



Curating memories of migrants
and refugees at Blekinge Museum

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Executive Summary

This report presents the narratives and perspectives of immigrants, who arrived in Sweden between 2014 to 2021. It was produced within a three-week field research conducted in Southern Sweden (Blekinge County, Växjö, Alvesta). The main goal of this report is to discuss different ways in which immigrant's memories can be represented in Blekinge Museum. The search for objects refers to the collection of personal belongings that the participants brought with them or used during their journey to Sweden. The immigrants that we interviewed came from Somalia, Eritrea, Syria and Palestine. The project further investigates reasons as to why many participants responded negatively towards donating objects to the museum as surveyed in an earlier research in 2020.

The report uses a qualitative approach where qualitative data was collected from primary and secondary sources, such as interviews and literature reviews. The findings in this report are categorized into three sections: *Memories of the Participant's Journey*, *Representation and Embodiment of Memory* as well as *Objects and Digital Storytelling Collection*. The immigrants go through a lot of physical as well as psychological stress during their journey in the process of finding a place to live and call home. For many the arrival to Sweden marks the beginning of a new life of peace, freedom and in which new obstacles and challenges are surmounted. The possibility of representation in the

museum has been very well received by our participants. All six participants endorsed the idea of having (part of) their story displayed in material form or through digital storytelling. With regards to representation, the majority of the interviewees expects greater awareness of the migrant and refugee community among Swedish society and to shift the understanding of immigrants away from a “migration crisis” to a more human understanding of migrants and refugees seeking opportunities after having no choice but to involuntarily flee their home countries. We further examined the reasons behind the reluctance to donate personal objects to be due to the prevalence of hurtful and unprocessed memories, emotional attachment and the loss or abandonment of personal items. The report winds up with a conclusion and detailed recommendations for a successful and transparent representation of refugees and migrants at Blekinge Museum as well as suggestions for future collaboration between Blekinge Museum and the migrant communities.

Sammanfattning

I denna rapport presenteras berättelser från invandrare som kom till Sverige mellan 2014 och 2021. Undersökningen gjordes under en tre veckor lång fältforskning som bedrevs i Södra Sverige (Blekinge län, Växjö, Alvesta). Det främsta syftet med denna rapport är att undersöka hur invandrades minnen kan representeras på Blekinge Museum. Sökandet efter föremål avser den samling personliga tillhörigheter som deltagarna tog med sig eller använde under sin resa till Sverige. De invandrare som vi intervjuade kom från Somalia, Eritrea, Syrien och Palestina. Projektet undersöker även olika orsaker till varför många tidigare deltagare reagerade negativt på att donera föremål till museet, vilket rapporterades in en tidigare forskning ifrån 2020.

Rapporten använder ett kvalitativt tillvägagångssätt där kvalitativa data samlades in från primära och sekundära källor, såsom intervjuer och litteraturrecensioner. Resultaten i denna rapport är kategoriserade i tre avsnitt: Memories of the Participant's Journey, Representation and Embodiment of Memory samt Objects and Digital Storytelling Collection. Invandrarna går igenom en hel del fysisk och psykisk stress under sin resa till att hitta en plats att bosätta sig och kalla för sitt hem. För många är ankomsten till Sverige

början på ett nytt liv i fred och frihet och där nya hinder och utmaningar övervinns. Möjligheten till att bli representerad på museet har mottagits mycket väl av våra deltagare. Alla sex deltagarna stödde idén om att ha (en del av) sin berättelse visas via ett materiellt föremål eller genom digitalt berättande. När det gäller representation förväntar sig majoriteten av de intervjuade en större medvetenhet om invandrar- och flyktingsamhället i det svenska samhället och att förståelsen för invandrare flyttas från en "migrationskris" till en mer mänsklig förståelse av migranter och flyktingar som söker möjligheter efter att ha tvingats till att fly från sina hemländer. Undersökningen för orsakerna till oviljan att donera personliga föremål sågs bero på förekomsten av sårande och obearbetade minnen, känslomässig anknytning och förlust eller övergivande av personliga föremål. Rapporten avslutas med en slutsats och detaljerade rekommendationer för en framgångsrik och öppen representation av flyktingar och migranter på Blekinge museum samt förslag till framtida samarbeten mellan Blekinge museum och invandrargrupperna.

Introduction

Migration as such has been taking place for as long as humankind existed and continues to create fiercely contested debates about integration, nationalism, human rights and such. One way of dealing with these issues are in the cultural sphere, such as through museum exhibitions, which offer "an antidote to a situation which needs redressing" as noted by Annette Day¹. A research conducted by Ribert documented the great impact of institutions, such as museums, in publicizing memory narratives of migrant diasporas². The museum as the organization in charge of representation carries ample responsibility as it owns the narrating ascendancy over the migrants' stories.

The Blekinge Museum has already curated exhibitions on migrant groups, such as the Russian-Jewish refugees at the beginning of the 20th century, Finnish workers in the 1960s and refugees from the Balkans in the 1990s. The arrival of many new inhabitants to Blekinge and surroundings, mainly from Sub-Saharan African countries and the Middle East, since 2015 has marked a new period in community cooperation and everyday life

¹ Day, p. 96, 2009

² Lacroix, Fiddian-Qasmiyeh, p. 690, 2013

for many residents. Therefore the collection and exhibition of migrant stories and objects serves mainly a “social purpose” and is a major undertaking for the Blekinge Museum³. The museum is keen on documenting the changing societal structures for future references as well as to give a voice to yet unheard stories.

Since the outbreak of the Arab Spring in 2011 and the consequent flows of migrants and refugees to and through Europe many scholars have intensified research in the field of memory studies and explored ways in which refugees, communities, societies and museums interact and thus shape contemporary debates of migration. Museums “govern the representation of memories” and play a major role in how migrant stories are presented and perceived by the audience⁴. More importantly are, however, the individuals and groups that hold the memories of migration and experienced displacement themselves. This report is therefore designed to enhance the voices of the migrants' perspectives in the discussion of exhibiting objects and stories of their migration journey, past life in their home countries and present life in Sweden.

According to the aim to place the migrants´ perspective in the center of attention the main objectives of this report are to:

- Investigate ways in which migrants and their memories and experiences would like to be represented in Blekinge Museum
- Explore what is the reason for the reluctance of the majority of the migrants surveyed in 2020 towards donating objects to the museum
- Find alternatives to the collection or donation of personal belongings to the museum

These objectives are to be achieved through data collection in the form of interviews with migrants that entered Sweden between the years of 2014-2021 and literature reviews on academic articles on memory studies, museum studies and other projects involving refugees. The interviews were analyzed in terms of three categories:

³ Day, p. 96, 2009

⁴ Lacroix, Fiddian-Qasmiyeh, p. 690, 2013

1. Memories of the participant's journey
2. Representation and embodiment of memory
3. Objects and digital storytelling collection

Stakeholders

The following assessment of the stakeholders views was conducted directly after the project introduction through our supervisor and prior to the start of the project.

