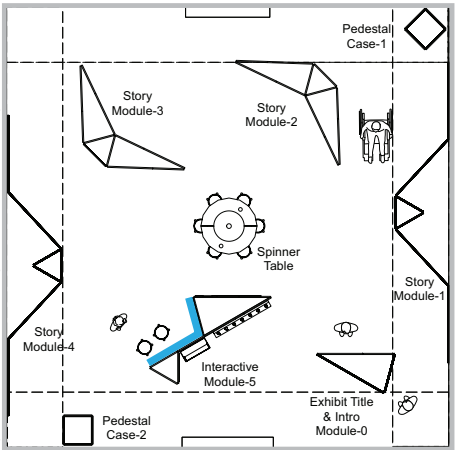
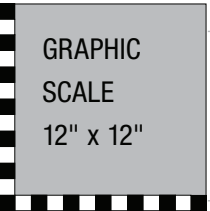
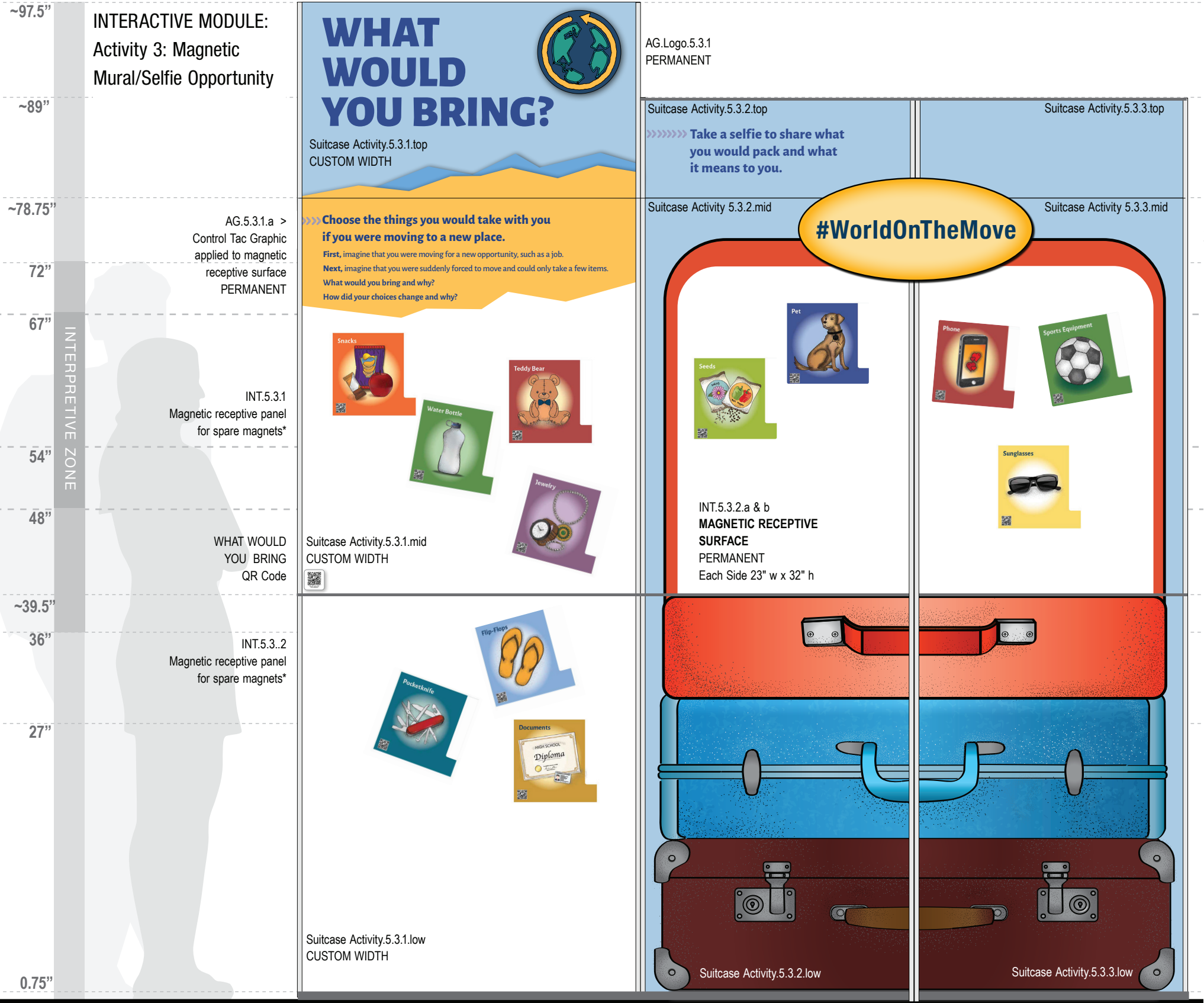


KEY PLAN

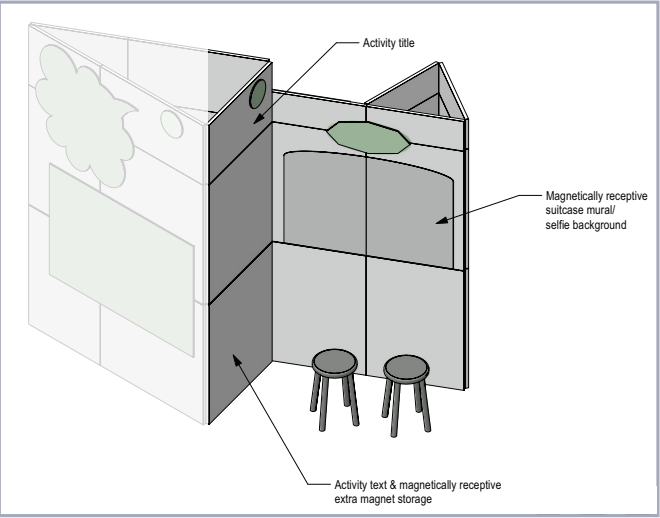


The spinner table is to be placed adjacent to the talkback board.

SEATING PROVIDED BY VENUES



KEY PLAN



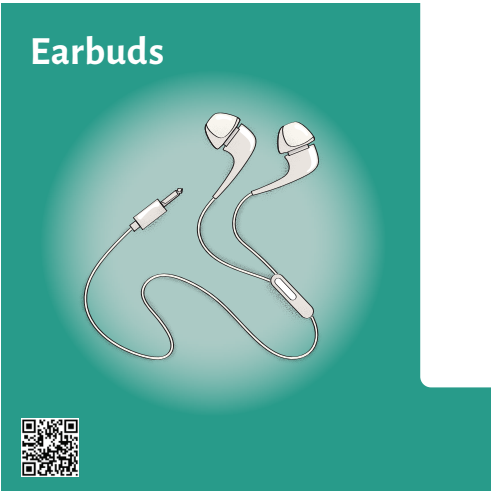
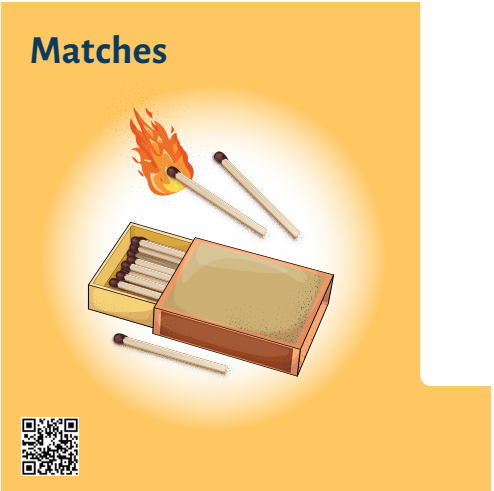
A.5.3.3.c
Hashtag graphic
REMOVABLE

ACTIVITY OVERVIEW:
Visitors are prompted to think about what they would pack in their suitcase if they were moving. They choose pictures from approximately 25* typical items that are printed on .040 mm magnetic material. They can arrange these items on the suitcase mural area, and are prompted to take a selfie in front of their "suitcase."

