

EVALUATION REPORT



CALL ME BY

MY NAME

STORIES FROM
CALAIS AND
BEYOND

What people said

What a powerful exhibition! I wish it could have been on for longer so that more politicians could have seen it. The exhibition brought home how the human spirit can triumph over the most appalling conditions. Congratulations to all who put this on – Lord Alf Dubs

The exhibition is superb – it steers a clever, clear line – humanising migration in a sympathetic but never loaded way. The interpretation is clear and balanced and it uses the combination of art and personal stories beautifully – John Orna Ornstein, director of museums, Arts Council England

You pulled off something totally amazing, really, really well done. A testament to an organisation engaging at the absolute right moment – Sharon Ament, director Museum of London

I'll be going back with my children. At last I can give them a glimpse of what some of our parents went through when they took the risk to leave home for what they hoped would be a better and/or safer life – Toyin Agbetu, Facebook

We were really delighted to participate in opening up a space for reflection on the refugee crisis and inviting people to open minds – and in many ways hearts – to the crisis we are facing – Professor Engin Isin, Open University

A very moving exhibition ... the mix of testimonies drew one up close to specific individuals, now no longer lumped into statistics or political arguments. Congratulations to the Migration Museum Project for assembling such a powerful mix of materials – Sandy Nairne, curator and writer, Chair of the Clore Leadership Programme

The exhibition provided a rich learning opportunity for schools. An excellent resource for raising student awareness about a relevant and topical issue – Bushra Nasir CBE, chair Migration Museum Project education committee

This exhibition will challenge your misconceptions of the Calais 'Jungle'. It forces us to reconsider how we react to, and talk about, the complexities of the refugee crisis – Huck Magazine

Why all the UK should see this brilliant exhibition ... both uplifting and harrowing at the same time. Go see it if you can – David Hencke, Byline



Entrance to the exhibition showing *Wanderers* © Nikolaj Bendix Skyum Larsen

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+ | Exhibition highlights

4,200 visitors
in three weeks

Royal
Academy
of Arts pick
of the week

Powerful
offer for
schools:
eleven
school visits

38 items
of media
coverage
and critical
acclaim

Placements
and
internships
with
Goldsmiths
University
and
TeachFirst

Excellent visitor
feedback -
96% found it very
interesting,
96% encouraged
others to visit

5 new
artistic
commissions

Partnerships with Oxford
University, Open University
and International Organization
for Migration

12 sell-out
events



© Owain Ulyet

+ 2 Exhibition aims

Call me by My Name: Stories from Calais and beyond was a ground-breaking multi-media exhibition designed by the Migration Museum Project (MMP) to explore Europe's migration crisis, with particular reference to the 'Jungle' refugee camp in Calais, which has become one of its most potent symbols.

British public opinion about the Calais camp is polarised: some perceive its inhabitants as anonymous hordes seeking entry to an over-stretched island nation, whilst others view the existence of this squalid shantytown, closer to London than Birmingham, as a shameful symbol of our failed foreign policy.

Against this backdrop, *Call Me By My Name* set out to achieve the following:

- to reveal some of the humanity behind the headlines, through powerful telling of individual stories
- to reflect a broad range of voices from people affected in different ways: camp residents, aid workers, those granted refugee status in Britain, photo-journalists, lorry drivers affected by stowaways and tear gas, politicians, and Kent schoolchildren perceiving themselves to be on the front line of Britain's migration policy, amongst others
- to illustrate some of the intricacies of camp life, and the evolution of complex social structures, despite a transient population and changeable mix of national, ethnic and religious groups over time
- to give a voice to camp residents, through their own words and works of art, and to reflect some of the vibrancy, creativity and hope that – surprisingly for some – emanate from the camp itself
- to provide a forum for visitors to engage critically with the issue of Europe's migration crisis, and to ask themselves what our individual and national responsibilities ought to be.



Shelter in the Calais 'Jungle' camp
© Chris Barrett

+ 3 Development and funding

The exhibition arose from a combination of factors: the Migration Museum Project's desire to test its skills in tackling a contemporary aspect of Britain's migration story; the enthusiasm of its curator, Sue McAlpine, to represent the Calais camp in exhibition form; and the generosity of property developers, Londonewcastle, in providing their 3,000 sq ft Project Space in Shoreditch free of charge for three weeks in June 2016 (also coinciding with Refugee Week and the EU referendum).

We secured initial funding from Arts Council England just three months before the exhibition opened, but over half of the exhibition funding was not secured until six weeks later. The additional funding came from a range of sources, including crowdfunding and private donations. However, most of the additional resource came from Oxford University's Social Sciences ESRC Impact Acceleration Account (IAA), via an application made in partnership with Oxford University's Centre for Migration Policy and Studies (COMPAS), the Open University, the International Organization for Migration (IOM), and actREAL, an

organisation that brings academic research on social issues to life using theatre and performance. The purpose of this funding was to explore ways in which academic work on the subject of the ethics and politics of the refugee crisis might be shared with wider audiences through various methods of creative expression, and how academic, cultural and education sectors might learn from each other.

The fact that funding was secured relatively late, and in stages, meant that the exhibition had to be curated with speed and agility. And in developing the exhibition, we needed to address the priorities of each of our funders: for Arts Council England a primary focus on the artistic development of MMP and the artists we worked with, as well as public engagement; and for Oxford University's IAA, an emphasis on opportunities for knowledge exchange between sectors. Throughout development and delivery of the exhibition, we were assisted by students on placement from Goldsmiths, University of London, and some outstanding volunteers.



Wanderers © Nikolaj Bendix Skyum Larsen



Representation of part of the 'Jungle' refugee camp

+ 4 Exhibition content

The exhibition took the visitor on an immersive journey from a depiction of the anonymity of migrant 'hordes' (through a powerful sculptural installation of 320 nameless forms called *Wanderers*, specially created for the exhibition by award-winning artist Nikolaj Skyum Bendix Larsen) to a vibrant representation of a section of the 'Jungle' refugee camp itself, complete with tents and a shelter and a selection of the vivid art produced by camp inhabitants. On the way, the emerging humanity of individuals was revealed through tales of refugee journeys, and reflections on personal identity, told in print and through audio, photographs, drawings and paintings.

The exhibition notably featured a collection of lifejackets left behind by migrants on a beach on Kos, each a cheap and potentially lethal 'fake' stuffed with packaging material rather than buoyancy aids, and of a type frequently distributed by people smugglers.



The Dignity of Life installation by Sarah Savage © branding by garden

Artworks by camp residents included: collages and sculptures made from 'found' objects like tear-gas canisters, plastic bottles and cutlery by Mauritanian refugee artist Alpha Diagne and others; drawings and paintings, including those of children, by refugees from Syria, Afghanistan, Sudan and elsewhere; and images made by young people as part of a therapeutic photo-journalism project, *Welcome to our Jungle*. Photographs of refugee journeys and camp life throughout the exhibition were accompanied by extended captions, including reflections on the ethics of documenting the refugee crisis, and complemented by other visual representations, including a specially commissioned portrait of a Syrian refugee, Ahmad Al-Rashid. The exhibition featured a 'listening tent' containing audio extracts from interviews with more than 50 participants, a collection of short films, data about camp residents stencilled onto the floor, and a map of the camp created by architecture students.



Artist in residence Cedoux Kadima adding visitors' responses to *Me-Calais* © Owain Ulyet