The Blekinge Museum as the sponsor is one of the main stakeholders of this project. Its interest in the collection and archiving of (tangible) objects and (digital) stories from migrants that entered Sweden between 2014 until now is driven by the vision to collect as much authentic and contemporary information as possible for future depictions of the migration wave to Blekinge in this period of time. According to Christoffer Sandhal the successful dissemination of stories of the new migrants through digital storytelling and objects is crucial. This report is ought to help the museum by exploring the backgrounds of a sample of migrants (6 interviewees in total) to find out which aspects are important to the participants to be represented and to establish the degree of openness of the participants towards sharing their personal experiences, either in the form of a digital story recording, in writing, through pictures or by donating an object.

The target groups of this project are migrants from Somalia, Syria, Palestine and Eritrea. Their interest is to utilize and explore a way to be seen and heard that this project in collaboration with the museum offers. Their participation takes on a form of empowerment and ownership over the discourse that surrounds "refugees", the "refugee crisis" and criminalization of foreign groups. An exhibition presenting their point of view can influence wieder public discourses and present a new approach as to how migrants can be integrated into cultural and social life in Blekinge and in general and make clear what newly arrived migrants already contributed in the past⁵.

The supervisor Chris High of this project is keen on facilitating a challenging learning environment, acquainting the students with skills and knowledge regarding research

⁵ Day, p. 96, 2009

methods and experience from participatory fieldwork. He and Linnaeus university are also interested in securing that our work in the project represents the high academic and human standards of the university.

Finally us students of this project group seek an interest in enhancing our knowledge about working with people that have been through something that we have not experienced ourselves. Therefore the broadening of our personal experience as well as the deepening of our practical knowledge in field research methods have a high position in the agenda. We seek to learn practical methods in data collection and to provide useful and practical-oriented recommendations to the sponsor at the end of this project.

Varying Issues for Stakeholders

At an early stage of the project, during individual meetings with the sponsor and supervisor, two different focuses crystallized. The Blekinge Museum representative anticipated to receive new tangible objects as an expansion of their museum collection, while the supervisor saw the main goal in the pursuit of finding out what stands behind the reluctance of the migrants/refugees to donate objects, which was one of the main findings from last year's project on digital storytelling. Evidently, objects have a special meaning for curators and museum professionals “because they are things that have been deliberately crafted, designed or manufactured for some specific purpose in their places and times of origin.”⁶. However, in the case of our project the museum is rather interested in the stories behind the objects. Therefore, the artefact itself does not need to be valuable in material terms but in a symbolic sense. Since many of our respondents did not manage to take (emotionally) valuable things with them to Sweden the shift to digitally recorded spoken or written language as well as a possible future workshop for crafting objects is an alternative that is viewed to satisfy both the sponsors as well as the supervisors' goals.

There is also a minor mismatch between the expectations of the participants and the museum. During the interviews our project team was able to find out that it is a big desire for the participants to get their word out, to get a platform where they can potentially be

⁶ Appadurai, 2019

seen and heard in society. The donation of objects was for none of the six interviewees the main drive to participate in the project. Therefore, the idea of collecting digital stories resonated very well within the participants. The museum is also very interested in such recordings and would appreciate the opportunity to receive personal stories from firsthand experiences.

Methodology

This sub-section attempts to elaborate on the methodological toolkits used to approach the field research as well as methods employed to collect and analyse data in this project. In choosing the best methodology that guides the whole project process, the option is usually between qualitative, quantitative, and mixed approaches.⁷ This project aimed at collecting stories of migrants and refugees (coming to Sweden after 2014 and being aged 18 and above), investigating ways in which migrants and refugees would like to be represented at Blekinge Museum, exploring the reasons behind the reluctance of the majority of interviewees from last year's field research regarding the donation of objects to the museum and finding alternatives to object collection. As a result, it employed a qualitative approach where qualitative data was collected from primary and secondary sources, through interviews and literature reviews.

Methods are tools and instruments used to collect or analyse data. In this project, the major tool employed to collect data was interviews. The first week was devoted to harmonizing the project plan with stakeholders and the identification of participants. To minimize the challenge of getting participants on this sensitive issue we used the snowball sampling technique, where we asked the participants to link us to other potential participants. In this project, we resorted to respondents from outside Blekinge area to expand the limited field in which interviewees are available and willing to talk to us. Additionally, the research objective about ways of representation is not limited to migrants from one region but was regarded as a general matter, in which views from migrants all over Sweden were welcome. After the identification of participants, the next step was contacting the potential participants and making an appointment for an interview with

⁷ Dawson, 2002

them, which was done in the second week. Conducting the interviews and analysing the data were our agenda points for the remaining weeks.

The concept of 'interview' "covers a lot of grounds, from totally unstructured interactions, through semi-structured situations, to highly formal interactions with respondents".⁸ In this project, semi-structured interviews were employed where both closed and open-ended questions were forwarded to respondents to collect the needed data for documenting the memories and individual experiences of the participants. In doing so, seven migrants and refugees were contacted. Out of these, six individuals from Syria, Eritrea, Palestine and Somalia have participated in the interviews. In a few interviews a translator was needed but the team was able to make arrangements with translators for smooth transition of the Interview.

The report is based on six in-depth interviews, which gave rich and detailed descriptions and perspectives of the migrants and refugees. The length of the interviews ranged from 45-60 minutes. By comparing these perspectives across the six stories it was possible to discover general tendencies to categorize. A major concept that we followed was to put the participants' views in the center of attention throughout our field work. The question regarding representation was given priority, while we aimed at giving the interviewees agency to respond openly and honestly to our questions and reassure them that their perspectives are portrayed in the most transparent way possible for us.

This research project was carried out during the time of the COVID-19 pandemic, and travelling to interview locations was constrained by travel restrictions. We therefore conducted the interviews outside of Småland region online and met respondents in Växjö and Alvesta personally in compliance with the distance regulations. The digital platform provided us with the opportunity to easily identify participants and conduct interviews in cyberspace. As a result, some of the participants were interviewed through video conferences in computer-mediated communication.

⁸ Bernard, 2006:210

In order to treat interviewees ethically, their contributions were anonymized throughout this report. The project data was analysed thematically: material from the interviews was categorized and analysed along the identified three themes of *Memories of the participant's journey*, *Representation and embodiment of memory* and *Objects and digital storytelling collection*. As a result of the analysis, the data, either from the interviews or literature reviews were corroborated and presented as a single coherent set of data.

