

# Images of Feeling at Home

## A Digital Short Story Project with Young Migrants

*Ilona Nord and Katja Höglinger*

### 1. A Student Project on Religion and Migration

The article describes a student research project as part of the study of Protestant religious education (study of religious education for the teaching profession at schools) at the University of Würzburg, which examines exemplary interpretations of feeling at home as expressed by refugees in southern Germany, in the cities of Stuttgart and Würzburg.<sup>1</sup>

The authors of this article have motivated young people to document associations with the topic of *Feeling at Home*<sup>2</sup> by means of pictures and short contributions as part of the didactic concept of *Digital Super Short Storytelling (DSSS)*.<sup>3</sup> It was the goal to enable young people to thematise their ideas of being at home freely. At the same time, students of teaching professions had the opportunity to get to know positions of migrant youths on this question. There is diversity that migrant youths bring with them in dealing with this task, and finally, this asks for

---

<sup>1</sup> The idea for this project came about during a seminar discussion on student language courses for young migrants at the University of Würzburg. An initial inspiration was an empirical study on the meaning of *home* among Cypriots migrating to the United Kingdom. It provided differentiations in *spatial, material, temporal, relational and constructed home*. These categories offered an initial framework for the leitmotif of the project *Feeling at Home*. See HELEN TAYLOR, *Refugees and the Meaning of Home. Cypriot Narratives of Loss, Longing and Daily Life in London*, Basingstoke 2015.

<sup>2</sup> See on similar concepts of home and loss of home the chapter of Bieler and Kunz in this volume.

<sup>3</sup> The concept was taken from an art project for *Super Short Story Telling* at the Museum für Kommunikation, Frankfurt a. M., URL: <http://www.mfk-frankfurt.de/docma-award-2017/> (accessed: 13 May 2019). It included the widely elaborated didactic concept of digital storytelling. For a biographical reception and reflection see KNUT LUNDBY, *Digital Storytelling, Mediatized Stories. Self-Representations in New Media*, New York et. al. 2008.

consequences in diversity-oriented teaching and learning methods in digital settings.

Against this background, the choice of the *Digital Super Short Storytelling* method seemed particularly appropriate. It enabled young adults to develop their own form of expression, even without basic German language skills. Short statements could be written in the chosen language of the participants. The choice of pictures was possible regardless of linguistic competence. Subsequent interviews then deepened the perspectives of those young people who dared at the time to be asked more precisely in German or English about their *Feeling at Home*. The student research project also included the intention to open up an experience of self-efficacy<sup>4</sup> for the young people involved in this process. This particularly concerned the intention to make their self-statements publicly accessible on a blog set up for this project.

Overall, the report on this project can be seen as a reflection on a first laboratory experiment within the development of a diversity-oriented religious education in a mediatized world. Because the project was developed within the framework of religious education, the question of the significance of migration for Christianity as well as for other religions was also virulent.<sup>5</sup> Questions arose about the significance of religion(s) or religiosity for the experience of feelings of being at home. It quickly became clear that it would not be enough only to look for religion(s) and religiosity inside structures of understanding whose perspectives are exactly and religiously defined. An existential question was posed, and it was not connected with an explicitly religious question. The focus of this project, for example, was on religious education and religious didactics encompassing ethical learning.<sup>6</sup>

The school curricula for Protestant religious education in Germany show that existential questions are dealt with. Furthermore, norms and values are also discussed in religious education, and the foundations are laid for the adoption of a

---

<sup>4</sup> This has happened and continues to happen in the critical further development of ALBERT BANDURA, Self-Efficacy, in: *Psychological Review* 84 (1977) 2, 191–215.

<sup>5</sup> In the meantime, there is a broad debate in the German-speaking context about diversity-oriented and inclusive religious education, see BERNHARD GRÜMME, *Heterogenität in der Religionspädagogik*, Freiburg im Breisgau 2017; see also WOLFHARD SCHWEIKER, *Prinzip Inklusion, Grundlagen einer interdisziplinären Metatheorie in religionspädagogischer Perspektive*, Göttingen 2017. For the English-speaking context see for instance ANNA VAN DER WANT ET AL. (eds.), *Teachers Responding to Religious Diversity in Europe. Researching Biography and Pedagogy (Religious Diversity and Education in Europe REDCo)*, Münster 2009 and KARIN SPORRE/JAN MANNBERG (eds.), *Values, Religions and Education in Changing Societies*, Dordrecht 2010.