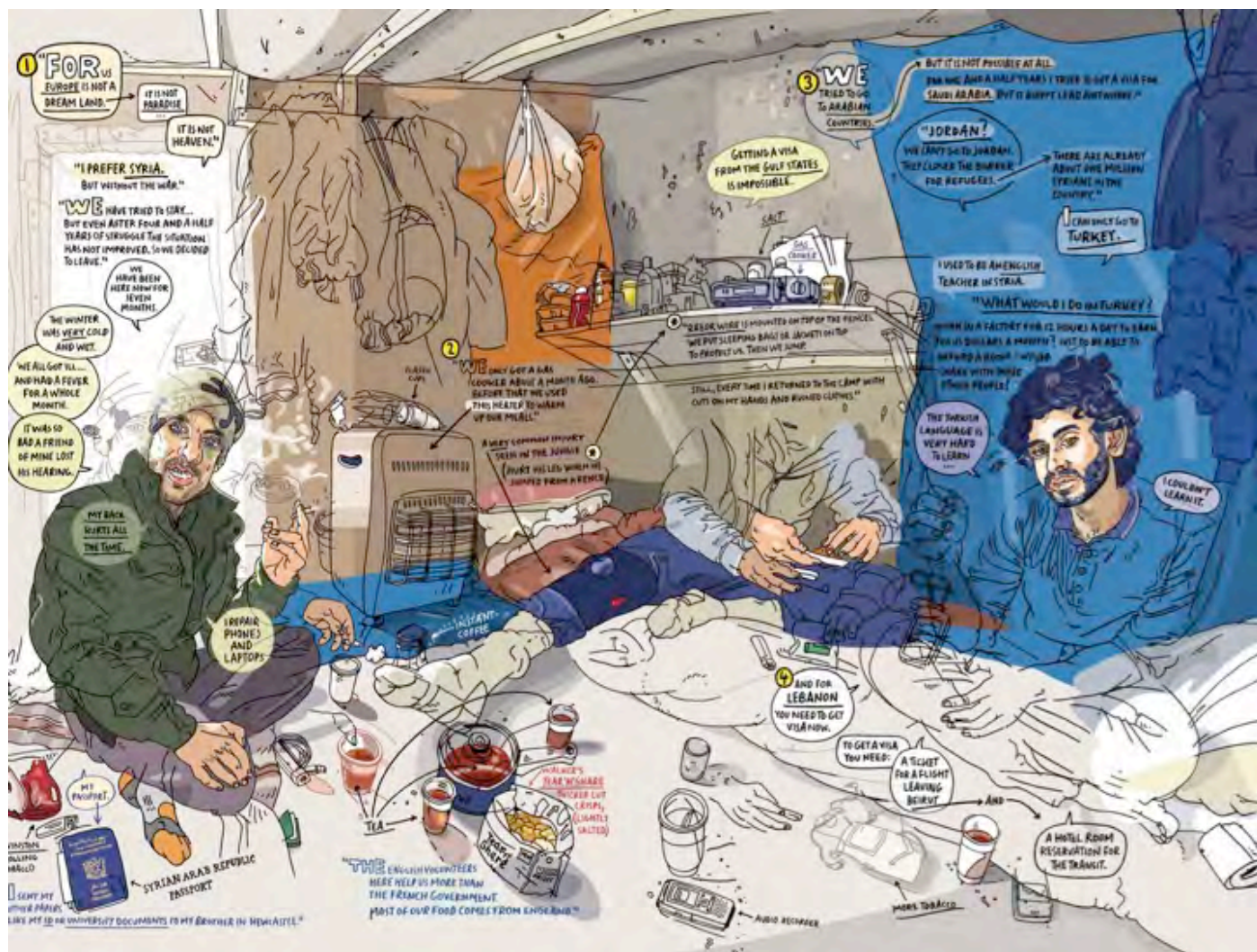
On their departure from the exhibition, visitors were encouraged to contribute their own impressions to a living artwork created by Cedoux Kadima, and their own thoughts on how far Britain should open the door to migrants in response to a piece by renowned street artist Stik. The exhibition itself focused on individual stories rather than historical narrative, but this was balanced by an essay by Robert Tombs, Professor of French History at Cambridge University, in the accompanying catalogue, detailing aspects of Britain's close relationship with Calais going right back to the 14th century. A full list of contributors is in Appendix I.



Artwork by Stik prompting visitors to consider the question *How far do we open the door?* © branding by garden



My art can travel to England but I cannot © Alpha Diagne



Stranded, a series of digitally coloured hand-drawn line drawings, 2016 © Olivier Kugler



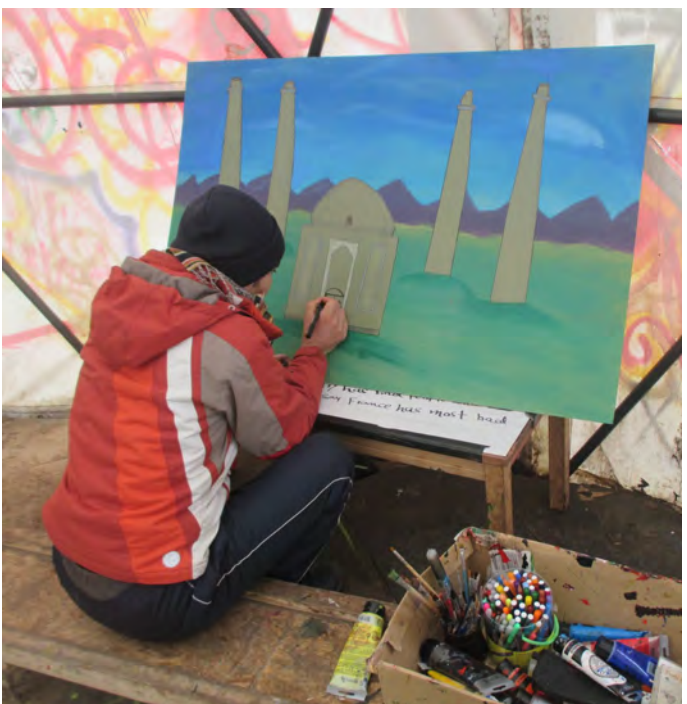
Migrants attempting to board a lorry by Sudanese artist Yasir.
Photo © branding by Garden



Majeed © Nick Ellwood



Stencilled statistics from the Calais census collected by Help Refugees and L'Auberge des Migrants



Afghan refugee Habib intent on finishing his painting as the camp was being demolished around him © Suzanne Partridge



Jungle Books © Chris Barrett

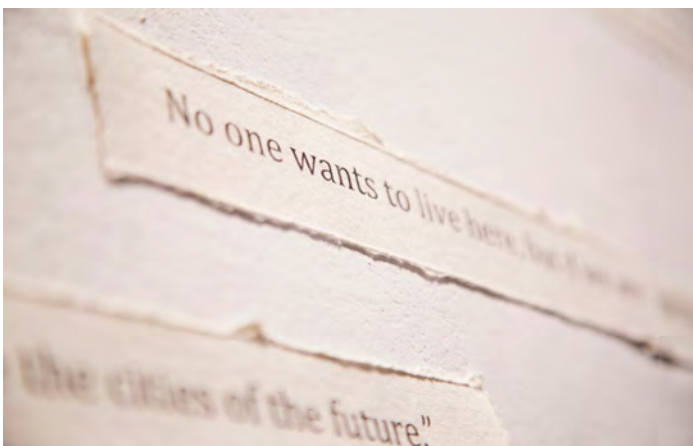




Ahmad Al-Rashid, former UN worker and a refugee from Syria, holding his portrait, with the artist Hannah Thomas



Artwork representing unaccompanied children in Calais by Gladys Chav Harvey. Photo © branding by Garden



Jungle mapping artwork created by architecture students at the University of Westminster. Photo © branding by Garden



Figures made from plastic cutlery by Habib. Photo © branding by Garden



Lord Alf Dubs, Ahmad Al-Rashid and curator Sue McAlpine speaking at the exhibition launch. Photos © Rosalind Duguid

+ 5 Events

The exhibition formed the backdrop for a packed programme of evening events that took place within the exhibition space, drawing out aspects of the narrative and accompanying themes.

The exhibition was opened by former Kindertransport refugee Lord Alf Dubs, who spoke of his own successful campaign to persuade the UK government to admit some unaccompanied children from the Calais camp. The launch event also featured an impassioned speech by refugee Ahmad AL-Rashid describing his own clandestine journey from Syria. A lively interjection from an audience member, concerned that he was revealing too much detail, vividly brought home the topicality of the subject, and high stakes for those whose stories were represented in the exhibition.

Poets Jackie Kay, Ruth Padel, Michael Rosen and Sophie Herxheimer © Roland Williams



Martin Spafford, author of new GCSE migration modules, addresses teachers at the OCR competition launch



Other events included a poetry evening with Michael Rosen featuring 'open mic' contributions from the audience, a screening of Sean McAllister's award-winning film *A Syrian Love Story*, panel discussions on 'Britishness', the ethics of people smuggling, and an exploration of some of the physical and social structures of the 'Jungle' and other refugee camps. There were also daytime events, including workshops, a learning lab with Counterpoints Arts about the politics and consequences of representing the Calais camp, an academic conference about creative methods in migration research, and the launch of a competition by MMP, in partnership with examination board OCR, for GCSE students taking new migration history modules to design their own Migration Museum.

Young participants in *Birds Crossing Borders* art workshop
© Aditi Anand

MMP staff ran curator-led tours, and welcomed community groups to visit the exhibition. Academics from COMPAS and the Open University made themselves available as 'pop-up profs' on two occasions, during which times they engaged with about 40 visitors, answering their questions and entering into conversations about subjects related to the exhibition. For a full list of events see Appendix 2.



+ 6 Education



Soli telling pupils about his own experiences as a child refugee



Pupils and teachers from Robert Clack School in Dagenham, London



Education Manager Emily Miller

The exhibition was a potent tool for engaging pupils in discussion of the important but challenging topic of the global migration crisis. In partnership with two young refugees who had themselves arrived in the UK as unaccompanied children, our education manager co-delivered half-day interactive workshops to Key Stage 3 and 4 pupils from 11 schools. Larsen's *Wanderers* was a provocative talking point at the beginning of the workshop, revealing startling individuality beneath apparent anonymity. Pupils were then able to consider the reality of the journeys undertaken by migrants, including having the opportunity to hear at first hand, and ask questions about, the journey of a young refugee who had made his way to Britain. The students could touch and feel 'fake' lifejackets filled with packaging material, of the type sometimes handed out by people smugglers. They explored the exhibition's recreation of part of the 'Jungle' camp, visited the listening tent, discussed some of the language associated with the refugee crisis and considered poetry about migration. The exhibition's relevance for young people was brought home for them by the inclusion of some voices from schoolchildren from Ashford in Kent, reflecting on events unfolding just across the Channel from them. Throughout the workshop, students were invited to consider and evaluate a wide range of differing opinions on the topic of migration.

Demand for the school's workshops was very high, and feedback from teachers and students was extremely positive. Nearly all pupils said that they had learned something new about the current migration crisis, with over 90% saying that the exhibition had given them a better understanding, and that they would use knowledge gained in their conversations and studies. 75% said that they would go on to discover more about the topic, and 56% said that they had changed their opinion about some aspect of it.