The research project was done with due respect to ethics of conducting research. The data was analysed and findings were formulated based on an informed consent, where participants were informed about the purpose of the project prior to the interviews. One participant has declined to participate in the project which was respected by the project team. During the interview session the team realised that some participants did not wish their names to be mentioned in the report, which led to the decision of anonymizing our respondents with respect to their identity. Instead, the interviews are labelled with numbers according to the sequence of when they were conducted. The interests of the informants were prioritized in accordance to the informed consent.⁹

Concepts

Before directly indulging in the section of findings, conceptualizing and answering robust questions of what does curating memory mean, what is its significance, and what role museums can play in representing migrant stories will be the concern of the following section.

A review of the literature on the topic under study reveals that the incorporation of migrants and refugees has mainly focused on political participation and relegated the role of memory and cultural heritage to the periphery.¹⁰ With the emergence of the field of memory studies this trend has changed and initiated a wider study of migrant memories. The field makes use of a multi-disciplinary approach incorporating migration or diaspora studies to enhance a more holistic view of the topic. Personal memories of migrants and refugees, like dispossessions and sufferings they experienced, easily resonate to

⁹ Bek-Pederson and Montgomery, 2006

¹⁰ Glynn and Klieist, 2012

collective memories.¹¹ Some scholarly work (Glynn and Kliest, 2012; Lacroix and Fiddian-Qasmiyeh, 2013) has also argued that memories are selective and sometimes contested. Glynn and Kliest (2012: 6) singled out that “divergent actors often cite contrasting memories of the past to argue for the inclusion or exclusion of new migrants”. In a similar vein, Lacroix and Fiddian-Qasmiyeh argued that

*Memories are intrinsically selective and exclude events deemed as inappropriate or potentially destabilising. As such, they are often reprocessed into a more or less coherent and ‘truthful’ story that legitimates a socially tailored image of the community.*¹²

In this project, we argue that properly curated and communicated memories according to the ideas and will of the migrant community can play a significant role in promoting social cohesion and sense of belongingness as well as the incorporation of their view into the current migration discourse.

Memories and storytelling link the past to the present and the future. Curating memories refers to “acquiring, displaying and preserving material objects to assist the present or future understanding of the contexts from which the objects were derived”¹³ According to Saniotis and Sobhanian (2008), storytelling is a powerful narrative that often discloses the experiences and memories of refugees. The unique issue associated with memories of migrants and refugees is that it occurs not only across generations but also across countries and in diverse socio-political contexts.¹⁴ Every year, thousands of people are forced to migrate or leave their countries of origin in a desperate attempt to find a safe haven from threats posed by violent conflicts and political persecution.¹⁵ The people, who were forced to leave their home have many memories and experiences from their perilous voyages across Africa and the Mediterranean sea to reach Europe. On their way, many faced tremendous challenges which involved a wide array of actors extending from

¹¹ Lacroix and Fiddian-Qasmiyeh, 2013

¹² Lacroix and Fiddian-Qasmiyeh, 2013, 685

¹³ Brian (n.d)

¹⁴ Lacroix and Fiddian-Qasmiyeh, 2013

¹⁵ Maystadt and Verwimp, 2009

smugglers to security and border police. Their stories could be curated in different ways; for instance, in the form of novels, academic works or objects in museums, so that memories can be preserved and communicated to the wider community.

There are diverse and competing narratives about refugees and migrants; influenced by the politics of migration, incorporation and marginalization.¹⁶ In different parts of the world, migrants and refugees are misunderstood and viewed in an array of negative stereotypes¹⁷ and more often than not scapegoated for many problems in the host country. Museums can contribute in abating this polarized view towards migrants and refugees by clearly presenting and exhibiting their stories. Many museums aim to communicate the stories to visitors and are usually successful arousing the curiosity of viewers by the way they exhibit artefacts, pictures and objects.¹⁸ It is important to keep in mind, however that museums should make use of the opportunity to decrease the imposition of a narrative that is created by the curators. By collecting and displaying stories in the form of recordings the experience of the migrants can be disseminated unadulterated. The Blekinge Museum is trying to empower the migrants and refugees by letting them speak out and spread their stories. This, undoubtedly, increases the awareness of viewers and in the long run could contribute to fostering empathy towards refugees and migrants¹⁹.

Findings

For the sake of analysis, we categorized the interview responses into three categories namely, *Memories of the Participant's Journey*, *Representation and Embodiment of Memory* as well as *Objects and Digital Storytelling Collection*. The three themes are not mutually exclusive but rather interrelated and reinforcing each other.

¹⁶ Lacroix and Fiddian-Qasmiyeh, 2013

¹⁷ Sanotis and Sobhanian, 2008

¹⁸ Glynn and Klieist, 2012

¹⁹ Day, 2009

Memories of the participants journeys

This section sums up the journey of the six interviewed participants. It is structured in three parts, namely *Back home*, *En route* and *Arrival to Europe* that capture experiences from our interviewees.

Back home

In our research migrants describe the memory of their life before their journey differently. While some relate to their former life back home positively and with memories of peace, satisfaction and fulfillment, others were born into war and experienced dictatorship, prosecution, marginalization, segregation, discrimination, death from an early age on. Interviewee 5 said: *"I never imagined that I'm gonna leave Damascus one day. I was very rooted and I used to live all of my life there. But when the Arabic spring started we started to watch the news and what's going on in the countries around us and people started to say: "It's going to happen here".* Many migrants used to have a good and happy life before, they had jobs, received a good education and lived in happy families before war invaded their lives.

Another participant said: *"I get no good memories from my country as a child because there was war, and my father was struggling. My mother was also struggling for food for me and my six siblings. I was the oldest, and my siblings were very young. I helped my parents with firewood, which we used to cook, and I would go and get water five kilometers away from my house at a very young age. I've never had a meaningful youth life till we migrated to Sweden. So, my memory was just war."* (Interviewee 3) Most migrants decided to migrate to somewhere that will give them peace, hope and a better life. Amongst our participants some left with family members, such as siblings and children. Young men are especially vulnerable due to military conscription in Syria, which means direct involvement in violent conflict, fear of death and deadly bloodshed, and therefore many migrated to Europe.