*25 magnets are shown per full set, sized 8h" x 8w" overall including tabs. Magnets include titles & QR codes.



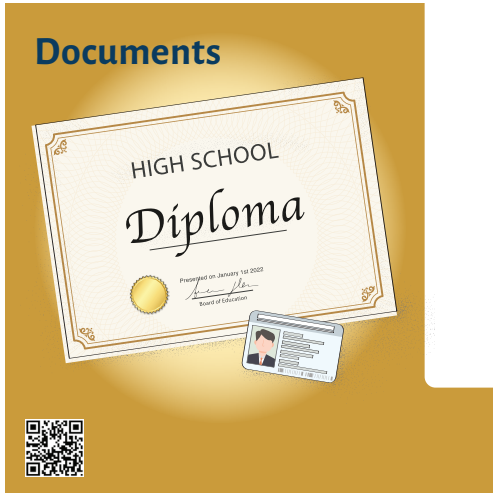
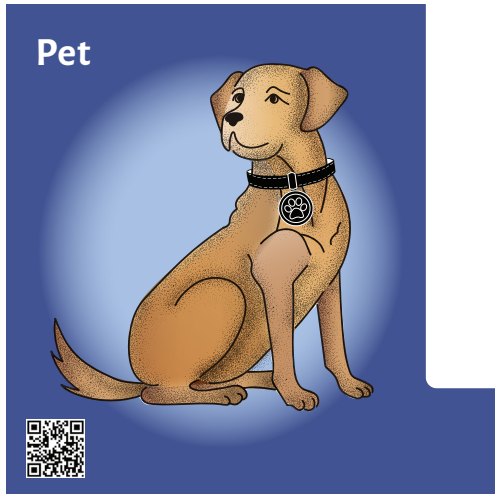
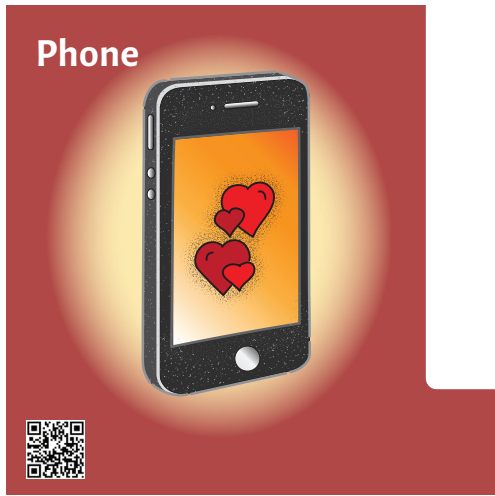
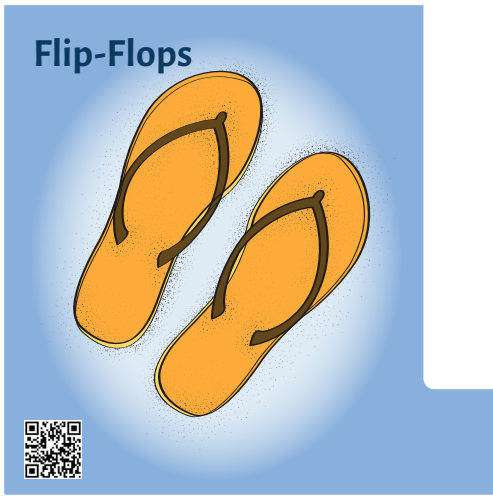
Actual-size example, 8.5" x 8.5" overall with tab
A QR code appears on each magnet



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

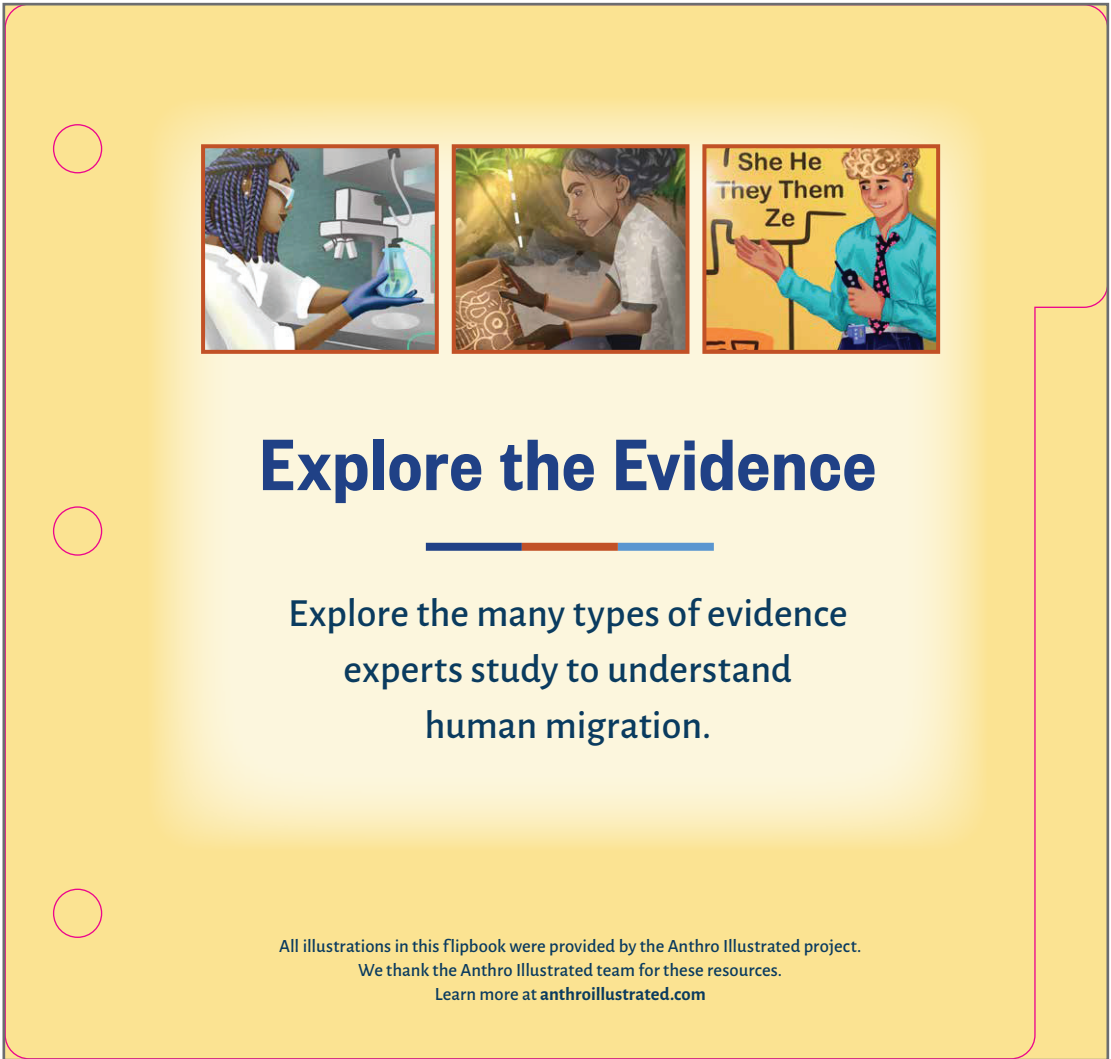
ILLUSTRATED MAGNETS: Interactive 5.3 *What Would You Bring?*

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



FLIP BOOK

GRAPHICS



Front cover at 50% Actual-size.
Pink outlines throughout indicate the page and tab trims.

