‘Whose history matters?’ asks Glenn Jordan in his essay, ‘Presenting
themselves before the camera: the Somali Elders Project in Cardiff’. This question reverberates throughout Alan Grossman and Áine O'Brien's edited collection, *Projecting Migration: Transcultural Documentary Practice*, recently published by Wallflower Press as part of their new ‘Nonfictions’ series. Responding to the recent growth in the field of migration studies, this collaborative project of interdisciplinary practice-driven research attempts to ‘critically reframe’ the ways in which the diverse experiences of migrancy can be represented and understood.

The most engaging (and rewarding) essays in this anthology are those in which the authors/practitioners examine and analyze the research and production contexts of their work, offering at times highly personal reflections on their own subjective positions in relation to it. In this respect, Roberta McGrath's ‘History read backward:...
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