En route

Among our six participants some travelled with the help of smugglers. Most refugees had no available resources or means of information. They depended on the smugglers as they were the ones that were connected to either the coastguards or security organizations in order to cross the Mediterranean Sea. One of our interviewees told us: *“My trip was long and hard because some of my friends died in the Mediterranean.”* From the interviews we extracted the information that migrants mostly received help and access to information about where to go and how to travel by smugglers and the Red Cross upon arrival in Europe. At the borders of countries such as Italy and Greece the migrants were given special documents to cross different borders on their way to their final destination. Before such a document is given you should identify yourself or show proof of your nationality. Back in 2011-2015 it was especially hard for migrants coming from other countries than Syria, as people owning a Syrian passport had advantages in seeking refuge due to the excess of the Syrian Civil War. Interviewee 1 described it like this: *“There are many refugees in Greece, and you have to prove that you are from Syria. That means we must present a passport or some identity card so that I can get a paper from them. After that they will allow you to move otherwise, they will leave you there.”*

Old people and children were notably more vulnerable to threats and risks to health and safety. Additionally, language barriers were one of the problems faced by arriving migrants and refugees to Europe. Interviewee 1 continued to describe: *“It was between November and December and it was too cold. It was a business for the smugglers, and they put too many people in a boat. That is why there are many people on the sea. Old people and kids experience the worst thing.”*

Arrival to Europe

On arrival to Europe, migrants face different problems including legal problems about seeking asylum, health, food, clothing, housing, finding a shelter, language barriers and integration. Traveling within the European Union was a problem for the refugees due to

legal limitations, despotism of the border control and uncaring treatment of immigration officers, border forces and police. From the interviews conducted we were told that many of the arriving people did not make it to their chosen destination due to missing documentation, exhaustion or missing connections.

When our six participants reached their final destination (Sweden) they felt free, happy and relieved. To these initial emotions other feelings such as homesickness, sadness and longing towards home came up later once settled in. A way to counter these feelings is to connect to and stay in touch with fellow country men and women or to reach out to organizations: *“We got a Somalian organization here in Växjö and around Sweden. I'm in contact with some friends that I know from childhood and some that I met here.”*

Representation and Embodiment of Memory

“If I could wish for something that this project can contribute it is to help society to see the immigrants as human and not as a problem or a crisis or as something they want to stop or reduce.” (Interviewee 5)

All of the six participants reacted positively towards the idea of being represented in a museum. When it comes to the aspect of how the interviewed participants would like to be represented in a museum the human aspect plays a crucial role. All of the participants said that they “want to be heard” or that it is acknowledged that “these people have a story”. Most of our interviewees put an emphasis on telling us about their journey to Sweden as these were the most detailed and elaborated parts of the interviews. This in turn shows that this part of their lives takes on an identity-giving role in their self-conception. It is also the part that is not shared with society, as it is first of all an individual experience and secondly underrepresented. The representation should therefore be a collaborative process, in which members of the community are involved in participatory workshops or interviews (see recommendations).

A crucial finding from the interviews was a perceived expectation from the receiving society that migrants should not complain or criticise. Interviewee 1, for instance, stressed

the gaps in Sweden's integration policy as well as the way in which Swedish is taught to refugees and migrants: *"Here they put people from the same country in the same place. This makes integration difficult. In a building all people might be from Africa. The best way to learn language is to live in the community. In school you will not learn or improve your language."* Interviewee 6 stated: *"So what is really not so fun in being a refugee is that people expect you to have nothing to criticize in the new country, be thankful for everything or not having any opinion."* To counter these restrictions these voices should be incorporated into the portrayal of the lives of migrants in order to represent vindicated and critical voices as well. At the same time, the six interviewees had overall very positive associations with their arrival to Sweden. Words used to describe arrival in Sweden were for instance: *peace, live peacefully, move and live freely, you feel like you matter, safety, good life, home, happy, first time I rested and had good food, thank God I am in Sweden.*

Words used to describe feelings towards home included for instance: *Syria was a very beautiful country, worried about family, before war I had a good life, I was happy, I miss my home, I miss my family, sad to leave the house I had lived in for 20 years.* Obviously, the process of forced migration is one that has a deep psychological impact on an individual's mental and sometimes even physical health. Interviewee 5 witnessed the following reaction when asking her cousins about their journey: *"...they started to talk and they started crying that they couldn't continue because they had a very tough 15 days on the way where they were about to die in some places. So, it's really part of life which sometimes you don't want to remember because you were humiliated, you were treated as criminals sometimes by the police and the way you were suffering."* As a result, we believe it is advisable that, in some instances, it is better to emphasize the aspect of immigration and settling down instead of focusing on displacement and dispossession of the settlement process to avoid reliving hurtful memories and representing the current lives of new residents here²⁰.

Regarding the relationship between migrants and the museum, all respondents agreed that museums depict a helpful tool for their representation. Instead of prioritizing their own

²⁰ Lacroix, pp. 690-692, 2013

story being presented, it is also of interest to the participants to see what other migrants experienced. Interviewee 4 said: *“Yes, as an immigrant I would like to be represented in a museum. I believe it is a good idea. I would like to see the history of refugees from around the world.”* However, Interviewee 3 added that teaching refugee stories in school is even more important than having them displayed in a museum.

Other things mentioned by interviewees regarding what they would like to get out of being represented in a museum were regarding the learning about fellow country women and men and their experiences (Interviewee 2,3,4), the audience to understand that people were forced to leave (Interviewee 5,6), the voices heard of those who have not yet received residency (Interviewee 5), to make people listen and understand that people coming here had no choice (Interviewee 6) and to have their skills and education emphasized.

In conclusion, from the six interviews we have conducted with migrants that moved to Sweden we could determine the desire of commonality to be the main aspired outcome of having their stories presented in a museum. The representations should fulfill the purpose of humanizing and decriminalizing migrants in the eyes of the receiving society. There is arguably a great urge to remove the status of being “the other” and seek for common aspects amongst humans in general.

Objects and digital storytelling collection

Object collection is one of the most difficult tasks in incorporating migrant and refugee memories into a museum. In line with this, a previous research project conducted in Blekinge area indicated that migrants and refugees were reluctant and/or unable to donate objects. In this project, we attempted to investigate the rationale behind it. This project found that migrant’s reluctance and/or inability to donate objects can be attributed to three interrelated factors elaborated below.

The loss of objects

Participants generally appreciated the museum's effort of incorporating migrant stories and objects into its collection and archive. However, most of the interviewed migrants left their belongings in their country of origin and travelled with only basic personal belongings due to the long journey, the sudden departure or the travel restrictions at airports. For example, Interviewee 6 states that "*I was allowed just with 10 kilos to carry, so I took only the basic things. Some clothes, some things which are so special for me as a girl like hair straightener, some makeup and some jewels. I couldn't leave them, and I also took a lot of papers which are so important to me like my study certification. It was heavy but I couldn't leave them*". Apart from that, others were anguished by war and had to leave without being able to take anything with them. Interviewee 4 said "*No, I didn't bring anything to Sweden because I was out when the rocket fell on my house and killed my parents and siblings.*".