<sup>6</sup> See RUDOLF ENGLERT ET AL. (eds.), *Ethisches Lernen, Jahrbuch der Religionspädagogik (JRP)* 31, Neukirchen-Vluyn 2015.

moral code for a way of life. All these are facets of a religious education sensitive to migration, which of course requires critical reflection even within its own discipline in order to be able to do justice to this demanding task and the ambivalences of its political categories. Beyond that, however, it is also clear that precisely the elementary experiences that the topic of migration raises are thematised and reflected in many ways in biblical traditions and their theological reflections in exegesis, in the fields of theological ethics, dogmatics, church and theological history.<sup>7</sup> In this sense, migration sensitivity can be described as a special scientific challenge to a contemporarily formulated description of religious educational competence.<sup>8</sup>

The project is therefore also guided by the fact that religious pedagogy and specifically religious education contribute to a pluralistic and migration-sensitive school culture:

»Migration is a basic phenomenon of human history, but in the age of globalization, more people are affected than ever. It will therefore continue to be the challenge and topic of a pluralistic and migration-sensitive school in the future.«<sup>9</sup>

## 2. Theological Reflections on the Meaning of *Home* in Contexts of Migration and Religions

For decades, the question of the other and people and things that are foreign, especially within sociological, cultural and pedagogical studies, as well as within philosophical and religious ethics, has been addressed in relation to its theoretical significance for the understanding of totalitarianism, the shoa, and different types of discrimination.

The research done here has been well integrated into theology and religious education, and it is worth being further integrated into current debates on migration and religion.<sup>10</sup> But there is also a need to see that causes of migration and flight usually occur in connection with ethnic, social, and economic characteristics of groups, or due to conflicts between majority and minority cultures. In com-

<sup>7</sup> See JUDITH KÖNEMANN/MARIE-THERES WACKER (eds.), *Flucht und Migration. Hintergründe - Analysen - Perspektiven*, Münster 2018.

<sup>8</sup> HENRIK SIMOJOKI, Irritierender Identitätsanker. Die Religiosität von jungen Geflüchteten als Aufgabe und Herausforderung schulischer Bildung, in: *Loccumer Pelikan* (2016) 3, 111-115.

<sup>9</sup> EVANGELISCHE KIRCHE IN DEUTSCHLAND, *Religiöse Bildung in der migrationssensiblen Schule. Herausforderungen und Ermutigungen der Kammer der EKD für Bildung und Erziehung, Kinder und Jugend*, Hanover 2018, 7.

<sup>10</sup> See GRÜMME, *Heterogenität in der Religionspädagogik*.

parison to the science of religion and sociology of religion,<sup>11</sup> with reference to the German language context, there has been hardly any empirical research on migration and religion within practical theology and religious education.<sup>12</sup>

It is therefore especially fitting to mention a recent theological contribution by Mirjam Schambeck, *Unbehauste Heimat*,<sup>13</sup> which pleads for an insight into a concept of home that can appreciate the other, the people and things that are foreign. This contribution seeks to provide arguments against rigorous self-assertion in relation to migrants; it also seeks to emphasize that migration is a component of Christian life – and was so from the very beginning.<sup>14</sup> Furthermore, Mirjam Schambeck's contribution provides interesting similarities to our findings, as it also illustrates the complexity and diversity of the concept of the place where one feels »at home« in connection with the concept of home. It describes home as »where the people are that I love«<sup>15</sup>, »where people speak my language«<sup>16</sup>, »where stories are shared«<sup>17</sup>, »where I live«<sup>18</sup>, »there where everyday life and celebrations provide an anchor«<sup>19</sup>, »there where I am at home«<sup>20</sup>, »there where God is«<sup>21</sup>, and as a »non-place and concrete experience at the same time«<sup>22</sup>. Schambeck offers eight different understandings, or, more concisely, dimensions of home. Secondly, choosing one does not automatically exclude the other seven. Moreover, through the combination of different dimensions, one can describe one's own opinion more precisely. Thirdly, it becomes quite obvious that *home* rarely points to a specific place, but is more used to express relationships which contribute to the *feeling of being at home* that can or cannot be located at a specific place.

---

<sup>11</sup> See the contributions of Hofmann and Jahnel in this book.