Some pupils and teachers reflected as follows:

On the way back the kids could not stop talking about [young refugee] Mohammad and his experiences – it's opened their eyes more than I could have hoped! Lead teacher, John Wallis Academy, Ashford, Kent.



Discussion of Nikolaj Larsen's *Wanderers*

I was really impressed with the exhibition and workshop. Thank you. It fitted in perfectly with what they had been studying. I was surprised how they managed to stay focused for the length of the workshop. This is testament to the power of the exhibits and your delivery of the session. Lead teacher, Central Foundation Girls School, Tower Hamlets

We just had the students back after school for a de-brief and they were still completely overwhelmed by the exhibition. Many of them talked about how their perceptions had shifted or how struck they were with the stories they had encountered, particularly [young refugee] Soli's. I am sure that it has been the most valuable school trip that I have been on... Lead teacher, Robert Clack School, Dagenham



Pupils engaging with the 'Journeys' room of the exhibition

I feel like I'm actually there experiencing what others go through by seeing and learning what they do and how they live. I also feel sorry for everyone who goes through these difficult phases. Pupil, Langdon Park School

I feel like I have been exposed to the truth of what is going on. I feel so grateful for living in Britain and I should not waste the chance I have to help people. Soli is my inspiration to dream for the stars. Pupil, Robert Clack School



Examining a 'fake' lifejacket stuffed with packaging material

I think we should try to make people of our generation more aware, by doing our own workshops or assemblies. Pupil, Robert Clack School

We anticipate that future manifestations of this exhibition will generate further rich opportunities for schools, particularly in view of the increased scope for teaching about migration in the new History GCSEs. Our schools pack and information about the OCR competition is available on MMP's website.



Discussion of some key words associated with the migration 'crisis'



Pupils inside a shelter of the type constructed in Calais by A Home for Winter



'Pop up' Professors Bridget Anderson from Oxford University and Engin Isin from the Open University

+ 7 Partnerships

Our partnerships with COMPAS, the Open University, the IOM and actREAL provided fertile ground for considering ways in which research into the politics and ethics of the refugee crisis might be shared more widely with non-academic audiences through the medium of an exhibition plus associated projects and events. Our 'pop-up' professors were a welcome enhancement of the exhibition, enabling visitors to engage in extended conversations on related topics such as the changing politics surrounding refugee issues in Britain, the EU referendum, nationalism, and representations of migration within other arts institutions. Participation with MMP in turn provided our academic partners with fresh insights and access to new audiences.

Engin Isin, Professor of Citizenship at the Open University said:

Collaborating with the Migration Museum Project was a great experience for us as it allowed sharing ideas and thoughts with non-academic audiences that are usually beyond our reach...In addition, working with MMP staff and others involved in the staging of the exhibition was a great learning process, ranging from observing how an exhibition is programmed and delivered to how it is communicated to various publics.



actREAL worked with a group of 18 students from Skinners' Academy over five weeks, providing workshops around the refugee crisis, and creating a short piece of theatre to be performed by the students. The students visited the exhibition as part of this project and used the questions and reflections provoked by their visit to inform discussions and rehearsals. They delivered their performance at their school's One World Day celebrations to an audience of 300 people, including students, parents and other family members, and teachers.

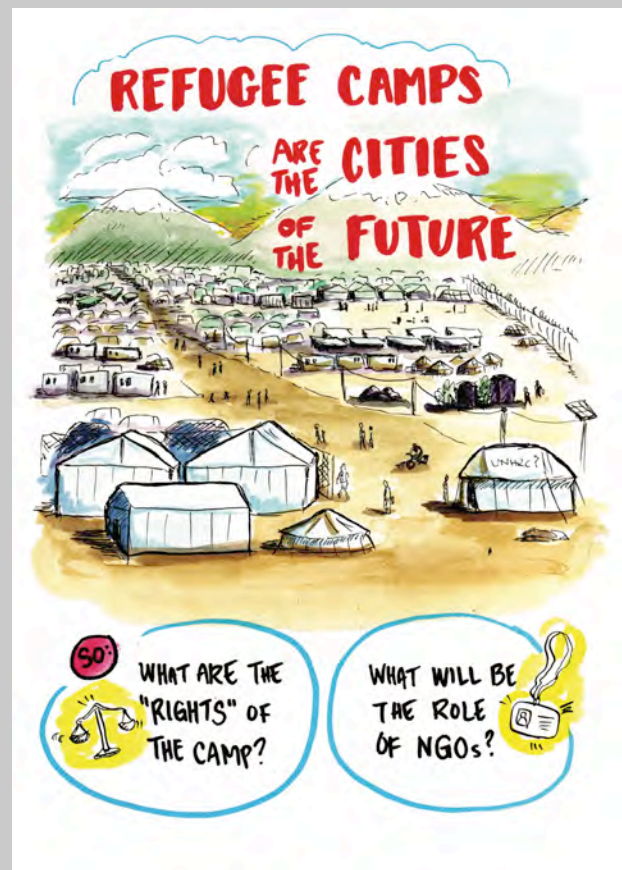
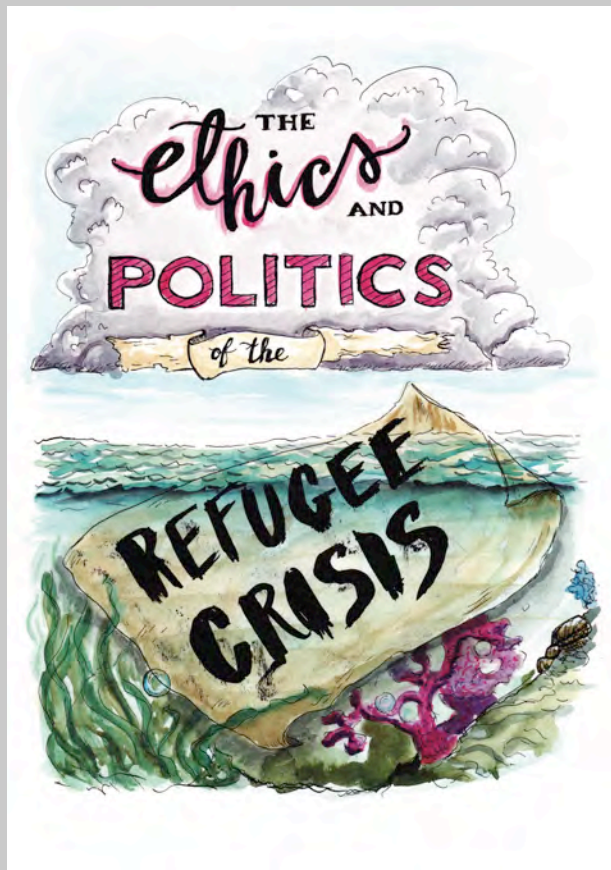
Ida Persson, Creative Director of actREAL said:

At the exhibition, the students were clearly struck by a number of elements on display and very engaged with the education programme presented by MMP. Their experience from that day carried on into the workshops and was a springboard for many elements of the performance. The exhibition and actREAL work were hugely complementary and really gave the students a chance to engage with the topic on a more in-depth and powerful basis than either element would have achieved on its own.

Students were selected for participation in the project because they had behavioural issues in the classroom and because it presented them with a new learning experience and challenge. Their teachers noted that the project gave them improved knowledge and confidence in expressing opinions about migration issues (which they were keen to discuss) enhanced self-esteem, and that they displayed improved commitment and behaviour. The students overcame numerous personal obstacles, such as shyness, questioning information received from their home environments, and anxiety about performing in front of schoolmates who had refugee backgrounds. The students reported having continued their discussions about migration at home, and that they had changed their opinions about certain elements of the debate.

It was a key achievement for actREAL that the children seemed to have taken their learning beyond the immediate experiences of the classroom and the exhibition, and that they were engaging with the issues on a personal level and applying what they had learned to their everyday lives.

In a series of post-exhibition learning labs MMP, COMPAS, the Open University, actREAL and the IOM all submitted and discussed their detailed reflections on how effective the exhibition – together with its associated programmes of events and learning – had been, and might in future be, as a means of bringing relevant academic research to life for new audiences. In particular we considered how the exhibition might play out in different locations, and all partners considered what they had learned, and were capable of learning, from each other. These valuable expert reflections, from a variety of different perspectives, will inform future manifestations of the exhibition.