Many migrants go through a difficult journey, during which personal belongings get damaged, are being lost or have to be abandoned at some point of the trip. Some migrants have to leave their things with friends or relatives in specific countries to reduce the burden or to have them safeguarded by trusted people. Interviewee 1 said: "*I left everything in Turkey. I left all the things there then with my relatives from there sent to me later*". Interviewee 3 states clearly that he threw away all his belongings on the way: "*I came to Sweden with just the clothes on me. I didn't bring anything, the few things I had I threw it in the Mediterranean.*"

While many refugees and migrants lose their possessions on the way, others managed to travel with basic things such as clothes and jackets as well as treasured items which carry memories of their homeland or beloved persons. These items are for instance, photos of their country of origin. One respondent told us about a scarf of his deceased father, another mentioned school certificates or jewels. Below are examples of instances, in which migrants/refugees managed to bring some personal belongings with them to Sweden.

Interviewee 1: *“This scarf is very meaningful for me, it belonged to my father. He was living in Italy for a long time. After his death I took it from my mom”*

Interviewee 3: *“I came to Sweden with just the clothes on me”*

Interviewee 5: *“I took basic things like clothes and jackets. Some of the things that I have brought I don't know how I thought about bringing these, but I took some photos with me. Some old photos. Some of them were with me and some of them were sent by my mother. But many of my childhood photos are still in Damascus. But I was very happy to see that I have brought my certifications of my studies from University, from all even the courses that I did. I felt like it's very important and yeah you know moving teaches you very good values in life and what you invest in yourself this goes with you everywhere”.*

Emotional attachment to personal objects

Out of the six participants we interviewed, two were open to contribute to the museum's collection by offering a photo and a bag for donation. The photos by Interviewee 5 show images of Syria, which remind the interviewee of how they used to live in peace until they had to leave the country. The bag donated by Interviewee 6 symbolizes her trip from Palestine to Saudi Arabia and finally to Sweden as well as difficulties faced along the way in search of a home to live in and a place to stay in peace.

Obviously, the objects and things taken to Sweden by the migrants are very valuable to them and carry memories of their past life and journeys. Most of the migrants that managed to take something with them, feel great attachment to the object. With that said, the collection of artefacts from migrants is complicated by ethical considerations. We are aware that there is a present debate amongst curators, museum professionals and academics of different humanity disciplines about how to display objects with regards to topics such as globalization, climate change, the Anthropocene and neo-colonialism and Western bias²¹. Most exhibitions focus on past immigration flows, whereas the Blekinge Museum is taking up the topic of migration to their region in the present. This said, the obstacles faced regarding the collection of belongings from migrants and refugees call

²¹ Appadurai, 2019

for new, creative ideas about which objects can be collected and how. We propose the use of digital storytelling as well as the recreation of lost or abandoned objects in a workshop.

In our interviews, the migrants and refugees who felt unable to donate some of their belongings were nevertheless open to the idea of telling their stories in a digital way which will also represent refugees in the museum. Interviewee 1 said: *“I know many people who tried to carry their stuff with them lost it on their way. Yes, I agree stories can be put there digitally.”* In fact, intangible objects in the form of memory of past experiences are the most treasured legacy that one person can bring to a different place. Thus, storytelling is a promising alternative to object donation.

As shown by Interviewee 6, the things taken are of great emotional value: *“When I was a kid I had many things, but my family was not taking care of things like keeping memories and souvenirs for me so I don't have so much left from my childhood. I don't have so much and I have already left, and lost a lot when I couldn't carry him all with me from Saudi Arabia. So I have only a few things left and that's why from my own experience it is not so easy for me to give all of my things”* When it comes to the loss of objects, immigrants can be given the opportunity to recreate some of their personal belongings from their memory in a workshop for the collection of the museum. This alternative can be used not only for the interest of the museum but, with professional psychologists or art therapists on site, could serve as a means to symbolically relive and close a chapter of the participants lives. This alternative effectively solves the difficulty of object collection and at the same time works proactively with the migrants. It also could help the museum to capture the story behind these meaningful objects of migrants. Alternatively, the museum should consider duplicating or recording objects belonging to migrants/refugees. It helps the museum to have the story behind these meaningful objects of migrants without taking possession. Crafting a new object and including it in the museum's object collection would allow the migrants to keep their original object, as they feel a great psychological attachment to it.

Another suggestion by one of our interviewees was to display Curriculum Vitae (CVs) as a representation of their stories and to emphasize the fact that they were forced to leave their country where they had good jobs and enjoyed high quality education. The CVs represent what the migrants feel they have to offer Blekinge and symbolise a key theme in the post-settlement experience of recent refugees and migrants to Sweden – the difficulties involved in gaining recognition for their previous professional experience and qualifications. This will be a good means of displaying a personal object, showing the willingness of migrants to contribute to the society as well as engaging the refugees into the community. Additionally, the idea of exhibiting keys or ownership documents of their houses serves the same purpose and transmits a strong message of a forced journey and the flight from a life, which was full of all the basic things other countries and Swedish society enjoy every day.

Hurtful memories

The project team further investigated an additional reason for the refugees' reluctance towards donating objects to a museum. The inability to confer objects is related to the sensitivity of the issue at hand. It is evident from the interviews that our respondents deal with memories of loss, flight and death. Losses occurred in the form of physical objects as well as emotional bonds and concepts such as home or identity. Memories and experiences associated with a migrant's or refugee's journey are highly sensitive and delicate. They are parts of life, which many do not want to remember. "*It was that we were humiliated. We were considered as criminals and we faced miserable situations to which many migrants had bad feelings*" (Interviewee 5). It was confirmed by this interviewee that some migrants and refugees would not want to narrate their story as they need to recall and relive a traumatic experience, triggering tears and uncomfortable feelings. Due to this it is understandable that despite the reassurance of information safety, ethical data collection and anonymity some respondents might not be willing to participate in any kind of interview or associate themselves with the past in regard to object or any story telling of their journey since they don't want their experiences to be remembered.

Recommendations

The research undertaken by the student project team has resulted in various findings concerning the earlier proposed research objectives. This section aims to present recommendations for imminent exhibitions and collection processes of Blekinge Museum and eventual future cooperation with and inspired by migrants.

Overall, we suggest that the museum should take into account and respect the reluctance and restricted possibilities of migrants regarding the donation of personal possessions due to loss or emotional significance that these objects carry. Interviewee 3 for instance stated that the loss of damaged personal belongings is a prevalent memory. We therefore propose a number of alternatives that focus on intangible memories or processes to produce objects:

Option 1: Introducing a scheme for object loans: We are aware that this is an unusual approach for the museum but nevertheless, we feel that the sensitivity of the participants from which objects would like to be obtained calls for a more sensitive approach in turn. A loan is not a permanent loss and participants might be more willing to give up personal belongings for an agreed period of time. In return, the museum would get artefacts for a certain period of time instead of none.