<sup>12</sup> An exception to the current state of the art is the work of Regina Polak. See her contribution in this volume.

<sup>13</sup> MIRIAM SCHAMBECK, *Unbehauste Heimat: Von der Sehnsucht anzukommen*, Würzburg 2017.

<sup>14</sup> See also HANS-JOACHIM HÖHN, *Essays über Identität und Heimat*, Würzburg 2018.

<sup>15</sup> See SCHAMBECK, *Unbehauste Heimat*, 12 ff.

<sup>16</sup> *Ibid.*, 15 ff.

<sup>17</sup> *Ibid.*, 19 ff.

<sup>18</sup> *Ibid.*, 21.

<sup>19</sup> *Ibid.*, 35 f.

<sup>20</sup> *Ibid.*, 38 ff.

<sup>21</sup> *Ibid.*, 40 ff.

<sup>22</sup> *Ibid.*, 42 ff.

### 3. Insights into the Method: DSSS in *Feeling at Home*

If you take a look at studies on migration and education in Germany, it quickly becomes clear that language skills are very often the focus of integration processes. If we want to ensure that a lack of language competence does not lead to a lack of opportunities for articulation and participation in educational processes. Especially in religious education and interdisciplinary teaching, the question arises as to which alternative didactic methods can be beneficial.

*Digital Super Short Storytelling* concepts are a possibility, because they help to develop personal testimonies with high expressiveness by means of short statements and self-chosen pictorial material. Digital Storytelling is a didactical concept which was created and heavily influenced by the *Center for Digital Storytelling* in Berkeley, California. Since 1993, Joe Lambert and his organization have built up a network with nearly a thousand collaborators around the world. There is a seven-point program that helps to prepare for the creation of stories within educational processes, from the selection of a narrative moment to the communication of a story to others.<sup>23</sup>

To make this approach more suitable to our context, we decided to create *Digital Super Short Stories*.<sup>24</sup> To participate, young adults were asked to choose one photo that represented *Home* the most to them and write one or a few short sentences about it. For the DSSS, they could either use a photo of their own or choose one from the website *pexels*,<sup>25</sup> which provides royalty free images, and then arrange the photo and the text by themselves and change the colour, font and background individually. Afterwards, we collected all the stories which were created on a *Tumblr* blog.<sup>26</sup>

This allows the participants to see their own DSSS and those from the others, and to share them with their friends. The program also allows them to comment on the entries, but a *Tumblr* account is required to do so. One participant actually had a *Tumblr* account and, on her own, commented on her friend's story. But the primary aim of this *Tumblr* blog was to have a website on which the stories could be collected and remain visible for all participants and their friends.

During March and April 2018, we created DSSS with sixteen young men and women who had migrated or fled to Germany, and who were living in Würzburg

<sup>23</sup> See JOE LAMBERT/SEVEN STAGES, *Story and the Human Experience*, Berkeley, CA 2013; see also JOE LAMBERT, *Digital Storytelling. Capturing Lives, Creating Community*, Milton Park/New York 42013.

<sup>24</sup> See Docma Award 2017, SSST Super Short Story Telling, URL: <http://www.mfk-frankfurt.de/docma-award-2017/> (accessed: 13 May 2019).

<sup>25</sup> Pexels, URL: <https://www.pexels.com> (accessed: 26 May 2019).

<sup>26</sup> Tumblr was used by creating the following address, URL: <http://feeling-at-home.tumblr.com> (accessed: May 2019).

or Stuttgart at that time. Our main question was: »What does *Feeling at Home* mean to young people who migrated or fled to Germany?«

For legal reasons, we decided not to invite young people aged 14–19 years to participate in this study, but rather to focus on students and young adult refugees. Most of the participants are refugees who fled to Germany due to war in their home countries. There were also four participants who had moved to Germany to study. By choosing people, in part randomly, from different places of residence, nationalities, religions and with different reasons for coming to Germany, we created as heterogeneous a sample as possible. As a result, people from Syria, Kurdistan, Persia, Somalia, Pakistan, Guinea, Nigeria, and Afghanistan were part of the sample.

## 4. Insights into the Results

To provide some insight into the results of the project, two of the sixteen DSSS will be presented in this article. The first is the DSSS from Aras, the second is from Sara.