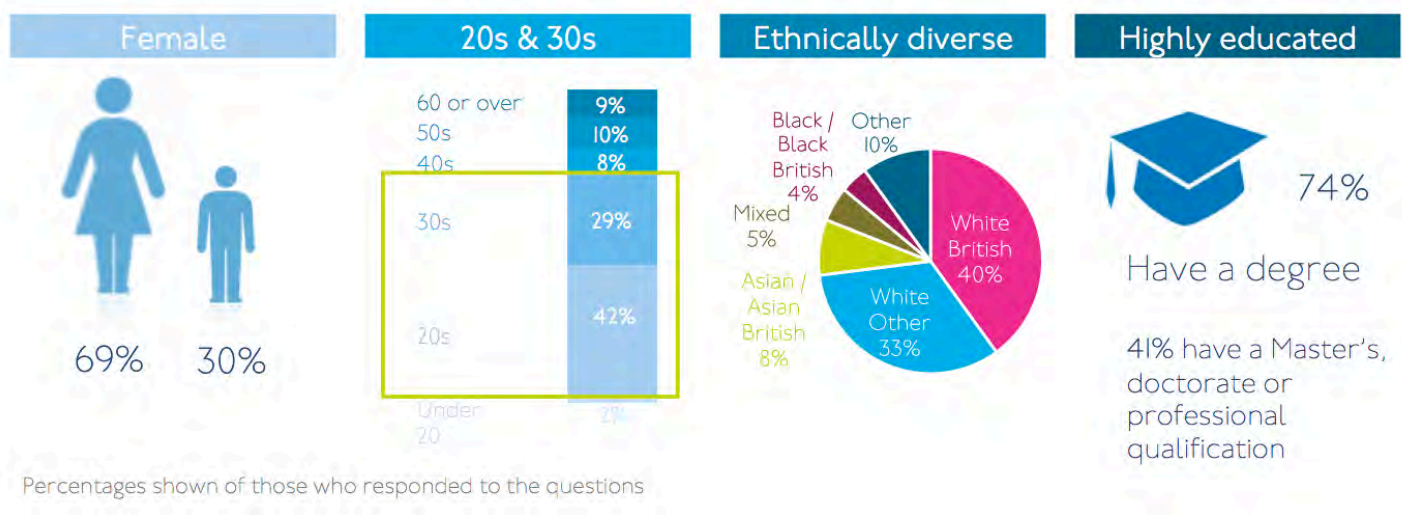
Selection of images by Laura Sorvala <http://www.auralab.co.uk/> used to prompt discussion and reflection in learning labs with COMPAS, OU, IOM and actREAL



+ 8 Audiences and visitor feedback

The exhibition was extremely popular, attracting more than 4,200 visitors in just three weeks (3,295 general visitors, 635 visitors to events, 280 school pupils, and several from community groups). This is roughly double the number of visitors to other exhibitions in the space, and comparable, pro rata, with numbers who visited *Adopting Britain* (an exhibition to which MMP contributed in 2015) at Southbank Centre, which is the fourth most visited attraction in the UK.

We collected detailed evaluation from 485 exhibition visitors, which revealed that our audiences were largely young, ethnically diverse and highly educated.

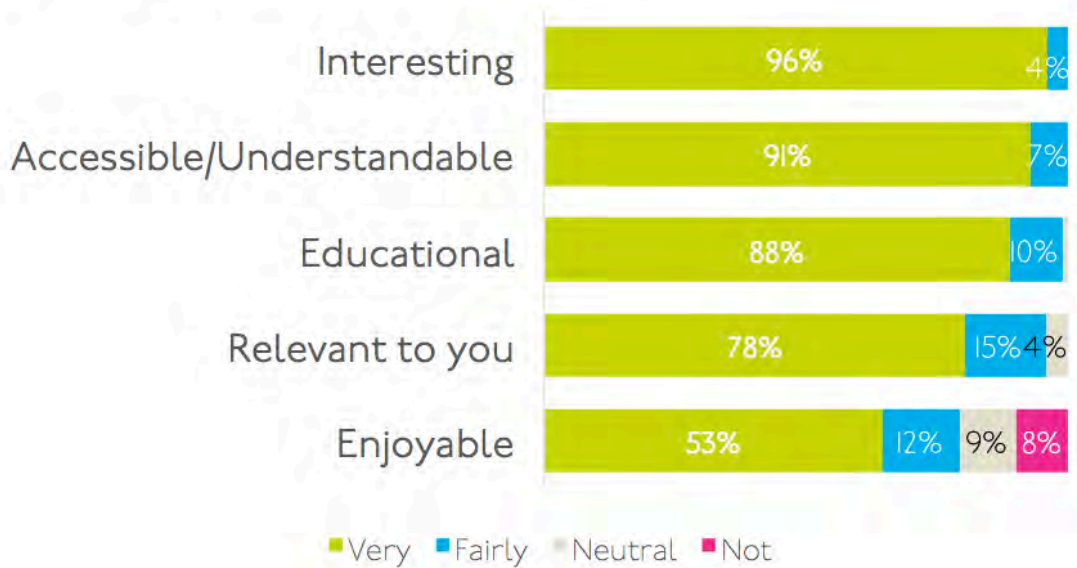


At the exhibition itself, visitors appeared to have an overwhelmingly positive response, and were keen to discuss the exhibition's content with MMP invigilators and staff. A small random sample revealed dwell times of between 30 and 90 minutes. Several visitors were visibly moved to tears by what they had seen. Our survey evidence supported our observations, revealing that the exhibition was highly impactful for both adults and schoolchildren, who felt that it was interesting, accessible and relevant.



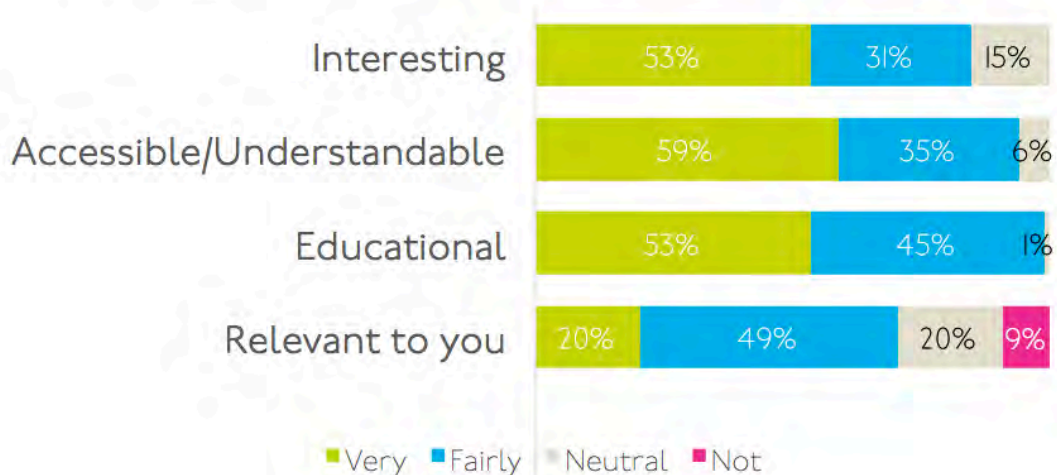
Adult visitors

How would you rate the exhibition according to the following criteria?



Schoolchildren

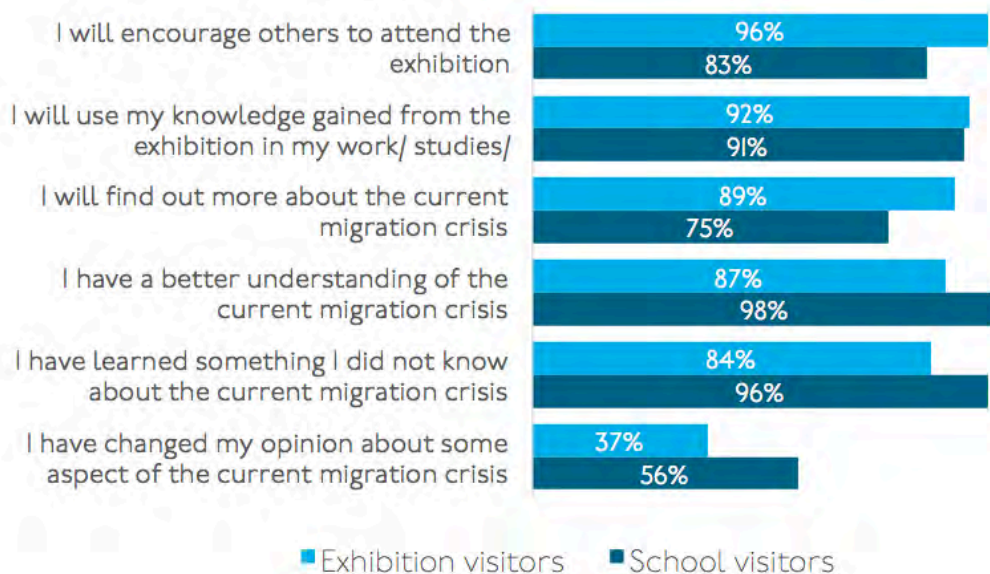
How would you rate the exhibition according to the following criteria?