Option 2: Reproducing objects in participatory workshops: Another alternative presents itself in the form of participatory workshops, in which migrants can reproduce meaningful lost or left-behind objects from their home countries or journeys. A creative crafts-workshop like this offers the opportunity to work through the experience emotionally, which is why we suggest conducting this workshop under the guidance of a psychologist and/or art therapist. At the same time the museum ends up with original objects that carry unbiased knowledge as it is reproduced by the carrier of the story. Additionally, the workshop depicts a development in integration between public institutions and migrants.

Option 3: Use of digital storytelling to capture oral histories: Digital storytelling in the form of recordings, written documents and picture-based exhibition material can be

published online. This shift from real life to online also satisfies the lack of objects by utilizing purely personal stories in digital form to make memories tangible. The advantages of using oral history are outlined by “The Refugee Communities History Project” that previously took place in London²². Personal testimonies recorded by the people that actually experienced these stories enhances the audience's reflection on their stories more than a mere object, according to Day²³. Literally, following this recommendation can help give migrants a voice to counter the underrepresentation of migrant experiences in Swedish society. In addition, this approach diminishes the museums narrative and “overt curatorial presence” intervening with the migrants’ oral histories that do not need much further ado²⁴.

The impact of the third option can potentially be expanded by involving migrants themselves to collect stories. In the interviews conducted a number of participants spoke out to be interested in hearing other migrants' stories as well. The network is stable as all six participants replied positively to being users of social media in order to stay in touch with fellow country women and men and other migrants from all over Sweden. From the six interviewees two were especially keen on getting involved in a project about collecting objects and stories for Blekinge Museum, bringing forward their own ideas (see fourth and fifth recommendation). From a critical developmental point of view this approach is especially recommendable as it gives migrants a sense of ownership over their own collection and telling of stories with the museum as a necessary and helpful tool of transmittance, while it does not need any additional curating voices disseminating its own assumptions.

Another potential effect of implementing the third option could be the deepening of community building. In one of the interviews, it was mentioned that not only the migrant perspective is of interest to the migrants themselves but that they would welcome the “Swedish perspective” as well. This idea expands the facet of an eventual exhibition by incorporating an additional perspective that can be told through the eyes of a migrant

²² Day, 2009

²³ Day, p. 97, 2009

²⁴ Day, p. 97, 2009

conducting an interview with an “original” inhabitant of the Blekinge community concerning the arrival of new migrants.

Option 4: Conducting meetings and setting-up forums for exchange and interaction with migrants and the receiving community: A practical fourth option is essentially to work with forums and sessions consisting of different migrants and refugees from around Blekinge with help of other associations. This will allow migrants to share their experience and learn from each other’s experiences, hence bridging the gap between different migrant communities and creating a common sense of understanding and belonging: *“Last summer we went together on a trip to the North of Sweden so this was a very rewarding feeling and very fulfilling because I suffered from being alone, from being far from my family and friends so meeting new friends from the same culture made me feel more like home” (Interviewee 5).* The very same forums/sessions, the museum can use for cultural events, for instance. These events could cover a spectrum from music to poetry to art up to presenting traditional customs by the participants. Besides the previously stated advantages, in these cases the museum can gain insights in the communities they are trying to represent and gather ways migrants associate themselves with. Upon asking the migrants if they meet with other migrants/refugees most of them responded they do through the shared class in universities, working places and a social site like Facebook. These programs will not only assist migrants from healing psychologically from hurtful memories but also enable the museum to present itself as a tool of advocating for migrants through the artifacts that the migrants/refugees may want to donate to the museum.

Option 5: Deriving ideas of objects for collection from migrants (CVs, ownership documents, keys): The idea of collecting tangible objects, such as CVs and keys is especially of value as it originates from two of our interviewees personally (Interviewees 5 and 6). When it comes to the nature of the objects, interviewee 6 suggested gathering CVs, ownership documents of houses from their home country that were destroyed or keys. By exhibiting CVs, the participant anticipates to appeal to people's image of the migrants, showing qualifications and past employment experiences that have been neglected so far. “It would show that they (migrants) are not coming to stay without work

as some parties are trying to show”, as interviewee 5 stated. Another anticipated effect by the two interviewees is the enhancement of chances of finding a voluntary job for instance for people that are still waiting for residency. Interviewee 6 has offered to personally help gathering those CVs for the purpose of exhibiting them at the museum. The display of ownership documents and keys to real estate properties serves the purpose of humanizing migrants and foregrounding their past experiences. It may help to make clear that people did not have any other choice but to leave and that sending them back to their home country would still leave them without a home.

Conclusion

This project aimed at investigating ways in which migrant’s and refugees’ memories can be represented in Blekinge Museum. Based on the recommendations of the previous year’s project, which indicated that migrants and refugees were hesitant to donate objects, this project has also investigated alternative ways. In doing so, the project employed a qualitative approach where data was collected through semi-structured interviews and a review of literature.

Findings from this project reveal that curating migrant and refugee stories in museums plays a significant role in portraying the real story behind the situation to the wider community. Refugees and migrants have many memories and stories which occur across countries in diverse socio-political contexts. The narration of their stories takes them back to the pre-war situation in their country, through their journey and to the experiences they have been facing after their arrival in Sweden.

There are myriads of factors causing migrants to abandon their home country and move to another place in a desperate attempt of safeguarding their life. Violent conflicts, political persecution, military conscription and fear for their families were the main reasons for the participants. Evidence from interviews revealed that despite the recent slight changes on the refugee regime in the country, Sweden has a friendly environment for migrants and refugees. However, sometimes migrants and refugees are misunderstood and viewed in an array of negative stereotypes. Museums can contribute their stake in narrowing this polarized view towards migrants and refugees by clearly presenting and exhibiting their

stories-through incorporating artifacts and digital stories that can be portrayed in the museum and exhibitions.

Blekinge Museum has been striving to play this role by incorporating the migrant and refugee memories into its collections. Participants (refugees and migrants) in this project have also shown their interest to be heard and represented. They understand that museums can communicate their story to visitors and contribute to fostering empathy towards refugees. They have appreciated Blekinge Museum's attempt to incorporate their memories. However, in spite of convergence of interests of refugees and the Blekinge Museum with regard to representation of stories in museums, the object collection activity is still a challenging task. There are several important reasons migrants and refugees are sometimes unable or/and reluctant to donate objects to the museum. This project identified the following reasons as the fundamental rationale behind migrants and refugee's inability or/and reluctance of donating objects. First, many migrants leave their belongings behind or lose them on their way. Second, due to the sensitivity of the issue, some migrants don't want to remember the 'miserable' and grief memories and experiences they have on their way. Thirdly, some migrants keep particularly important objects to which they have a strong emotional attachment and could not afford to give away.