### 4.1 The Story of Aras

This DSSS was created by Aras,<sup>27</sup> a 20-year-old refugee who fled from Kurdistan to Germany due to war and an unsafe future perspective. The idea of using DSSS to analyse his presentation and interview came from a study performed by Helen Taylor, who worked on stories from Cypriote refugees (adults) living in London.<sup>28</sup> One focus in her empirical research is dedicated to relational understandings of home: »The relational home consists of social networks, as well as the habitual social practices that makes us feel at home.«<sup>29</sup> Taylor emphasizes that the networks of people that make up the relational home range from an intimate relationship within the family to the nodding recognition of distant acquaintances, yet they all form what is often loosely referred to as community, and which provide home with its character. She adds: »The term ›community‹, according to Bauman (2001), is often mobilized as a feel-good concept to conjure up the image of a warm, comfortable and safe place where ›we all understand each other well‹ and

<sup>27</sup> Photo by Juan Carlos Leva, Pexels, URL: <https://www.pexels.com/de-de/foto/skulptur-religion-mutter-christentum-51524/> (accessed: 26 March 2019); translation: »Your love for us knows no boundaries.«

<sup>28</sup> TAYLOR, *Refugees and the Meaning of Home* is dedicated to relationally described understandings of home.

<sup>29</sup> TAYLOR, *Refugees and the Meaning of Home*, 118.



there are no strangers ...»<sup>30</sup> In fact, it is mostly images of family and friends that comprise the largest number of the Digital Super Short Stories created during our project. It might therefore be surprising that we start our interpretation with regard to family, community, and different sorts of relationships while at the same time presenting a picture which uses not a family photo, but a highly iconographic design. For teachers or researchers who deal with religion, it is a central symbol of the Christian religion.

Of course, the woman in the picture is the Virgin Mary, and the sentence he chose means: »Your love for us knows no boundaries.« Seeing this photo, you might think Aras is a Christian. But he is not, he is Yezidi, and does not even describe himself as a religious person. When we asked him why he decided on the Christian Mary for his photo, he said that she looked like the women in his home country and reminded him of his mother. He did not, therefore, choose the photo of the Christian Mary for religious reasons, but because it reminded him of his mother and his life with his family back home in Kurdistan. Responding to the question, »Is there a situation in which you feel at home?« he stated, »Well, if I'm with my mom, it's home.«<sup>31</sup>

When we asked him if there was anything else which was important to him in this situation of feeling at home, he answered, »I think there are a lot of things that are important. They are important, but the most important thing is the mother. But there are other things like friends, family, my country, everyone I know, hob-

<sup>30</sup> Ibid., 120.

<sup>31</sup> Interview A, Würzburg, 10 April 2018. Originally in German, manuscript privately owned by I.N. and K.H.

by, but can't be the most important thing.«<sup>32</sup> And when the interview was already finished, Aras added the following to his mother picture:

»Most mothers look like this to us. You can see most mothers like that in our country. Not so modern. Not because of the head scarf. You don't have to wear that with us. The Muslims tie it completely around their heads so that you don't see any hair. But with us, when someone uses it, it looks exactly like with her [Maria]. They don't completely cover their hair, but they do it a bit. They don't always do that either. For example, if somebody has died from a house, like you go to church, but that's something else. Like the churchwomen, a sister. [After a pause] I think it's a beautiful religion. I think [Mary] is a great mother, everyone knows her and that's why.«<sup>33</sup>

Perhaps it is appropriate when Aras is seen as someone who uses the religious symbol of Jesus' mother as a deeply historical symbol to reinforce his image of mother. He describes a kind of family religion that identifies the mother-son bond in the centre. When asked about other important aspects in the description of his feeling at home, he does list further bonds, but the mentioned mother-son bond remains central to him.

In addition, the insight that Aras connects *Home* in a relational way, namely with his mother, shows us two main aspects. First, we realize that images transfer a much deeper and more complex message than a simple text would do, and secondly, we recognize that we need the text and perhaps more background information to completely understand what the creator was intending to say. Of course, images can also easily be misinterpreted by the audience, as everybody is affected by his or her individual way of thinking and influenced by background, character traits, interests and experience.