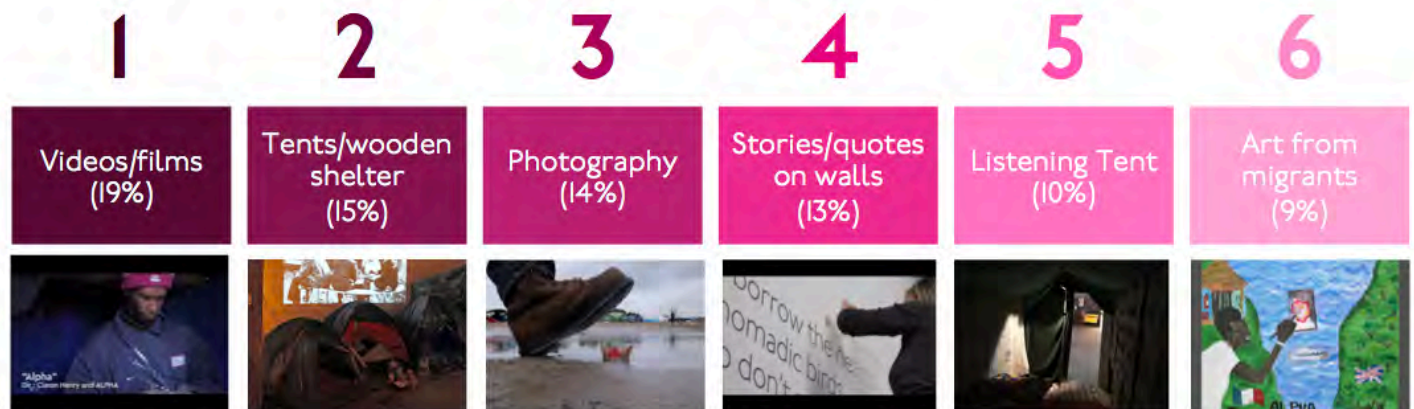
96% of adult visitors said that they would encourage others to see the exhibition, and 92% that they would make use of knowledge gained in their work, studies or conversations. Well over 80% said that the exhibition would prompt them to find out more about the migration crisis, that they now had a better understanding of it, and also that they had learned something new. Though the majority of visitors appear to have felt that the exhibition cemented views they already held, 37% said that they had changed their opinion about some aspect of the migration crisis.

To what extent do you agree with the following statements?



Hearing real stories from real people was the most valued aspect of the exhibition, through all mediums. In order of preference, films and videos were visitors' favourite part of the exhibition, followed by the tents/shelters, photographs, written stories/quotes, the listening tent and art from the 'Jungle' refugee camp itself.

What were your favourite parts of the exhibition, why?



Open-ended question – ranked according to number of mentions, all responses over 5% shown

Most visitors had heard about the exhibition by word of mouth and through social media, though a quarter were passers-by. Interestingly, the impact on passers-by was almost identical to that of other groups. Overall, visitors felt that the way the elements of the exhibition worked together to give a voice to refugees was what made it so powerful:

The most powerful exhibition I have ever been to.

The whole exhibition taken as an entity was a good balance of stills, film, words, objects.

Hearing from the refugees themselves. Their perspective on their experience. All complemented each other, showing all perspectives and elements of the 'journey'.

I thought the whole thing was so well done and respectful to those who have suffered/continue to do so. I wonder why I was born here & they there. Because that is the only difference between us.

The entire exhibition was extremely well thought through, thoughtful, informative, moving, varied. Fantastic job.

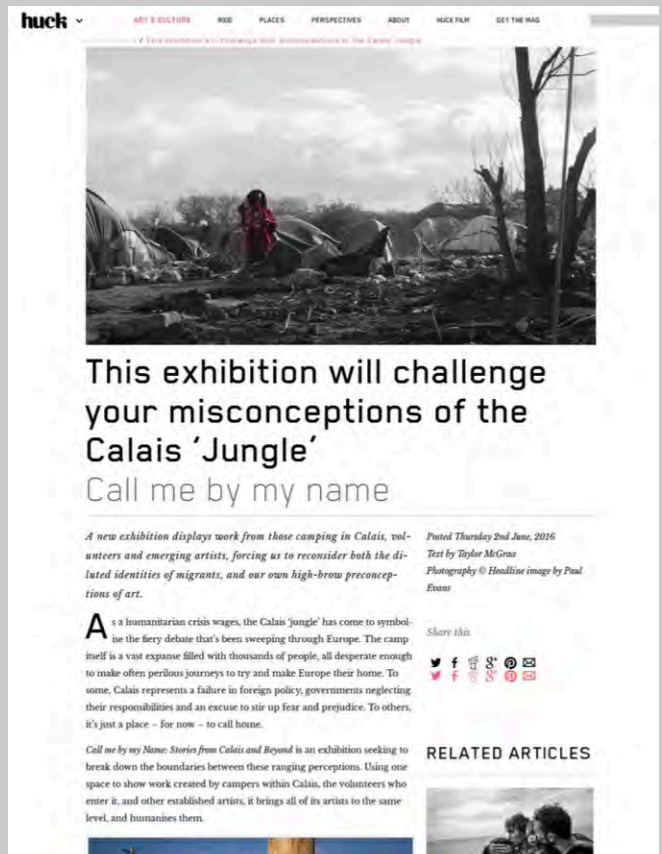
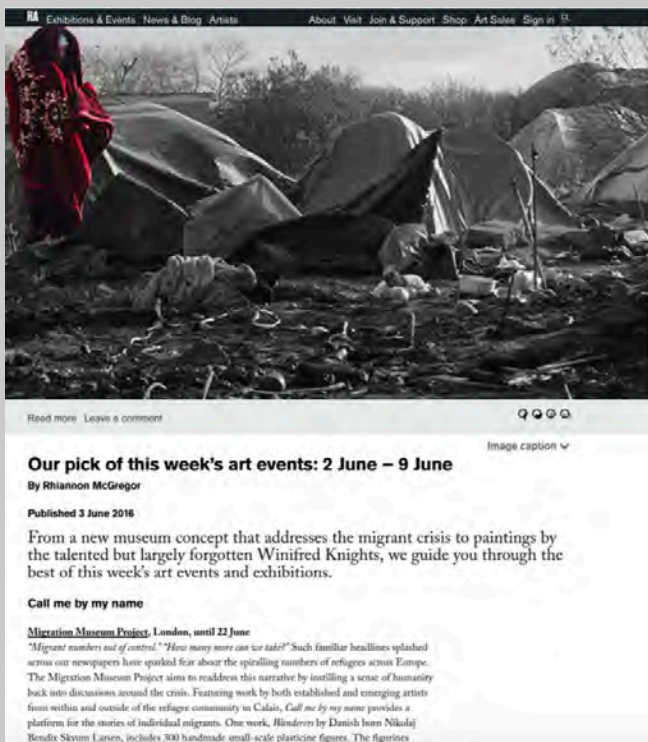
My favourite – how the exhibition is a combination of art and documentation. Processing the emotional with the day-to-day reality of what is happening. Also, a very effective use of space.

Many visitors expressed the view that the exhibition should travel more widely. Our evaluation further revealed strong support for the idea of a Migration Museum for Britain, with over 9 in 10 saying that they liked the idea, and 98% saying that they would be likely to visit. Further details of our visitor survey are at Appendix 3.

+ 9 Media and communications

The exhibition attracted significant press coverage and received very favourable reviews in 38 print and online publications, with more than 750,000 estimated coverage views, as well as featuring on Al-Jazeera Arabic TV.

The exhibition was one of the Royal Academy's picks of the week, and pick of the day for *Metro* newspaper and *The Voice*. It was reported through Reuters in the *New York Times* and *Mail Online*. Some anticipated media coverage (*Guardian*, *Observer* and *Evening Standard*) did not materialise for various reasons (other big stories, too much other news about migration), but the response from journalists was overwhelmingly positive.

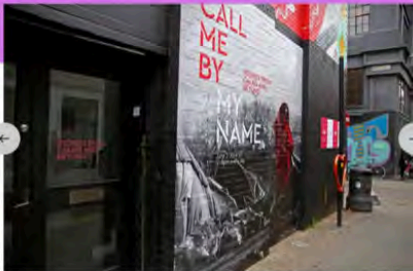


HEADLINE: AT ZILATION, THE CHARTER RACE MEETS THE GAME CONTROLLER

2 MINUTE READ | WORLD CHANGING IDEAS

The Migration Museum Wants To Show That The Refugee Crisis Is More Than Just Statistics

See the enormous French migrant camp known as the Jungle through the eyes of the people who live there



01 JUL An exhibition this spring in London aimed to spark debate about the long and complex history of migration in the UK.

SARAH SHARMAN | 06 JUL 2016 | 8:13 AM

With more than a million refugees making the treacherous journey across Europe last year, and thousands living camps across the continent, it can be hard to comprehend the plight of specific individuals fleeing war, persecution, and terror.

An exhibition this spring in London told the stories of the people behind the statistics, with the aim of sparking debate about the long and complex history of migration in the UK.

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Museum Practice

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- Tunnelling to Europe
- Interpreting the migrant crisis
- Telling stories from Calais and beyond
- Responding to Hillsborough
- Leicester museum responds rapidly to mark football success
- Advertise
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Telling stories from Calais and beyond

Nicole Sullivan, 18 JUL 2016

London exhibition on the migrant crisis aims to encourage reflection and debate

Europe's migrant crisis has raised fundamental questions about humanity, politics and war. It has spawned endless debates over whether European countries that open their doors to large numbers of refugees are treacherous or compassionate.

Has the displacement of so many people been exacerbated by Western foreign policy? What role does the European Union have to play both legally and morally? Would its ability to reach a solution to the crisis be hampered by Brexit?

While these questions are debated in the world's media, arts and cultural organisations, such as the Migration Museum Project in London, are primarily focusing on the human cost of the crisis, which has resulted in the controversial EU Turkey deal.

Its exhibition *Call me by my name: stories from Calais and beyond*, which will take place on 2-22 June at the Londonewards Project Space in east London, aims to shed light on individual stories.

"We hope that visitors will come away with a heightened sense of empathy for the individuals behind the headlines, an enhanced understanding of the history and evolution of the Calais camp and broader migration developments, and questioning their response and responsibilities towards current refugees and migration developments," says the curator Sue Mulgrew.