Finally, instead of focusing solely on donation and object collection, this project has identified alternative ways of curating migrant and refugee memories into the museum's collection. We suggest loaning objects, participatory workshops, digital storytelling, and the involvement of the participants into the process of curation to incorporate their ideas, such as exhibiting CVs or keys. We argue that these alternatives can help Blekinge Museum to incorporate the stories and memories of migrants and refugees into its collection.

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- Interview 5, 02.02.2021

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Appendix

Terms of Reference

“Curating Refugee Memories “ Follow-up Study Terms of Reference

This project will investigate the different ways that refugees and other migrants hold their memories on behalf of Blekinge Museum, with focus on migration to the region in 2014 to 2020, building on a project from the 2020VT Field Methods course “Stories of migration”.

Sponsoring organisation

The project is offered by Blekinge Museum, the regional museum in Blekinge founded in 1899. The objective of Blekinge museum is to disseminate and communicate the history of Blekinge, from the stone age to present times. The museum is documenting stories about life in Blekinge, with an ambition to be a forum for the discussion of relevant issues in today's society.

Background

From 2014 and on a large number of refugees came to Blekinge, in South-East Sweden. Many of these came from war-torn countries such as Syria, Iraq and Afghanistan, with the ambition to set up a new life in Sweden. These events put pressure on the local community and meant many changes. As the county museum, Blekinge Museum has undertaken ethnological documentation of previous groups of migrants to the county, for example Russian-Jewish refugees at the beginning of the 20th century, Finnish workers in the 1960s and refugees from the Balkans in the 1990s. There is an intention now to collect and preserve migrant stories from the new refugees, concerning their background and the journey and arrival in Sweden, and hence to form an archive of a charged moment in Swedish contemporary history. A pilot study in early 2020 developed a digital story telling process to enable migrants to tell their own stories in their own words, and also sought to investigate ways in which the museum could collect or document artefacts that contain meaning in relation to the stories. The study reported back that discussion of objects met resistance from the migrants – often with a remark that all such objects had been left behind or lost during the journey to Sweden.

Blekinge museum is continuously collecting artefacts to expand the physical collection. Artefacts often carry meaning and can help us in the deeper understanding of historical events. If possible, the collection of artefacts relevant to the objective of this study could be of great value to the museum.

Task

The task is to investigate in a more open way the different ways that recent migrants to Blekinge embody and maintain their memories and experiences. A second strand is to explore with migrants and refugees the basis of the “Response”/“reaction” last year about objects, in order to understand the issues that generated it. A third strand of the project is to develop/pilot sensitive and helpful processes for discussing with refugees how their experiences can be represented in the museum’s collection, either in digital form or represented through objects. You will consult closely with members of the refugee community and those who work with them and report their perspectives on the idea of collecting objectives back to the project sponsors in your report.

Methods

- Qualitative interviewing and online discussions
- Netnography on social media (photos, facebook groups to find participants).
- Secondary research on museum practice and projects focussing on refugee memories.

Guiding questions

How do refugees curate and reflect their own memories and experiences?

What kind of material and non-material representations/embodiments are involved?

Considering the stories that have already been collected and that might have been collected: How can we typologies the different kinds of stories that refugees might tell? For example, their journeys, their life in Sweden, their origins, and so on.

What is behind the reaction last year to the questions about objects, on the part of the migrants?

What practical and emotional issues need to be addressed for the collection process to respect refugee voices and intentions?

How would a collection process work? Includes practical and legal issues (such as GDPR)

How would refugees like to be represented in the museum? (expectation, experience)

What kinds of artefacts might refugees want to be involved in becoming part of the museum collection, in order to have their story represented in Blekinge.

Deliverables

- Final Report to be publically available in March 2021
- Final Presentation online by 18th February 2021

Initial Contact: Christoffer Sandahl, Head of collections, Blekinge museum, 0766-208399 christoffer.sandahl@blekingemuseum.se

Interview guide (semi-structured)

Duration: 45-60 min

Before the interview:

- getting to know each other a little bit (tell participant a bit about you and what you are doing in general and what this project intends to do)
- do extensive research about the participants country of origin and share the questions with the participant beforehand
- ask for age
- ask if they want their names to be mentioned or whether it should be anonymous
- reassure the participant that you understand that the information given belongs to him/her
- ask whether you can record the interview
- give them opportunity to ask any questions
- every question in this guide is open to be followed by individualized follow-up questions tailored to the response given by each participant

1. Can you talk about the experiences or memory you have of your country of origin? How did your journey to Sweden start?
2. Did you move to Sweden with any family member?
3. Can you share some of the memories of your journey to Sweden?
4. Did you manage to take anything with you to Sweden that you have presently?
5. Can you tell me a little bit about how long you have been in Sweden and what you have been doing?

Possible follow up questions: How long have you lived here (in Vaxjo or Blekinge or ...)? Have you lived in different places here in Sweden?

6. What has been a very meaningful/ important experience here in Sweden, that you like to remember?

7. Are you in touch with other migrants and if so how (facebook, WhatsApp,...)?

8. What do you think about the idea to have experiences and memories of migrants represented in a museum?

if answer is positive ask questions 9a

if answer is negative ask question 9b

9. a i) What would you find important to be seen/heard in an exhibition or on a website about your life in Sweden? (good experiences vs. difficult ones, more visuals or more texts)

a ii) What would be important for you to be seen/ heard in an exhibition or on a website about the migrant community here in Sweden?

b) Why do you think it is not a good idea to have the memories portrayed to the public in a museum/ on the museum's website?

10. If you were to contribute any object for an exhibition in a museum, what would it be and why (what is the story behind it)?

if the answer is no, ask the follow-up question:

Why would you not like to give an object to the museum? Would you be open to do/ give something else instead, like photos, making a video?..

Follow-up questions:

Why might people be reluctant to donate personal objects to the museum?

If you go to a museum to see an exhibition about refugees that came to Sweden what would you like to see/hear?

If you were to donate an object that represents you/your journey to Sweden/ your life, what would that object be and why?

Consent Forms



Consent form 1

I have been asked to take part in the above project.