Actual-size page excerpt

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.



Archaeologists excavating a Mesoamerican site

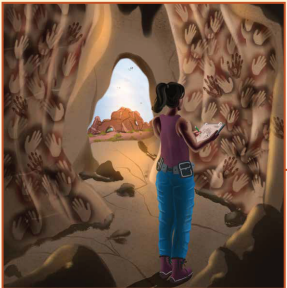
Archaeological Evidence

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.



Archaeologists excavating a Mesoamerican site

2



An archaeologist recording cave paintings

Archaeologists use many techniques, including remote sensing, field surveys, and excavations. 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.

3

Biological Evidence

Scientists study biological evidence to understand human evolution and human biological variation.

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



A biological anthropologist working in the lab


4



An anthropological geneticist studying DNA

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

5



Genetic Variation in Africa

Africa is the cradle of humankind. Scientists studying DNA have discovered that Africa's population has 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.

6




Illustration by Artlimes

7


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 even who you consider to be your relatives.



Social scientists collecting environmental samples

8

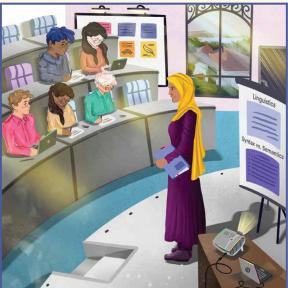


A cultural anthropologist conducting an interview

Cultures change over time, usually because of groups coming into contact with one another through trade, intermarriage, war, or environmental changes. 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.

9

Linguistic Evidence



An anthropology instructor teaching a class

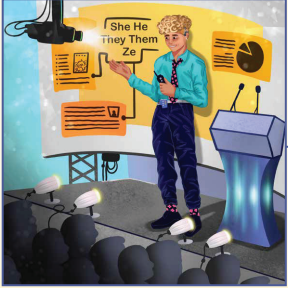
Studying languages and how they have changed can help us understand where we come from and how we are connected to other groups of people.

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

10

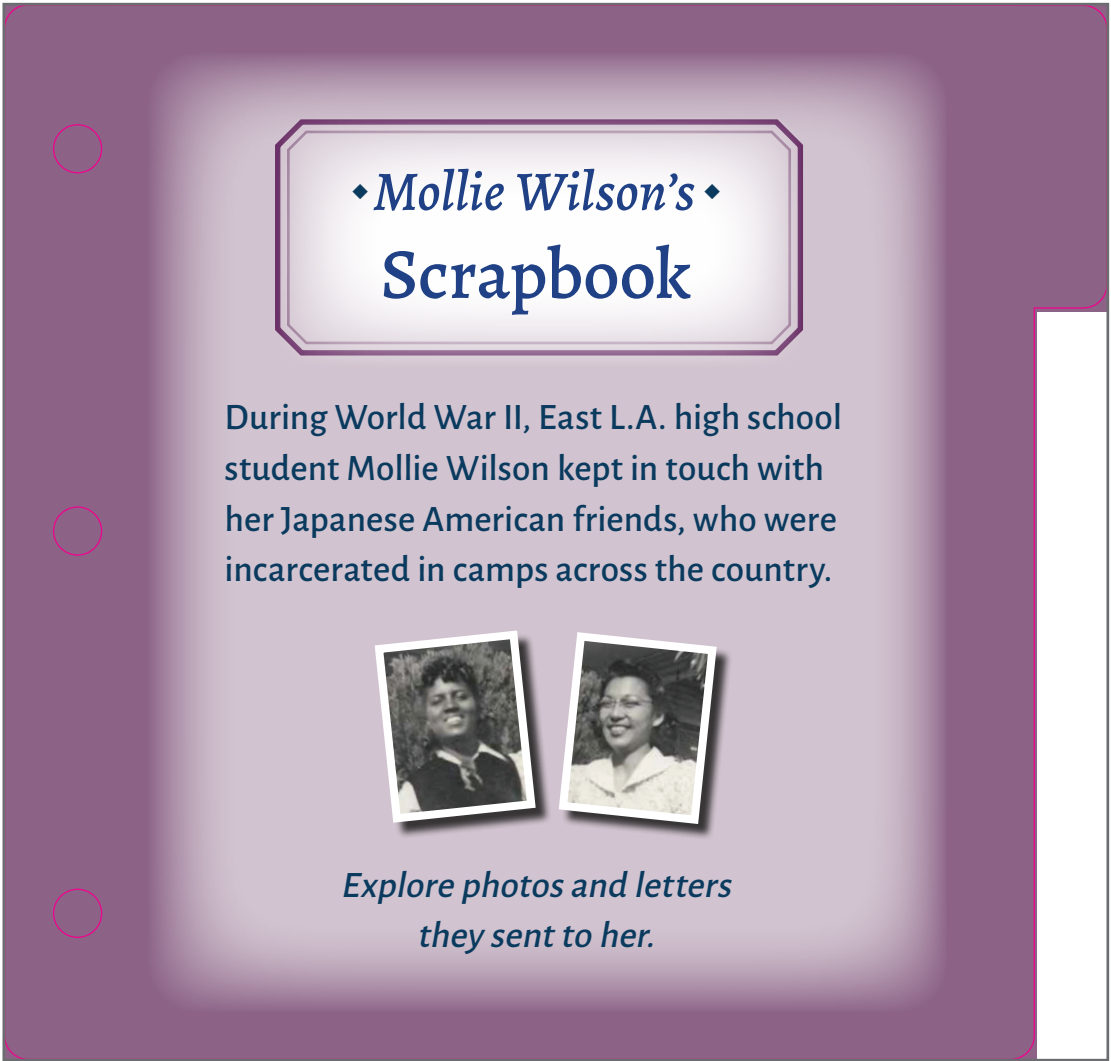
By comparing how people in different places use language, we can see similarities in words and grammar. These similarities help us understand when people from different groups probably came into contact with each other.

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



An anthropologist giving a presentation

11



Front cover at 50% actual-size.
Pink outlines throughout indicate the page and tab trims.