Join

- Individual membership
- Institutional membership
- Corporate membership
- Sole trader membership
- Gift membership
- Members Free Entry

Professional development

- Associateship of the MA
- Fellowship of the MA
- Transformers

Find

- Find a Job
- Curator (History)
- Exhibition Officer (PT)
- Curator (Large Object Collections)
- Find an Event
- Members Meeting - Yorkshire
- Shine On: New Perspectives on Museum Lighting
- Find a Museum
- Find an Object
- Find a Supplier


REUTERS

Business Markets World UK Tech Money Commentary Breakings Sport Life Pictures Video

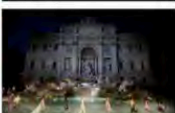
UK | Tue Jul 7, 2016 1:04pm BST

London art gallery showcases Calais migrant stories

By Lin Truong



PHOTOS



Editor's choice

Our top photo from the last 24 hours.

A migrant camp in Calais, France, seen from the north side of the border with the United Kingdom, March 16, 2016. (AP Photo/Mark Ralston)

LONDON (Thomson Reuters Foundation) - When British art curator Sue McAlpine first visited makeshift migrant camps in Calais on France's northern coast, the sight of families living in muddy tents and children wearing flip-flops in the middle of winter saddened and horrified her.

McAlpine visited the camps in February to see if she could commission art and collect stories from migrants living in Calais for an exhibition in London - an idea she had while watching and reading media reports about the situation there.

"I was just so horrified by some of the reporting in the news that I felt it was really important for people who are refugees or migrants - either in Calais or in other camps - to have their voices heard," McAlpine told the Thomson Reuters Foundation.

Known as the "jungle", the squalid, unsanitary camp hosts around 4,000 migrants from poor and strife-torn regions in Africa and the Middle East, most of whom hope to reach Britain where a greater number of job opportunities and the more familiar English language are big draws.

McAlpine said sharing tea with migrant families inside their tents and hearing their stories cemented her decision to put together the London exhibition.

Still, she said she was initially embarrassed by the idea, as it seemed frivolous compared to the humanitarian help that aid workers offered.

"But at the same time, I felt this was the way I could help," McAlpine said. "Most of the people I spoke to really wanted to tell their story and they said, 'We want our voices heard, please tell people in the UK what it's like.'"

Organised by the Migration Museum Project and showcased in an east London gallery, the exhibition, *Call Me By My Name: Stories from Calais and Beyond*, opens this week.

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- British property panic: a red flag for banks, investors
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EASTLONDONLINES

HACKNEY TOWER HAMLETS LEWISHAM CROYDON NEWS FEATURES SPECIALS EVENTS

HOME FEATURES REVIEWS Emotive migrant exhibition pulls no punches

by Eir Nisloe / June 6, 2016 / FEATURES, HACKNEY, REVIEWS / No Comments



Pic: Paul Evans

Call Me By My Name: Stories from Calais and Beyond, aims to lend a voice to the thousands of refugees inhabiting the jungle in Calais, and is possibly the most important exhibition you will see this year - just don't forget the tissues.

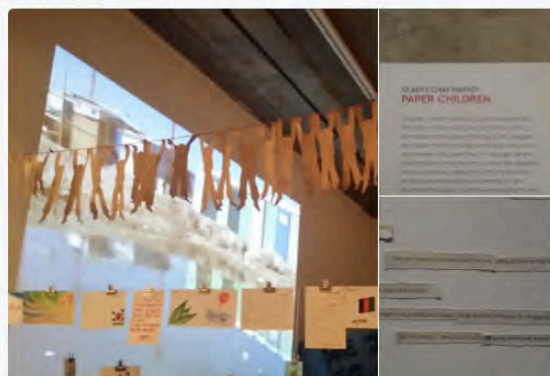
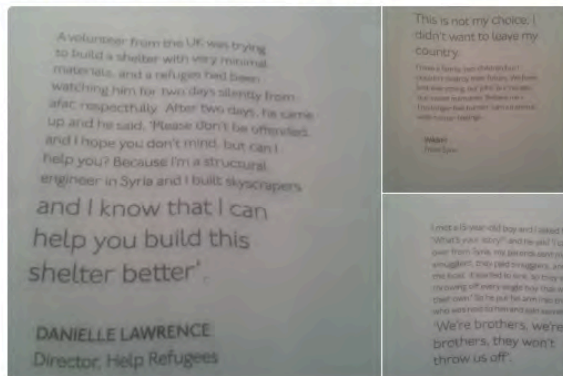
Some 20 life-vests, the colours a bit worn out, are standing on pedestals in the middle of a room in a large gallery space in Shoreditch. Apart from a bit of whispering and a few discreet sobs the room is completely quiet. These life-vests, which have accompanied people on the most dangerous journeys of their lives, now fulfil a different purpose.

Social media uptake and website visitors increased significantly before and during the exhibition's run. For press release and social media and website snapshots, see Appendix 4. We created a Twitter exhibition tour of the exhibition on [Storify](#)¹ and an exhibition [video](#)¹, including an interview with the curator.:

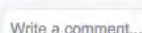
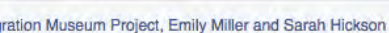
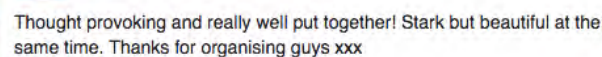
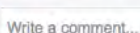
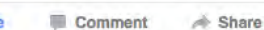
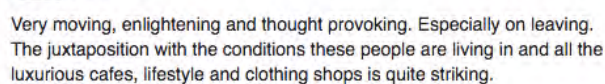
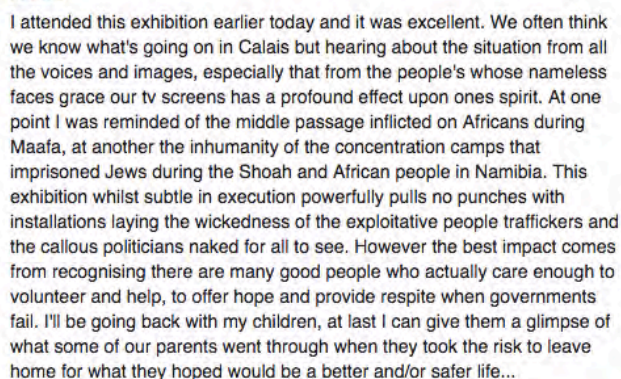
¹ <https://storify.com/MigrationUK/call-me-by-my-name-stories-from-calais-and-beyond->

<https://vimeo.com/l79887334>





On Culture: stories from Calais and beyond - Cultur...
The CultureJukebox team go along to First Thursday in Shoreditch every month, so was great to see such a powerful and important new exhibition open on R...
culturejukebox.com





© Owain Ulyet

+ 10 Exhibition future and legacy

The story of the refugee crisis and of the 'Jungle' camp is constantly evolving and ever-topical. We aim to tour this exhibition so that we can bring it to new audiences in different parts of the UK, with modifications and additions so that it remains fresh and relevant. We will reflect the changing reality and debate, and be responsive to the particular location in which the exhibition is shown. We may include additional features, for example the post-arrival 'journey' that migrants to the UK make in seeking to regularise their status.

Some of the exhibition content, including images and much of the audio material, a short film and other supporting materials are on our website and therefore available to our 32,000 annual website visitors. Parts of the exhibition are available for display as the backdrop to events staged by other organisations like Amnesty International.



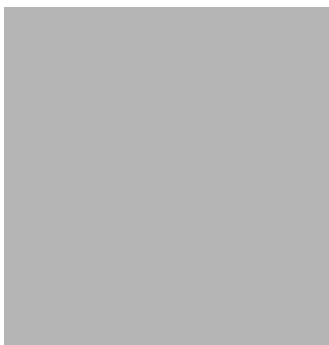
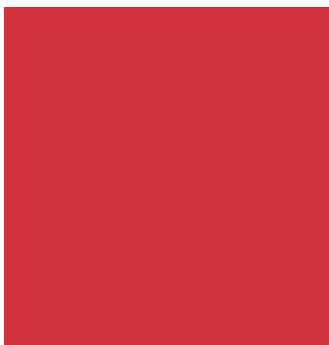
A visitor contemplates *Rideau de Lacrymogène (Teargas Curtain)* by Alpha Diagne, made from discarded tear gas canisters © Owain Ulyet

+ || Conclusions

Based on visitor evaluation and our own impressions our conclusions are as follows:

What went well

- Objective measures (visitor numbers, press reviews, media reach, sell-out events) indicated spectacular success
- Engaged audiences and overwhelmingly positive visitor responses
- A rich offer for schools, manifestly popular with both teachers and pupils
- A provocative and agile response to a rapidly evolving topical issue; so far as we know, we were the *first* people in the UK to stage an exhibition of this kind
- Strong relationships with expert delivery partners (COMPAS, OU, IOM and actREAL) providing rich opportunities for knowledge exchange, reasoned reflection and an informed future
- Positive reception by museum-sector peers, MMP trustees, distinguished friends, funders, those closely involved with the Calais camp, and others
- Excellent location in Shoreditch: young, busy, vibrant, proximity to transport and central London, and in an area with migration resonances