## 4.2 The Story of Sarah

This is the DSSS of Sarah from Iran.<sup>34</sup> She names Shiraz as her hometown. The picture she chose gives insight into Vakil Bazaar, she told us. The typical carpets of the region could be considered a piece of »organic matter which is central to the

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Photo by Mazzzur, istockphotoLP, URL: <https://www.istockphoto.com/de/foto/traditionelle-iranische-teppiche-shop-in-vakil-basar-der-shiraz-iran-gm583978880-99963909> (accessed: 26 March 2019); translation: »This image will always remain in my heart. The colours and lights bring back emotional memories.«





*DIESES BILD BLEIBT IMMER IN MEINEM HERZEN.*

DIE FARBEN UND LICHTER GEHEN MIR UNTER DIE HAUT

embodied meaning of home.«<sup>35</sup> For Sarah, this »material home« is shown in her thoughts on colours, lights and smells of places like Vakil Bazaar. According to her own account, she is 25 years old and has been in Germany for seven months; she is studying entomology. During the interview, it became apparent that religion for her is an escape factor. Religion and government force people to emigrate, she says. At the end of the interview, she clearly stated that she wanted to live in Germany and find a job after finishing her studies. She also justified this by the fact that she has no more family in Iran.

Sarah herself avoided the question of her own religion and religiousness in the interview by stating that she would like to complete her studies in Germany and then also work there.<sup>36</sup>

We would like to emphasize the first sequence from the interview, which was translated from the original German and then analysed by using the method of objective hermeneutics.<sup>37</sup> The question refers to her *Digital Super Short Story*. Sarah was asked at the beginning: »You selected a photo and wrote something about it. Can you be more specific?«

<sup>35</sup> TAYLOR, Refugees and the Meaning of Home, 88 underlines the importance of the dimension of a material home.

<sup>36</sup> Interview B., Würzburg, 26 March 2018. Originally in German, manuscript privately owned by I.N. and K.H.

<sup>37</sup> See ANDREAS WERNET, Einführung in die Interpretationstechnik der Objektiven Hermeneutik, Wiesbaden 2006.

She answered:

»Okay, I chose the picture, because it shows my country, my culture, and this is a very famous sight from my country. This is a bazaar, a very, very old bazaar, and I don't know exactly, but I think this bazaar is a thousand years old or more, and this bazaar is very old, very cosy, and in this bazaar, the young people cannot buy anything special, but we go here to have a walk, enjoy the colours, the light. So just for the sake of culture. Of course, you can buy spices or carpets and clothes and many other things. But the clothes are not to our liking. We just like to walk and enjoy.«<sup>38</sup>

When she was asked, »When you think about home, what does home mean to you?« she answered:

»Since my two parents died and I came to Germany with my sister, I no longer have a family in Persia, and then perhaps because of my religion and the government. We don't have a good feeling about our home. Because of these two points, my home has lost its meaning to me. When I am in Germany, my whole family is here, I have a good feeling here. Of course, I always think of my home country, where I was born, but here, because of my family and my feelings, I feel good.«<sup>39</sup>

For a first evaluation, we used objective hermeneutics<sup>40</sup> in this second story to analyse the interview. During this analysis, the following considerations became important to us in the formation of the hypotheses:

- When Sarah shows us the bazaar, it's not about carpets, but rather about colours and atmospheres.
- She is not interested in a concrete, private space, but rather in a public space that she was once able to visit, which is a cultural space for her.
- Her picture-text combination proves that she has formed an emotional connection to a culture or cultural space. She expresses this with the sentence, »This stays forever in my heart.« An alternative to this sentence could have been, »I can't get this picture out of my head!« But she formulated it in relation to her heart. Another alternative: »I always carry you in my heart.« Instead, she chose a more distant expression.
- Sarah establishes two realities that are important to her. But she does not draw a connection between the two of them: in her heart and the home she lost. She cites the death of her parents and – as she says – perhaps also reli-

<sup>38</sup> Interview S., Stuttgart, 2 March 2018. Originally in German, manuscript privately owned by I.N. and K.H.

<sup>39</sup> Ibid.

<sup>40</sup> TAYLOR, *Refugees and the Meaning of Home*, 120.

gion and government as reasons for her escape. At the same time, she talks about her family in Germany.

## 5. Further Considerations

Concerning the DSSS method: All participants really enjoyed presenting their stories. They liked to talk about their longings and interests, their desires, hopes and beloved. Choosing a picture was highly motivating; within a short time, everyone had something to give to us and also to him- or herself. The blog presented the contributions in a high quality and attractive style. It is still available at any time and from every place for all participants. The *Digital Short Story Telling* concept as such offers specific advantages in contrast to traditional methods of storytelling, which are typically written or recorded on analogue media which cannot be shared easily with others.