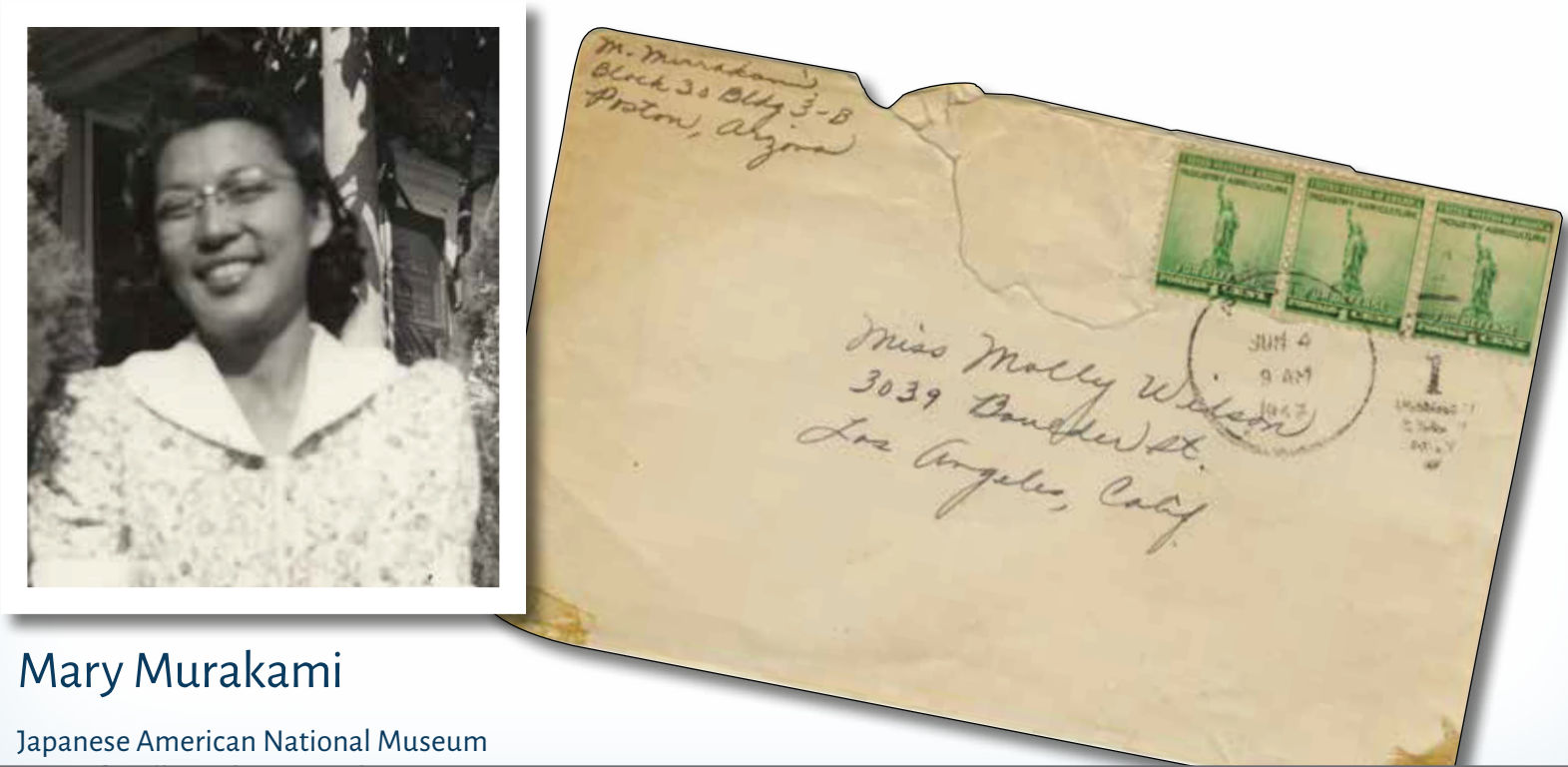
Actual-size page excerpt

‘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.

A Tribute to Japanese-American Students

Old Note: The following letter was written by Murray Rubenstein. It is reprinted here because we feel it to be indicative of the sentiments of all Roosevelt students.

I am an American, writing a dedication to some of my most worthy friends. None of my words can express my thoughts which have inspired in my mind ever since the evacuation of the Japanese has started.

During my many years of schooling I have mingled a great deal with the Japanese race. I have eaten, worked, and played with them. Not once have I had any differences with them.

At our assemblies, we are directed and entertained at times by Japanese students. We are honored to have four Japanese students on our Student Council.

In the competition were amateur and professional photographers. Whenever service is needed, you can always find a dependable Japanese student, willing to do his part. In our athletic activities we find many great Japanese athletes. The various organizations in school are always proud to have these students enrolled. Their problems are tackled with utmost sincerity and are accomplished with much success.

There are two qualifications of the Japanese student - **Courtesy and Courage**, which all ring through.

My reason for writing this small piece is to show what the average American student feels toward our Japanese-American friends. We regard your present predicament and wish each and everyone of you the best of luck. Sincerely yours,
The Student Body and Faculty

2

Rough Rider

Japanese Students Withdraw from School

Farewell Exercises In Japanese Garden Held Last Friday

When last struck home again, this time it spoke in the form of refrigerators, radios, crockers, books and a hundred other items that have to be sold by the departing students and families of Japanese or Japanese extraction within a few short weeks.

Leading sportsmen to add student entrance and facilitate their departure, in order to which a baseball-type sale day would be held. In this a room would be given over to small items brought to school for sale to the Roosevelt student body. Items such as books, typewriters, chemistry sets, other articles in low price range would be accepted. Although this is considered a worthy function and has received the okay from Mr. Blair it still is not definite and is only "possible."

Other action taken was that of the filling out of blanks which asked what furniture and articles were for sale. The list of items after submission, although found to be very extensive, continues to grow as new decisions and plans are made by the evanescence.

Handling all this business and sales at Roosevelt high school is Mr. Willis. (Continued on page three)

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.

Courtesy of Theodore Roosevelt Senior High School

3

Mollie Wilson's senior yearbook photo

Japanese American National Museum (Gift of Mollie Wilson Murphy)

4

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)

Japanese American National Museum (Gift of Mollie Wilson Murphy, 2000.378.2)

5

'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 (Gift of Mollie Wilson Murphy, 2000.378.2)

6

Letter from Mary Murakami to Mollie Wilson, June 2, 1942

Japanese American National Museum (Gift of Mollie Wilson Murphy, 2000.378.5D)

7

'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.

"They're getting strict here too! They don't ever let you bring a bar of candy in 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 sure think we're prisoners of war." —Sandie Saito

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

Japanese American National Museum (Gift of Mollie Wilson Murphy)