- Powerful curation, with human stories to the fore, particular strengths a strong narrative of humanity emerging from anonymity and camp residents expressing themselves. A stimulating and refreshing mix of text, audio, film, objects, photographs and art
- Successful formula of exhibition plus associated events for meeting our stated aims, which were largely met
- Platform for new and emerging artists, including refugees, to publicise their work, and to learn about one another, thus contributing to a network of artists with similar aims. Five new commissions generated: *Wanderers* by Nikolaj Larsen, *Me-Calais* by Cedoux Kadima, *Portrait of Ahmad Al-Rashid* by Hannah Thomas, *The Dignity of Life* by Sarah Savage, and the listening hut sound installation by Bill Bingham
- Empowering for MMP; our most ambitious and exciting venture to date, and an inspiration to produce more work of this calibre and with this degree of contemporary relevance
- Skills development for MMP in a number of areas; in particular working together to manage all aspects of exhibition delivery, without the support of a major institutional partner, and delivery of a highly effective communications strategy
- Stronger case for a permanent Migration Museum for Britain: clear demonstration of the benefits of occupying a physical space of our own, and overwhelming support for the idea from exhibition visitors

What we could improve

- Longer exhibition run - greater exposure to audiences and supporters
- Greater reach to 'anxious middle' audiences (those who appreciate the benefits of immigration but may also have significant concerns about its impact) by showing in different locations, outside London
- More penetrating and subtle exit questions, generating greater diversity of responses. Interactives (including more child-friendly interactives) spread throughout the exhibition rather than concentrated at the end
- Enhance capacity by exhibiting in partnership with established museum to share skills and resources, or with supplementary funding for paid invigilation and other support (especially administrative support for curators)
- Greater use of volunteer support and/or student placements
- Greater clarity about artistic control with contributing artists

Appendix I Exhibition contributors

Artists

ALPHA, Denys Blacker, Nick Ellwood, Ibrahim Fakhri, Habib, Cedoux Kadima, Olivier Kugler, Nikolaj Bendix Skyum Larsen, Sarah Savage, Stik, Hannah-Rose Thomas, Yasir and all artists from the Calais refugee camp

Photographers

Chris Barrett, Daniel Castro Garcia, Paul Evans, Sarah Hickson, Beatrice-Lily Lorigan, Rob Pinney, Tom Saxby, Christian Sinibaldi, Mary Turner and all photographers from the Calais refugee camp

Filmmakers

Andrew Ash, Ciarian Henry, Nikolaj Bendix Skyum Larsen, Richard Mackenzie, Chester Yang, Tomo Brody

Mapmakers

Shahed Saleem, Aylar T. Farro, Elisavet Dimitrios, Lucy Fincham, Natalie Klak Urna Urangua, Christos Sevastides, Joe Hyman, Josh Corden, Lai Chan, Na-Pat (Palm) Tangtirat

Organisations

Art Refuge UK, L'Auberge des Migrants, British Future, Calais Action, Calais Kitchen, Calais Sessions, Care4Calais, Citizens UK, Good Chance Theatre, Hands International, Help Refugees, Home for Winter, Humanitarian Aid & Wellbeing Association, International Organization for Migration, Islington Law Centre, Jungala Radio, Refugee Info Bus, Refugee Youth Service, Welcome to our Jungle

Storytellers

Ahmad Al-Rashid, Azzat, Leonie Anselms de Vries, Roxanne Courtney, Abi Evans, Ibrahim Fakhri, Annie Gavilescou, Laura Griffiths, Bindu Issac, Muhayman Jamil, Sunder Katwala, Kesh, Kirsty, Maya Konforti, Kilian Kleinschmidt, Danielle Lawrence, Jess Linton, Anne Locke, Vanessa Lucas-Smith, Mahmoud, Karen Moynihan, Mohammed, Mohammed Omer, Joe Murphy, Naquib, Osman, Pupils from John Wallis Academy in Ashford, Brian Quaife, Tom Radcliffe, Joe Robertson, Sarah Story, Sikander, Roopa Tanner, Hannah Thomas, Hannah-Sophie Wahle, Wasim, Peter Williams, Rabbi Jonathan Wittenberg

Curators

Sue McAlpine, Aditi Anand

Spatial Storytellers

Sonia Kneepkens, Manasi Pophale, Tracey Taylor

Graphic Designer

Roland Williams at Brandingbygarden.com

Audio

Bill Bingham



Appendix 2 Events

4 JUNE - BIRDS CROSSING BORDERS ART WORKSHOP

Art workshop for people of all ages.

6 JUNE - POETRY OF MIGRATION

A participatory evening of performance poetry hosted by Michael Rosen, with Jackie Kay, Ruth Padel, Sophie Herxheimer and others.

11 JUNE - MAKING HUMAN RIGHTS ACROSS BORDERS

Learning Lab exploring the politics and consequences of representing and working at the Calais camp and other border crossings. In partnership with Counterpoints Arts and the drawing shed and featuring the work of Art Refuge UK, Calais Builds, Refugee Rights Data Project, and Altered Landscapes.

14 JUNE - WHAT IS BRITISHNESS?

Three writers who have produced, or are currently working on, books on the subject join up for a panel discussion on this topical issue. Featuring author and broadcaster Afua Hirsch, Professor Robert Tombs, author of *The English and Their History* and Robert Winder, author of *Bloody Foreigners: a history of immigration to Britain* chaired by Sunder Katwala, director of British Future.

15 JUNE + 20 JUNE - BIG IDEAS, BIG QUESTIONS? POP-UP PROFS

Two professors specialising in migration, Engin Isin (Open University) and Bridget Anderson (University of Oxford) were available for visitors to talk to about their responses to the exhibition, and the refugee 'crisis'.

15 JUNE - 'JUNGLE' TO CITY

Panel discussion on the architecture and urban development of Calais and other refugee camps, featuring Rob Pinney, photographer and author of *The Jungle*, Jordana Lyden-Swift, initiator, Beyond the Refuge Research Program, Katja Ulbert, board of directors, Humanitarian OpenStreetMap Team and Beth Worth, trustee, Architecture for Humanity. Chaired by Shahed Saleem, lecturer, University of Westminster School of Architecture.

16 JUNE - FILM SCREENING: A SYRIAN LOVE STORY

18 JUNE - INTERACTIVE WORKSHOPS with NOMAD (Nation of Migration Awakening the Diaspora) and performance artist Denys Blacker
"We are all Migrants" was a workshop exploring the different topics and statements around migration and refugee and migrant issues, taking the audience on a journey to explore and challenge the stigmas, taboos and labels attached to 'refugee.'

18 JUNE - Moving Stories photo-booth with Marcia Chandra and the International Organization for Migration (IOM).

20 JUNE - Creative methods in migration research workshop, featuring Dr Umut Erel, Open University; Sophie Henderson, MMP; Agata Liziak, Humbolt University of Berlin; Erene Kaptani, Open University; Yasmin Gunaratnam and Olunide Popoola, Goldsmiths College, University of London

21 JUNE - ETHICS OF PEOPLE SMUGGLING

This panel discussion reflected on the history of people smuggling and debated its ethics; it also looked at the complex role that smugglers play in the migration process. Featuring Colin Yeo, barrister and author of Free Movement blog, Pamela DeLargy, Special Advisor for the UN Special Representative on Migration, Peter Sutherland; and Ahmad al-Rashid, Syrian refugee. The event was chaired by Julian Baggini, philosopher.

22 JUNE, 9-12am - OCR/MMP exhibition competition launch

Appendix 3 Visitor evaluation

1 Videos/films

Moving, powerful and eye-opening storytelling

"I found the video part particularly moving"

"The short film Out of Our Hands is so simple, but so powerful"

"The video work was excellent. Tells a lot of stories with reality"

"The film was my favourite, because though I have been in the Jungle, I only had limited knowledge of the effort made to get to the UK"

"Alpha"

Dir : Ciaran Henry and ALPHA



Qualitative quotes from the evaluation forms

2

Tents/wooden shelter

Making it real – bringing the Calais camp to life

"Recreation of camp sites so we can feel what it's like to be there"

"The visual exhibitions with the tents brings the situation to life and makes it so much more real"

"I found the shelters and looking into the makeshift homes of refugees very interesting"

"The little shack you could enter and put yourself in their place"

Qualitative quotes from the evaluation forms

3

Photography

Seeing humanity – telling personal stories

"The photographs are really good. They work very well to tell simple stories, with no artificial drama"

"Pictures and film allow us to see the unseen"

"The photos, because we can see each person as an individual"

"Hearing the stories of the migrants; the photography and life vest installations were incredibly powerful"

"Photos were very human and very touching"

Qualitative quotes from the evaluation forms

4

Stories/quotes on walls

Powerful first-person accounts

"I felt many of the statements on the walls by named individuals were very powerful – much more so than the images actually"

"How you gave a real sense of what the conditions in Calais are like and the quotes were brilliant, giving an insight into the mind sets"

"The first-person accounts were extremely moving, I will not ever forget the one where the man said being called 'sir' by the police made him want to come to England even more"

"I happened to find the texts (by refugees and helpers) the most moving, but those required the setting, installations, artwork to add to their poignancy and turn them into an exhibition rather than a "book on the wall"

Qualitative quotes from the evaluation forms

5

Listening Tent

Authentic, intimate story telling

"The audio tent, as well as the last room, were my favourite parts of the exhibition, as they look really authentic and it is interesting to hear people's voices"

"The immense art – film, sculpture, listening hut in particular – were very thought provoking"

"I loved the hut, sitting inside and listening [to] the stories"