The interviews entailed a small amount of biographical work. In fact, it is very difficult to conduct interviews with young people who have emigrated, because this always involves an insecure residence status and fear of deportation. The United Nations World Youth Report of 2013<sup>41</sup> also confirms this. In addition, the report makes it clear that education and academic careers are a reason for many young people to emigrate from their home countries. Precisely such a personal question, such as asking them for pictures about *Feeling at Home*, puts the interviewees in an uncomfortable position, since they must strategically decide what they want to reveal about themselves and what they consider to be too risky. Many questions necessarily remain open for the interviewer and the researcher.

Being able to feel at home makes a significant contribution to the quality of every human's life; it is the capability of establishing a new home whenever someone is forced to leave his or her region of origin. The loss of the prior home always brings with it a loss of social contacts and more.<sup>42</sup> For nearly all participants, social ties are one of the key elements of feeling at home, if not the most important one.

While migrants often can't experience feeling at home when they first arrive in the new and foreign country, refugees often lose their feeling at home already in their home country due to war or other traumatic events.<sup>43</sup> Feeling at home is therefore not necessarily connected to one's old or new home as the place of res-

<sup>41</sup> UNITED NATIONS, World Youth Report 2013, URL: <https://www.un.org/esa/socdev/unyin/wyr/2013/report.pdf> (accessed: 15 May 2019).

<sup>42</sup> BEATRIX WEBER BERTSCHI/GRACIELA GRECO, *Psychotherapie nach Migration und Flucht. Bilder, Geschichten und Symbole in der Therapie mit Kindern und Erwachsenen*, Kröning 2017, 47.

<sup>43</sup> *Ibid.*, 46.

idence. You can feel at home at your home, but at the same time you can also not feel at home at your home.

Nevertheless, all participants were convinced that they could also develop and strengthen a feeling at home in Germany. In this regard, some also mentioned their faith as a support factor in rebuilding the feeling at home. Religion and belief can be among the many other aspects that help compensate the loss of a prior home. But it is important to consider that religion/religiousness is expected to be both a resilience and a risk factor.

Furthermore, in our study, religion(s)/religiousness did not turn out to be the most essential resource if someone is seeking a new home. Establishing new and/or strengthening old social ties affect the feeling at home the most. Positive moments with family and friends were often mentioned, appreciation and shared laughs made participants feel comfortable and safe, one important dimension of feeling at home.

## 6. Digital Super Short Stories in Religious Education: Didactical Comments

The Würzburg project on *Digital Super Short Stories* with migrated youths was a test run in the context of the development of didactically reflected forms of ICT-supported learning scenarios in the field of religious education.<sup>44</sup> The blog with 16 DSSS showed that both individual work and group work had been created. Since the pilot project revealed that there is a lot of potential for this approach, it will be necessary to work out the details as well as to develop the concept further. Crucial for us was the experience of encountering a high level of enthusiasm and intrinsic motivation among the participants. Of course, this can also be due to the fact that this method has not yet been practiced frequently, and that its novelty is always attractive and arouses attention and commitment.

The diversity of the content-related focuses within the group of respondents showed that such a project can allow a large amount of differentiation in the development of a topic. *Feeling at Home* became tangible for the participants in various facets: social and relational, spatial, temporal and, last but not least, material.

The young migrants were able to further develop some of their ICT skills during the project. Reference can be made to at least three important competence

---

<sup>44</sup> See ILONA NORD/HANNA ZIPERNOVSZKY (eds.), *Religious Education in a Mediatized World*, Stuttgart 2017 and ILONA NORD/JENS PALKOWITSCH-KÜHL, *RELab digital. A Project on Religious Education in a Mediatized World*, URL: <https://heiup.uni-heidelberg.de/journals/index.php/religions/article/view/23770/17509> (accessed: 14 May 2019).

areas that are also discussed in education strategies<sup>45</sup> created within the country and which appear in international publications. These are, first of all, the searching, processing and storage of documents, here in particular of pictorial material. The selection of a personal image for the DSSS is central to this. Through discussions with the project management concerning the conditions, it was possible to support communication and cooperation in this project, which enabled a participation according to the given rules on the medium blog. Finally, their skills in developing their own short story, processing images and presenting their own contribution were promoted. For many of the youths, this project was the first opportunity to gain their own experience with the media communication form of blogging.