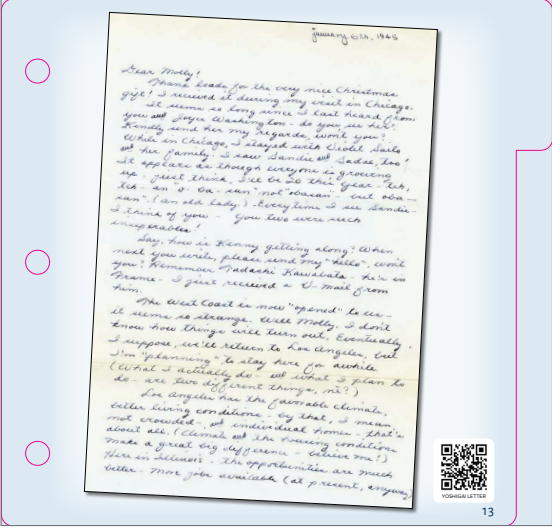
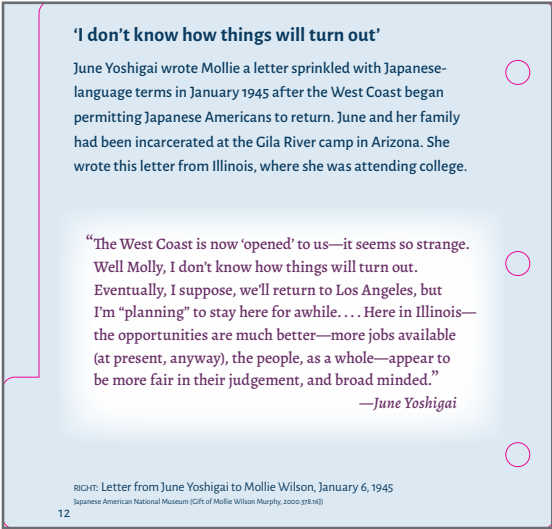
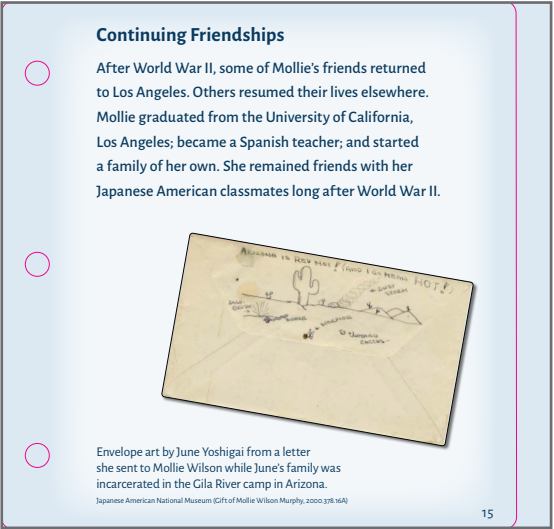
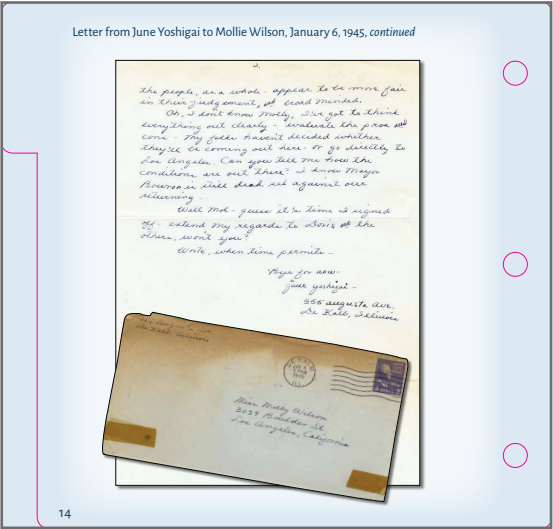
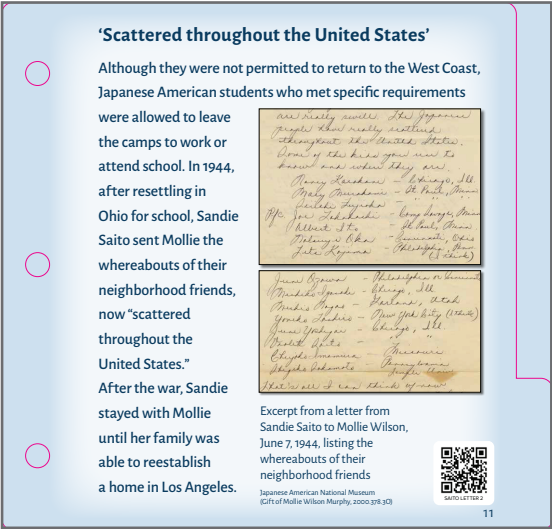
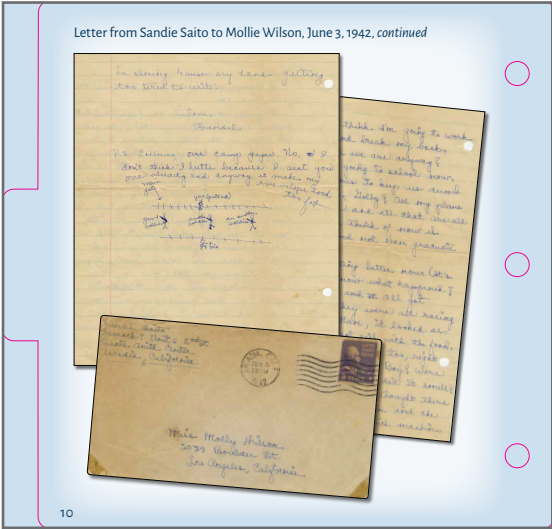
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Letter from Sandie Saito to Mollie Wilson, June 3, 1942

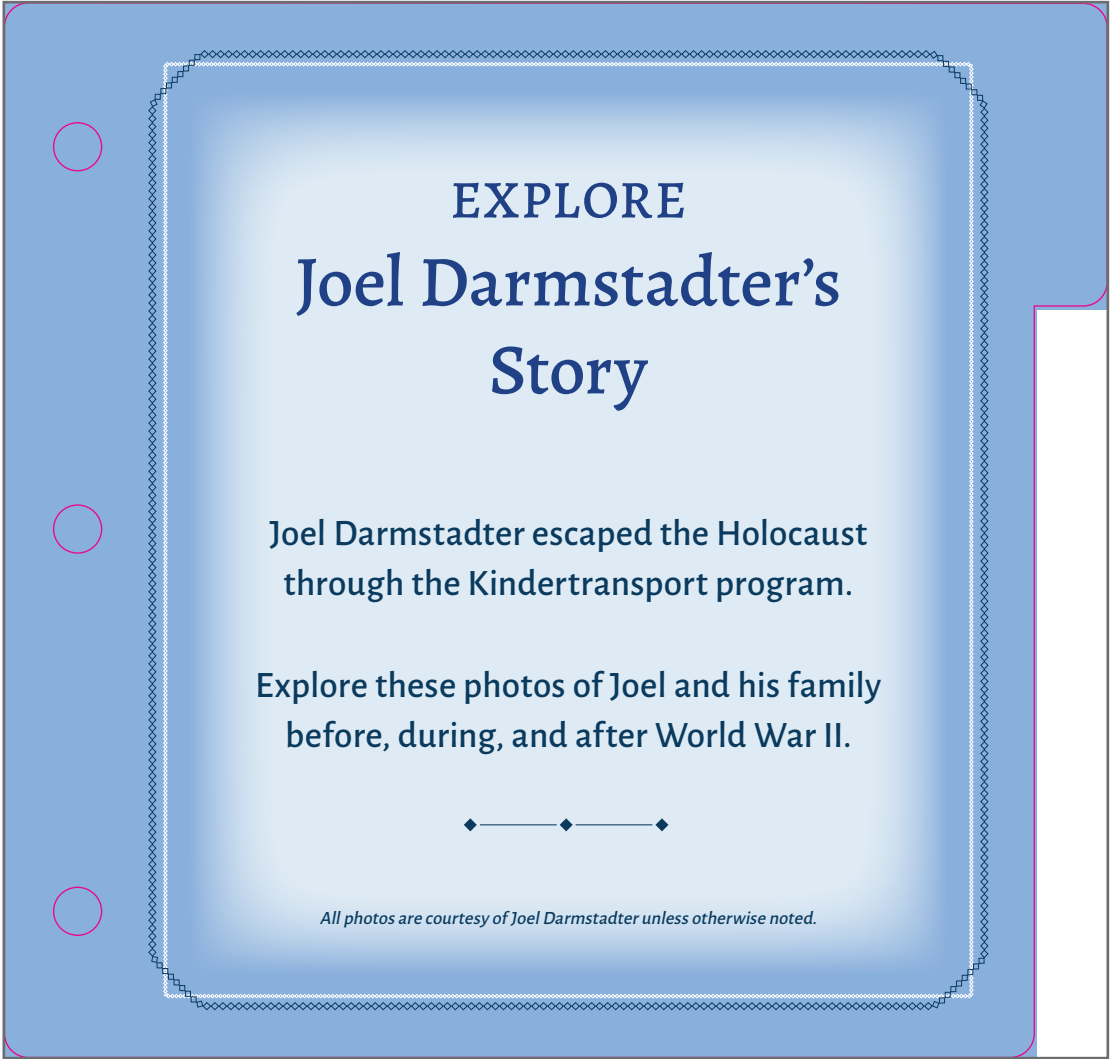
Japanese American National Museum (Gift of Mollie Wilson Murphy, 2000.279.9)