By signing this form I confirm the following:

- ❖ I have been offered the opportunity to read the information sheet and the purpose of the project has been explained to me.
- ❖ I consent to be interviewed and recorded using a digital audio device for the project.
- ❖ I will be asked, whether it is okay for the photo to be taken during the interview. The picture would only be used in terms of project management.
- ❖ I understand that when I take part in this project I will have the opportunity to decide how my contribution will be used.
- ❖ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason. I can withdraw my contribution from the project at any point up to the 4th of February 2021, at which point the project team will start the analysis. I can inform any member of the project team that I no longer want to participate. If I withdraw, I can request that any information I have previously given is not used in the project
- ❖ I understand that the project team will be making notes about the process for the project analysis, which will be shared with Chris High, our supervisor at Linnaeus University, in order to improve their ability to do this kind of work in the future. Information gathered will not be used after the end of the project.
- ❖ I understand that the information given by me in these interviews might be used in reports, publications, and presentations.
- ❖ I have been given the opportunity to ask questions.

❖ I agree to participate in the project as outlined to me

Name:

Signature:

Date:

Please sign two copies of this form, one copy is for you to keep.



Consent form 2.

I have been asked to take part in the above project.

By signing this form I confirm the following:

- ❖ I have been offered the opportunity to read the information sheet and the purpose of the project has been explained to me.
- ❖ I consent to be photographed, interviewed, or recorded using a digital audio device for the project.
- ❖ I understand that when I take part in this project I will have the opportunity to decide how my contribution will be used in the final edit and handing over of an object.
- ❖ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason. I can withdraw my contribution from the project at any point up to the 4th of 2021 February by informing a member of the project team that I no longer want to participate. If I withdraw, I can request that any information I have previously given is not used by the project
- ❖ I understand that the project team will be making notes about the process, which will be shared with Christoffer Sandahl, head of collection at Blekinge Museum, in order to improve the representation of migrants and refugees in the Blekinge museums collections.
- ❖ I consent to give either of the following to the museum in representation of the migrants and refugees; Object, Photo, Audio of my story telling
- ❖ I am aware that my contribution can be registered in Blekinge museum archive, and be used in both digital and analogue exhibitions and dissemination.

- ❖ I understand that the information given by me in these interviews might be used in reports, publications, and presentations.
- ❖ I have been given the opportunity to ask questions.
- ❖ I agree to participate in the project as outlined to me.

Name:

Signature:

Date:.....

Please sign two copies of this form, one copy is for you to keep.

List of interviewees

PSEUDO NAMES	INTERVIEW DATE	SEX	AGE	COUNTRY OF ORIGIN	ARRIVAL YEARS TO SWEDEN	REASONS FOR MIGRATION
Interviewee 1	30/01/2021	Male	29	Syria	2019	War and military conscription
Interviewee 2	30/01/2021	Male	25	Eritrea	2014	Dictatorship and military conscription
Interviewee 3	31/01/2021	Male	24	Somalia	2015	War
Interviewee 4	2/02/2021	Male	27	Syria	2014	War
Interviewee 5	2/02/2021	Female	41	Syria	2015	Safety for kids due to dictatorship government
Interviewee 6	5/02/2021	Female	29	Palestine/Saudi Arabia	2019	War- Palestine Saudi Arabia-residency denied

WORKING PLAN

JANUARY 2021

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<p>18. 1st meeting Team- Lecturer(Christopher)</p> <p>General Consultation of the project</p>	<p>19. 2nd meeting Team</p> <p>Questions to ask the sponsor Discussing TOR and deliverables</p>	<p>20. 3rd meeting Team- Sponsor (Christoffer)</p> <p>Introduction to Blekinge Museum Discussing Deliverables of the museum</p> <p>Team Separate Finalizing on TOR with team</p>	<p>21. 4th Meeting Team-Lecturer(Christopher)</p> <p>Finalizing TOR and deliverables</p> <p>Team Preparation of tools needed for progress of the project</p>	<p>22. 5th Meeting Team- Class</p> <p>Presentation of progress in class</p> <p>Team meeting</p> <p>Making adjustment on specification</p>	<p>23.</p> <p>Literature Review and gathering tools for the research process</p> <p>Identification of participants</p>	<p>24.</p> <p>Literature reading</p>
<p>25. 6th Meeting Team</p> <p>Drafting Interview question (Guide), Consent form 1</p> <p>Identification of other participants</p>	<p>26. 7th Meeting Team- Lecturer(Christopher)</p> <p>Finalizing the draft of the interview question(guide) and consent form 1</p> <p>Drafting of consent 2 (Object)</p>	<p>27. 8th Meeting Team – Sponsor (Christoffer)</p> <p>Discussing the consent form 2 Preparation for the interview.</p> <p>Contacting the participants for appointments</p> <p>Arranging meeting point with participants</p>	<p>28. 9th Meeting Team meeting.</p> <p>Preparation of tools for field work activity</p>	<p>29.</p> <p>Arranging appointments with participants via mails and</p>	<p>30. 10th Meeting Team meeting Framework of report. Team - Participants 2 Interviews</p>	<p>31. 11th Meeting Team - Participants 1 Interview</p>

FEBRUARY 2021

<p>1. 12th meeting Team - Participant 2 Interviews</p>	<p>2.</p> <p>Transcribing Drafting report</p>	<p>3. 13th meeting Team Meeting</p> <p>Division of task on report writing</p>	<p>4. 14th meeting Team meeting</p> <p>Transcribing and Analyzing findings</p>	<p>5. 15th meeting Team – Participant 1 interview</p>	<p>6.</p> <p>Report Writing Emailing Interviews on left out queries</p>	<p>7.</p> <p>Report Writing</p>
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			<p>Team – Lecturer(Christopher) Consulting and updating the lecturer on the progress</p> <p>Discussing the report framework</p>			
<p>8. 16th meeting</p> <p>Team</p> <p>Discussing on general findings</p>	<p>9.</p> <p>Report writing</p>	<p>10.</p> <p>Report Writing</p>	<p>11. 17th Meeting</p> <p>Team- Lecturer(Christopher)</p> <p>Discussing on achieved deliverables Consultation on report writing (Framework)</p>	<p>12 18th Meeting</p> <p>Team</p> <p>Discussing on report progress and what we need to add and remove</p>	<p>13.</p> <p>Report Writing</p>	<p>14. 19th Meeting</p> <p>Team meeting.</p> <p>preparation for class presentation</p>
<p>15. 20th Meeting</p> <p>Team – Class</p> <p>Feedback of fieldwork in the class</p> <p>Presentation of findings</p>	<p>16. 21st Meeting</p> <p>Team</p> <p>Polishing our work on presentation and report writing</p> <p>Team – Lecturer(Christopher)</p> <p>Consultation on final presentation to the sponsor</p>	<p>17. 22nd Meeting</p> <p>Final presentation of findings by the team, to the Sponsor (ChristOffer) and the Lecturer (Christopher)</p>	<p>18. 23rd Meeting</p> <p>Team Meeting</p> <p>Finalizing the report</p>	<p>19.</p> <p>Handing over the report to the Lecturer(Christopher)</p>	<p>20.</p>	<p>21.</p>