Communication and cooperation can also be trained particularly intensively on blogs, so that young people can get feedback, perceptions and suggestions about their stories to an extent hardly possible with analogue methods. Such communications then also open up learning processes in which self-efficacy experiences can be intensified.

Finally, it is to be revealed why it is theologically and religiously obvious that digital storytelling should be used in religious education: Especially the Judeo-Christian tradition and its forms of appropriation in faith practices thrive on telling, retelling, and passing on stories. This was already mentioned at the beginning of the article. Narrating is one of the most honourable activities of the Christian faith. Church has been described as a narrative community. The communication of the Gospel, of the Old and New Testament, forms the normative basis for this. If one looks at the importance of this communication for the individual Christians and their congregations and churches, one can see how much they need the common narrative as a point of reference for common identity-finding processes. These narratives need by no means be regarded as normative in their own narrative structures. Accordingly, they do not say what has to be believed in each case, but are instead an invitation to discussion. Stories, especially those that tell of expulsion, flight and the search for a new home, touch people and motivate them to connect these with their own stories, to interpret them and to develop them further. Opportunities thus arise in which people find themselves, make sure who they are and what is important to them, so that their lives can succeed.

---

<sup>45</sup> See for the competence model »Bildung in der digitalen Welt« the strategy paper of the KULTUSMINISTERKONFERENZ DER BUNDESREPUBLIK DEUTSCHLAND, URL: [https://www.kmk.org/fileadmin/Dateien/pdf/PresseUndAktuelles/2017/Strategie\\_neu\\_2017\\_datum\\_1.pdf](https://www.kmk.org/fileadmin/Dateien/pdf/PresseUndAktuelles/2017/Strategie_neu_2017_datum_1.pdf) (accessed: 14 May 2019).

Pedagogically speaking, one can say: narration moves, narration activates and narration anchors.<sup>46</sup>

Looking back on the project, these functions could also be used for communications surrounding DSSS. It is neither implicitly nor explicitly about Christian stories, but first and foremost about young people finding their way to their stories. This gives them the opportunity to experiment biographically with their own narratives. The result is DSSS. The interpretations were not influenced by traditions which might have limited or regulated them, nor were they adapted to (religious) pedagogical objectives. Rather, the DSSS encourages the creativity of the participants to design their own interpretations. Aras shows how he is biographically capable of appropriating the iconography of Mother Mary for his own life. Sarah shows how a place of traditional culture, a bazaar in her country of origin, which she had to leave, offers an anchor for memories of her childhood. She thus associates it with a space of remembrance, which for her forms a starting point for stories about her life story.

It is hardly surprising that dealing with this issue necessarily leads to the question of what DSSS would be developed by young people without migration experience on the topic of *Feeling at Home*. Accordingly, the next step would be to repeat this process within one project day at a school. The forecasts that have been made assume that young people with and without a migration horizon could develop similar presentations. This assumption can be supported from the perspective of a diversity-oriented didactics. After all, the migration factor is only one among several discrimination factors. Migrated youths are never only migrated youths, but rather at the same time people whose lives are at least also influenced by other factors such as gender, race, social origin, disability experiences and also religious and ideological affiliation. Classified within this horizon, it becomes even clearer how and that it remains important to elevate the significance of migration for the lives of young people, and in the sense of school education, for example, also from their own perspective.

---

<sup>46</sup> See MARTINA STEINKÜHLER, Bibelgeschichten erzählen – aber wie!? Narrative Theologie für Kinder und mit Kindern im kompetenzorientierten Religionsunterricht, in: rpi-impulse (2018) 1, 4.