9

QR codes will be included to link to the full text of the letter



QR codes will be included to link to the full text of the letter



Front cover at 50% actual-size.
Pink outlines throughout indicate the page and tab trims.

Actual-size page excerpt

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 Mehrtens/Ralph Rinzler Folklife Archives/Smithsonian Institution



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



ABOVE: Joel at three months in 1929


Childhood ◆————◆————◆

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



Joel at age three in 1932


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 McIntosh/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 1929



ABOVE: Joel at three months in 1929



Joel at age three in 1932




2


Anti-Jewish Pogroms

On the night of November 9 to 10, 1938, Nazis attacked Jewish citizens throughout Germany in a wave of organized anti-Jewish violence. The next morning, the Nazis arrested Joel's father, Karl Darmstädter, and sent him to the Dachau concentration camp.

RIGHT: *Arbeit macht frei* (Works sets you free) was the ironic slogan at the entrance to the Dachau concentration camp.
Photo by Ruppert/Wikimedia Commons



Joel's father, Karl Darmstädter




3

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.

LEFT: Two Jewish refugee children arrive in Harwich, England, through the Kindertransport in 1938.
Photo courtesy of the United States Holocaust Memorial Museum/Institute of Contemporary History and Wiener Library Limited

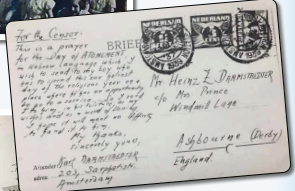


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LEFT: Joel Darmstadter (circled) attended Manchester's Beaver Road Primary School in 1938.



ABOVE: Joel's father in Amsterdam wrote this postcard to Joel's older brother, Heinz, in England in September 1939, during the Jewish High Holy Days.



LEFT: Joel (center) and his brother Heinz pose with their host family's daughter and the family dog.




5

Escaping to the U.S.

In 1939, the Nazis released Joel's father from Dachau and allowed Joel's parents 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 invaded the Netherlands in May 1940.

Approximately 75 percent of the Jews living in the Netherlands at that time perished during the Holocaust.

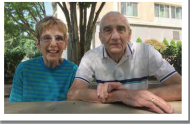

RIGHT: Joel at age eleven on board the ocean liner *Veendam* en route from Rotterdam to New York City.



6

LEFT: Joel and his wife Ruth (sitting in front row) are proud parents and grandparents, 2003.

BELOW: Ruth and Joel Darmstadter, ca. 2018



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.

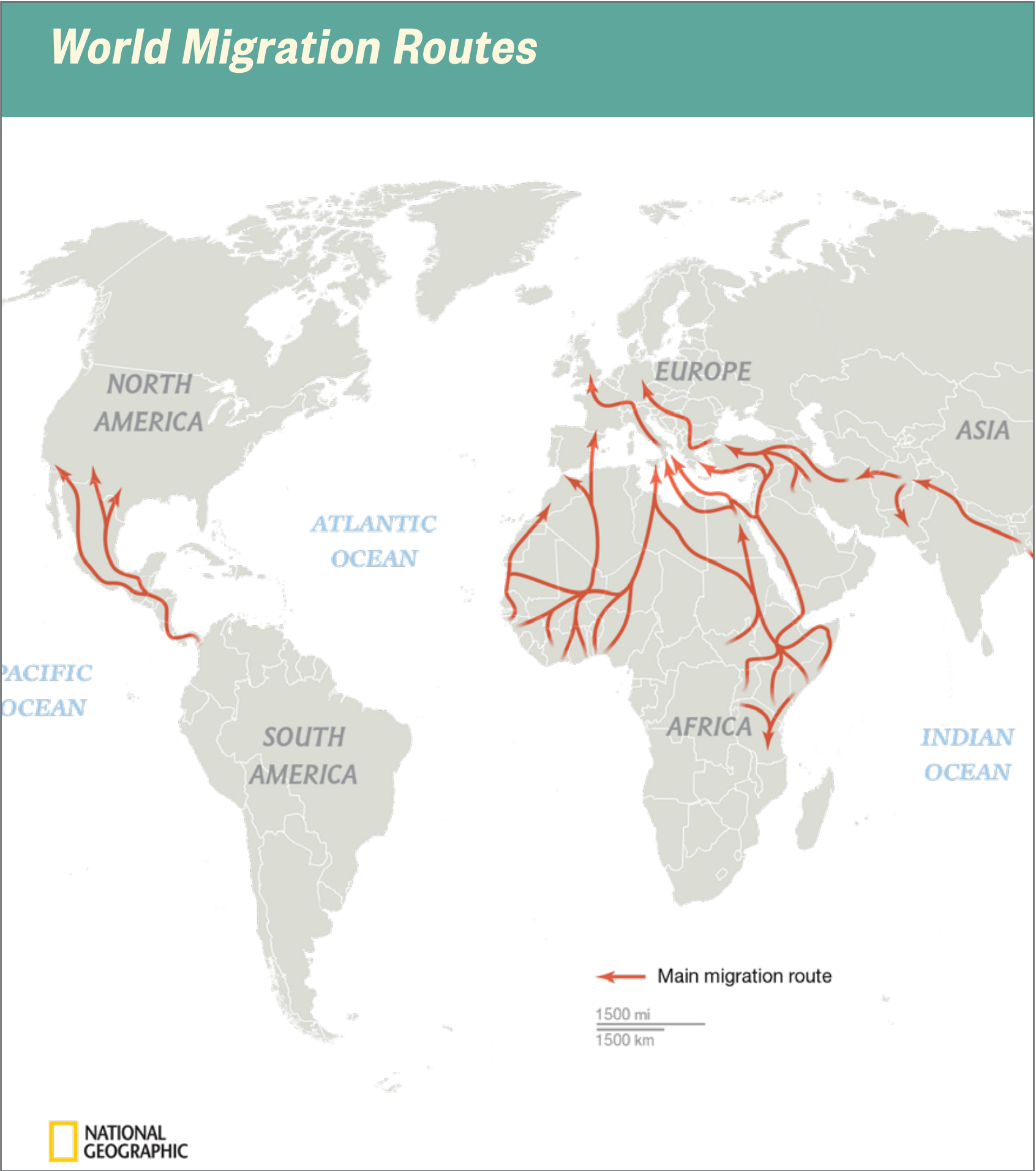
Joel's grandson, Ari Neugeboren, was an indispensable contributor to the present project.