"I enjoyed the listening tent. It is good and beneficial to hear the voices of people who have experienced the Calais and camp and to tell their own story"

"The design of intimate viewing and listening spaces is really important and well done"

"The listening hut. I've spent many an evening in huts in the Calais 'Jungle' – it was bang on"

Qualitative quotes from the evaluation forms

6

Art from migrants

Depth, showing that refugees are like us

"My favourite part of the exhibition was the art in the last room, because it was nice to see shown that refugees are people exactly like everyone else, with desires, ambitions and talents. They are not faceless, nameless individuals"

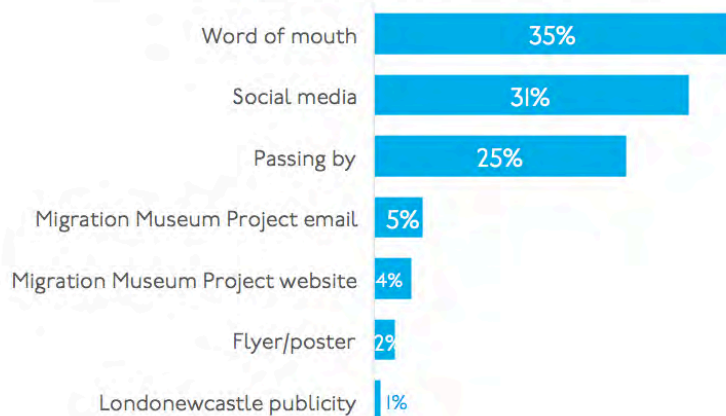
"ALPHA's paintings & quotes/stories from refugees living in Calais – it gives so much more depth to what we can see on the surface"

"Seeing the words of artists that were refugees accompanying their work and realising that humanity has a problem when it comes to the value of human life"

Qualitative quotes from the evaluation forms

Most who attended found out about it from other people, social media and passing by

How did you find out about the exhibition?



There is strong support for a Migration Museum, with many interested in visiting

Over 9 in 10 like the idea of the museum and 98% say they are likely to visit



"I am really looking forward to a Migration Museum. It is an extremely important and current project"

"A museum looking at migration is definitely needed to help people understand more about our multi-cultural society (and people's stories)"

"This was the most impactful exhibition I've ever attended. This is such a huge issue that needs to be exploited. Please make this a permanent museum"

In particular, many visitors wish to see this exhibition travel more widely

"I wish more people could experience what I did today"

"Much needed exhibition. Would love to see it travel round the UK."

"An amazing and thought-provoking show – it should travel!"

"It would be great if the exhibition could travel to the Kent community – Dover, Folkestone, Canterbury."

"Great job. I wish the exhibit ran for longer so that more people could see it. It needs to be seen!"

Appendix 4 Press release and social media and website overview

FOR IMMEDIATE RELEASE



Press release

Call me by my name: stories from Calais and beyond

2 June–22 June at Londonewcastle Project Space, 28 Redchurch Street, London E2 7DP

The Calais camp has become a potent symbol of Europe's migration crisis. Public opinion on this ever-evolving shantytown and its inhabitants is polarised: to some a threatening bunch seeking entry to our overstretched island-nation, to others a shameful symbol of our failed foreign policy. Amid such intense debate, it is easy to lose sight of the tens of thousands of individuals who have found themselves in limbo in Calais, each with their own story and reasons for wanting to reach Britain.

Call me by my name: stories from Calais and beyond is a ground-breaking multimedia exhibition, to be staged by the Migration Museum Project in London in June, a momentous month that sees both the EU referendum and Refugee Week. It explores the complexity and human stories behind the current migration crisis, with a particular focus on the Calais camp.

The exhibition features compelling works by established and emerging artists, refugees, camp residents and volunteers. These include a powerful new installation by award-winning artist Nikolaj Larsen, street art from Majid, drawings of Calais by illustrator Nick Ellwood, art and photography by camp residents, and an installation of lifejackets embedded with the stories of their wearers. It will serve as a forum for a range of discussions, film screenings and performances, including a poetry evening hosted by Michael Rosen. There will also be an opportunity for visitors to leave their responses, which will become part of an art piece by artist-in-residence, Cedoux Kadima.

"Visitors will journey physically and emotionally through the space, seeing refugees and migrants emerging from a nameless bunch to named individuals, neither victims nor angels but each with their own story to tell, and the Calais camp as a complex canvas city with an ever-evolving set of communities, challenges, tensions and opportunities," says curator Sue McAlpine.

"We hope that visitors will come away with a heightened sense of empathy for the individuals behind the headlines, an enhanced understanding of the history and evolution of the Calais camp and broader migration developments, and questioning their response and responsibilities towards current refugee and migration developments."

Call me by my name is the latest exhibition by the Migration Museum Project, which is working to establish a permanent, dedicated migration museum for Britain, examining the role of migration to and from Britain throughout its history.

"With the Calais camp right on our doorstep and migration issues currently front-page news, we feel that it's vital for us to examine contemporary developments as part of the long, important story of migration to and from Britain," says Sophie Henderson, director of the Migration Museum Project.

"We are a museum, not a campaigning political organisation, so the aim of this exhibition is to encourage reflection and debate, not to tell people what the response to such a complex set of circumstances should be. Our events and exhibitions across the UK over the past three years have shown us that people tend to think differently about one another once they know each other's stories, and think differently about current circumstances when they are placed in historical context."

There will be a press view on June 2, 4pm–8pm. To attend, for more information or high-res images, please contact: Matthew Plowright (E: matthew@migrationmuseum.org T: 07585 117 924).

MIGRATION MUSEUM PROJECT – WWW.MIGRATIONMUSEUM.ORG

Notes to editors:

Exhibition details

Dates and times: **Thursday June 2–Wednesday June 22, 12pm–8pm**

Location: **Londonewcastle Project Space, 28 Redchurch Street, London E2 7DP**

Transport: Overground (Shoreditch High Street – 2 min walk), Tube (Old Street/Liverpool Street – 10 min walk), Bus (8, 23, 26, 35, 47, 48, 67, 149, 242, 388).

For more info: migrationmuseum.org/event/call-me-by-my-name-stories-from-calais-and-beyond/

About the Migration Museum Project

The Migration Museum Project is creating Britain's first permanent, dedicated migration museum, examining the important role that migration to and from the UK has played in our national story. It stages an adventurous set of exhibitions, events and education programmes. For more information, visit migrationmuseum.org or follow @MigrationUK on Twitter.

About Londonewcastle Project Space

Londonewcastle Project Space is a white-wall gallery and exhibition space in the heart of Shoreditch. Londonewcastle welcomes proposals for the use of the space from all corners of the creative community in London and beyond.

Acknowledgments

The Migration Museum Project would like to thank the following donors for their generous grants and support, without which we would not have been able to stage this exhibition: Londonewcastle, Arts Council England, ESRC, Open University, COMPAS and all of the generous contributors to our crowdfunding campaign.

Press images are available. See next page for thumbnails. For more information or high-res images, please contact: **Matthew Plowright** (E: matthew@migrationmuseum.org T: 07585 117 924).



MIGRATION MUSEUM PROJECT – WWW.MIGRATIONMUSEUM.ORG

Press images

Call me by my name: stories from Calais and beyond

2 June–22 June at Londonewcastle Project Space, 28 Redchurch Street, London E2 7DP



Image 1
Wanderers
© Nikolaj Bendix Skyum Larsen



Image 2
Majeed
© Nick Ellwood



Image 3
Husham's Tent
© Mary Turner

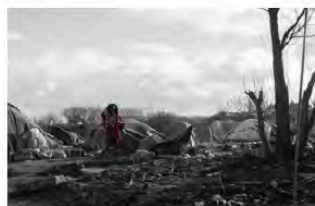


Image 4
The Red Carpet
© Paul Evans



Image 5
Jungle Books
© Chris Barrett



Image 6
Portrait of Ahmad
© Hannah Thomas

For terms and conditions of use, high-res images and more information, contact
Matthew Plowright (E: matthew@migrationmuseum.org T: 07585 117 924)

MIGRATION MUSEUM PROJECT – WWW.MIGRATIONMUSEUM.ORG



Social Media Overview as of 6 July 2016

	Twitter	Facebook	Instagram
Followers	5,164	2,445	234
Female/Male ratio %	66/34	69/27	N/A
Top age group	N/A	25-34 (30%)	N/A
From the UK	70%	52%	N/A
Other top countries	US, Italy, Germany	Italy, US, Germany	N/A

Facebook Event: Call me by my name

Reached	120K
Viewed	10K
Responded	2.7K
Responded as "Interested"	1.8K
Responded as "Attending"	922

Quarterly Twitter Overview

	April 2016	May 2016	June 2016
Impressions	159K	265K	317K
Profile Visits	6,336	8,692	14.6K
New Followers	210	207	384
Mentions	99	113	456
Retweets	363	473	676
Likes	306	366	566
Replies	36	42	95
Link Clicks	370	597	665
Engagement Rate	1.0%	0.8%	1.1%

Quarterly Facebook Snapshot

	April 2016	May 2016	June 2016
Reach	29,423	31,286	38,385
New Followers	77	160	288
Comments	20	41	75
Shares	151	219	235
Reactions (Likes, etc.)	430	550	876

Overview



Website visits



LONDON NEWCASTLE



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