## Bibliography

### Books and Articles

- Bandura, Albert: Self-Efficacy, in: *Psychological Review* 84 (1977) 2, 191–215.
- Englert, Rudolf/Kohler-Spiegel, Helga/Naurath, Elisabeth/Schröder, Bernd/Schweitzer, Friedrich (eds.): *Ethisches Lernen, Jahrbuch der Religionspädagogik (JRP) 31*. Neukirchen-Vluyn 2015.
- Evangelische Kirche in Deutschland: *Religiöse Bildung in der migrations-sensiblen Schule. Herausforderungen und Ermutigungen der Kammer der EKD für Bildung und Erziehung, Kinder und Jugend*. Hannover 2018.
- Grümme, Bernhard: *Heterogenität in der Religionspädagogik*. Freiburg im Br. 2017.
- Höhn, Hans-Joachim: *Essays über Identität und Heimat*. Würzburg 2018.
- Könemann, Judith/Wacker, Marie-Theres (eds.): *Flucht und Migration. Hintergründe - Analysen - Perspektiven*. Münster 2018.
- Lambert, Joe: *Digital Storytelling. Capturing Lives, Creating Community*. New York, NY 2013.
- Lambert, Joe: *Seven Stages: Story and the Human Experience*. Berkeley, CA 2013.
- Lundby, Knut: *Digital Storytelling, Mediatized Stories. Self-Representations in New Media*. New York et. al. 2008.
- Nord, Ilona/Zipernovszky, Hanna (eds.): *Religious Education in a Mediatized Word*, Stuttgart 2017.
- Schambeck, Mirjam: *Unbehauste Heimat: Von der Sehnsucht anzukommen*. Würzburg 2017.
- Schweiker, Wolfhard: *Prinzip Inklusion, Grundlagen einer interdisziplinären Metatheorie in religionspädagogischer Perspektive*. Göttingen 2017.
- Simojoki, Henrik: Irritierender Identitätsanker. Die Religiosität von jungen Geflüchteten als Aufgabe und Herausforderung schulischer Bildung, in: *Loccumer Pelikan* (2016) 3, 111–115.
- Sporre, Karin/Mannberg, Jan (eds.): *Values, Religions and Education in Changing Societies*. Dordrecht et al. 2010.
- Steinkühler, Martina: Bibelgeschichten erzählen - aber wie!? Narrative Theologie für Kinder und mit Kindern im kompetenzorientierten Religionsunterricht, in: *rpi-impulse* (2018) 1.
- Taylor, Helen: *Refugees and the Meaning of Home. Cypriot Narratives of Loss, Longing and Daily Life in London*. Basingstoke 2015.
- Van der Want, Anna et al. (eds.): *Teachers Responding to Religious Diversity in Europe. Researching Biography and Pedagogy*, in: *Religious Diversity and Education in Europe (REDCo)*. Münster 2009.
- Weber Bertschi, Beatrix/Greco, Graciela: *Psychotherapie nach Migration und Flucht. Bilder, Geschichten und Symbole in der Therapie mit Kindern und Erwachsenen*. Kröning 2017.
- Wernet, Andreas: *Einführung in die Interpretationstechnik der Objektiven Hermeneutik*. Wiesbaden 2006.

## Electronic Sources

- Kultusministerkonferenz der Bundesrepublik Deutschland, Strategiepapier zum Kompetenzmodell »Bildung in der digitalen Welt«, URL: [https://www.kmk.org/fileadmin/Dateien/pdf/PresseUndAktuelles/2017/Strategie\\_neu\\_2017\\_datum\\_1.pdf](https://www.kmk.org/fileadmin/Dateien/pdf/PresseUndAktuelles/2017/Strategie_neu_2017_datum_1.pdf) (accessed: 14 May 2019).
- Mazzzur, istockphotoLP, URL: <https://www.istockphoto.com/de/foto/traditionelle-iransche-teppiche-shop-in-vakil-basar-der-shiraz-iran-gm583978880-99963909> (accessed: 26 May 2019).
- Museum für Kommunikation, DOCMA Award 2017: SSST – Super Short Story Telling, URL: <http://www.mfk-frankfurt.de/docma-award-2017/> (accessed: 13 May 2019).
- Nord, Ilona/Palkowitsch-Kühl, Jens: RELab digital. A Project on Religious Education in a Mediatized World, URL: <https://heiup.uni-heidelberg.de/journals/index.php/religions/article/view/23770/17509> (accessed: 14 May 2019).
- Pexels GmbH, Pexels, URL: <https://www.pexels.com> (accessed: 16 May 2019).
- Tumblr, Feeling-at-Home, URL: <http://feeling-at-home.tumblr.com> (accessed: 15 May 2019).
- United Nations, World Youth Report 2013, URL: <https://www.un.org/esa/socdev/unyin/wyr/2013/report.pdf> (accessed: 15 May 2019).