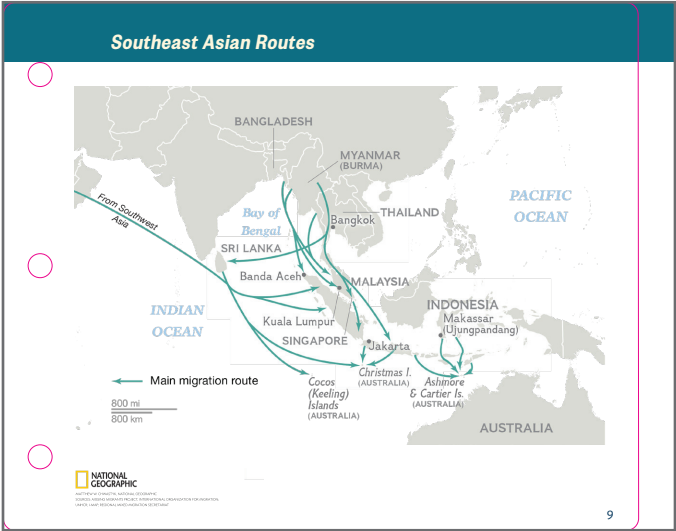
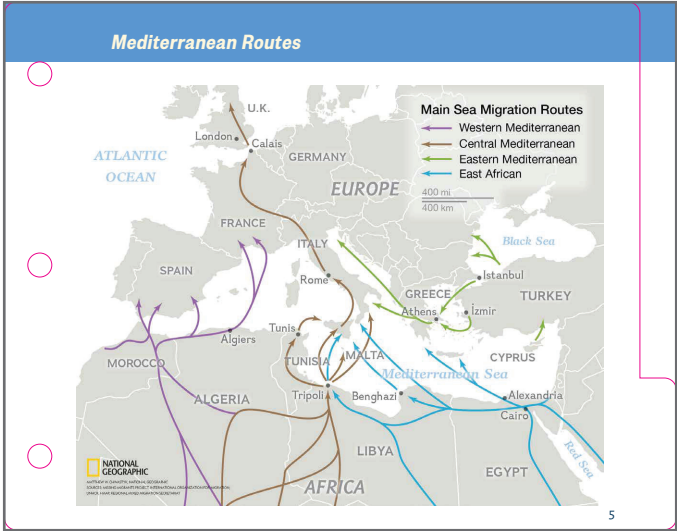
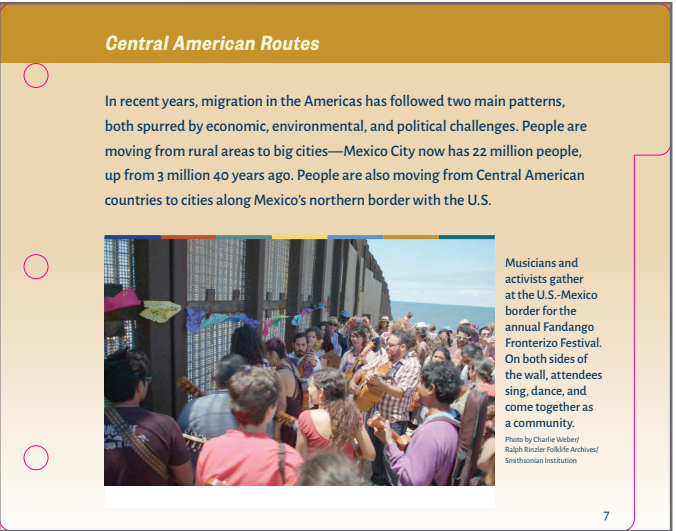
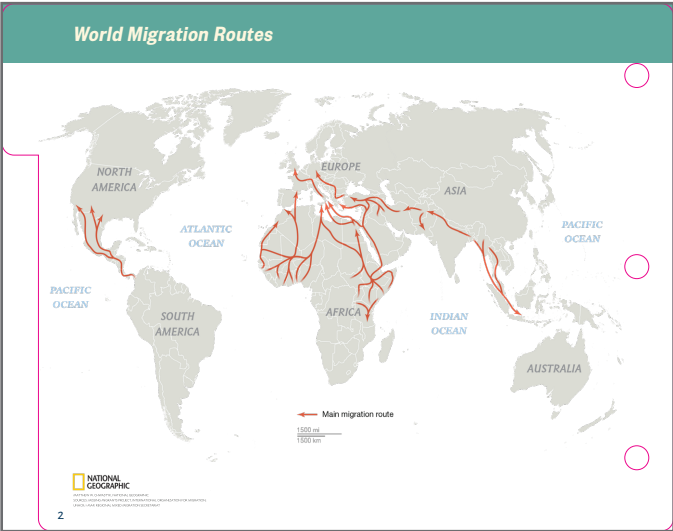
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Front cover at 50% actual-size.
Pink outlines throughout indicate the page and tab trims.
This flip book has wider pages than the others to accommodate the maps.

Actual-size page excerpt







Front cover at 50% actual-size.
Pink outlines throughout indicate the page and tab trims.

Actual-size page excerpt



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

“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*

Noticias por y para la comunidad

News by and for the community

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.



Reporters at the *Boyle Heights Beat*

2



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

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— Antonio Mejias Rentas, editor, the *Boyle Heights Beat*

3



In 2017, the *Boyle Heights Beat* covered protests after the government rescinded the Deferred Action for Childhood Arrivals program (DACA). The program protected young undocumented immigrants, known as Dreamers, from being deported.

8


“Regardless of the current rhetoric, we share our border, we share our community, we share our geography, we share economies. 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*

“It was a very humbling experience to see the humble beginnings of my family. It brought me joy being able to see them, but it also brought me sadness that we left them. I understood better with my own eyes the reasons why my parents had to leave Mexico.”

— Alma, Dreamers without Borders participant, reported in the *Boyle Heights Beat*

9



As a high school junior, Brizette Castellanos reported on how the arrival of a chain store was impacting local independent businesses and neighbors.

“Community members and organizations understand that change is inevitable, but they don’t want to see local businesses pushed out. Some local non-profits have formed collaborations to help support and preserve local businesses.”

— Xóchil Ramirez in the *Boyle Heights Beat*

4

“Redevelopment can be a scary thing, if whoever is developing does not have the interest of ensuring community access and housing for folks in the community.”

— Carla DePaz, East Los Angeles Community Corporation, reported in the *Boyle Heights Beat*



An issue of the *Boyle Heights Beat* from 2017, focusing on gentrification

5



Boyle Heights Beat reporters interview local residents.



10

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.

Thanks to executive editor Kris Kelley Rivera and managing editor Antonio Mejias-Rentas for sharing this content.

11

The Boyle Heights Beat offers a unique brand of community journalism. Youth reporters lead neighborhood meetings each quarter to solicit ideas and hear concerns.



6



Reporters interview L.A. Mayor Eric Garcetti.

Photo by Kris Kelley/Courtesy of Boyle Heights Beat

Samantha Soto, Noemi Pedraza, and Azucena Hilario work on Radio Pulso, the Boyle Heights Beat's podcast.



7

OBJECT LABEL TEMPLATES

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 26pt leading.

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

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

Allegreya Sans Version

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
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Labels templates, shown actual size

All text shown is placeholder copy only.

OBJECT LABEL TEMPLATES

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

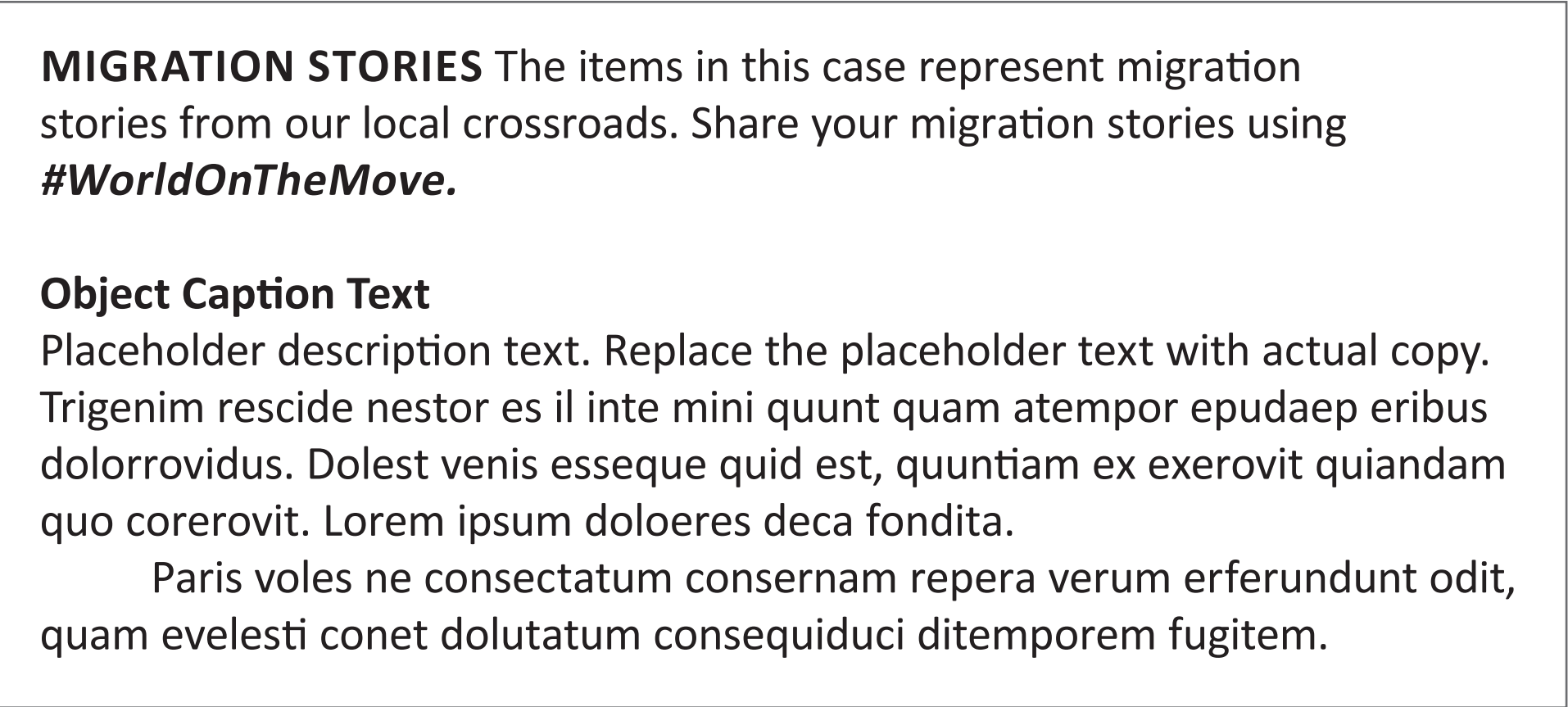
Font Family: Alegreya Sans, an Adobe font- available by download through an Adobe Creative Cloud subscription. The Calibri font family may substituted for Alegreya Sans. Calibri is a system font on most Macs and PCs.

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Calibri Version



Labels templates, shown actual size

All text shown is placeholder copy only.

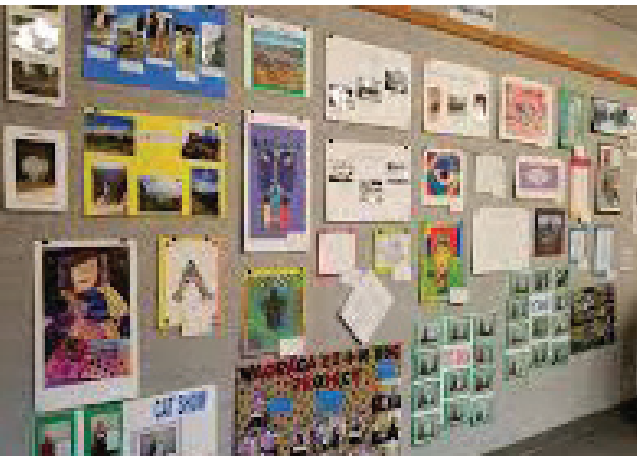
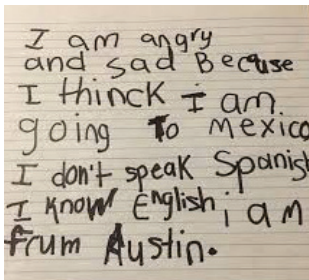
VENUE-GENERATED ACTIVITY SUGGESTIONS

VENUE-PROVIDED ACTIVITY SUGGESTIONS: CUMULATIVE SCRAPBOOKS, BANNERS, OR MURALS

Reference Images



Scrapbooks



Pin-up wall display



Flags

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.

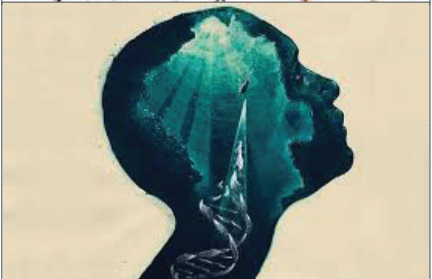
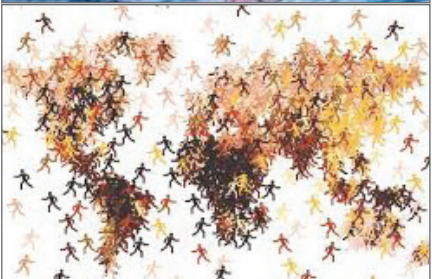
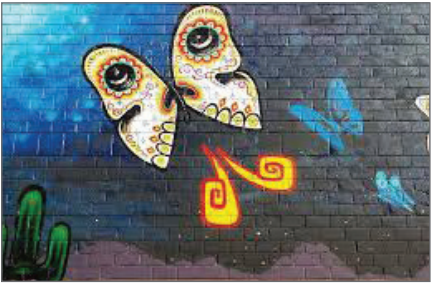
A mural could also be created in a similar fashion with participants each decorating a page of a predetermined size that could be combined with other pages into a large wall piece.

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.



Composite banner visualization