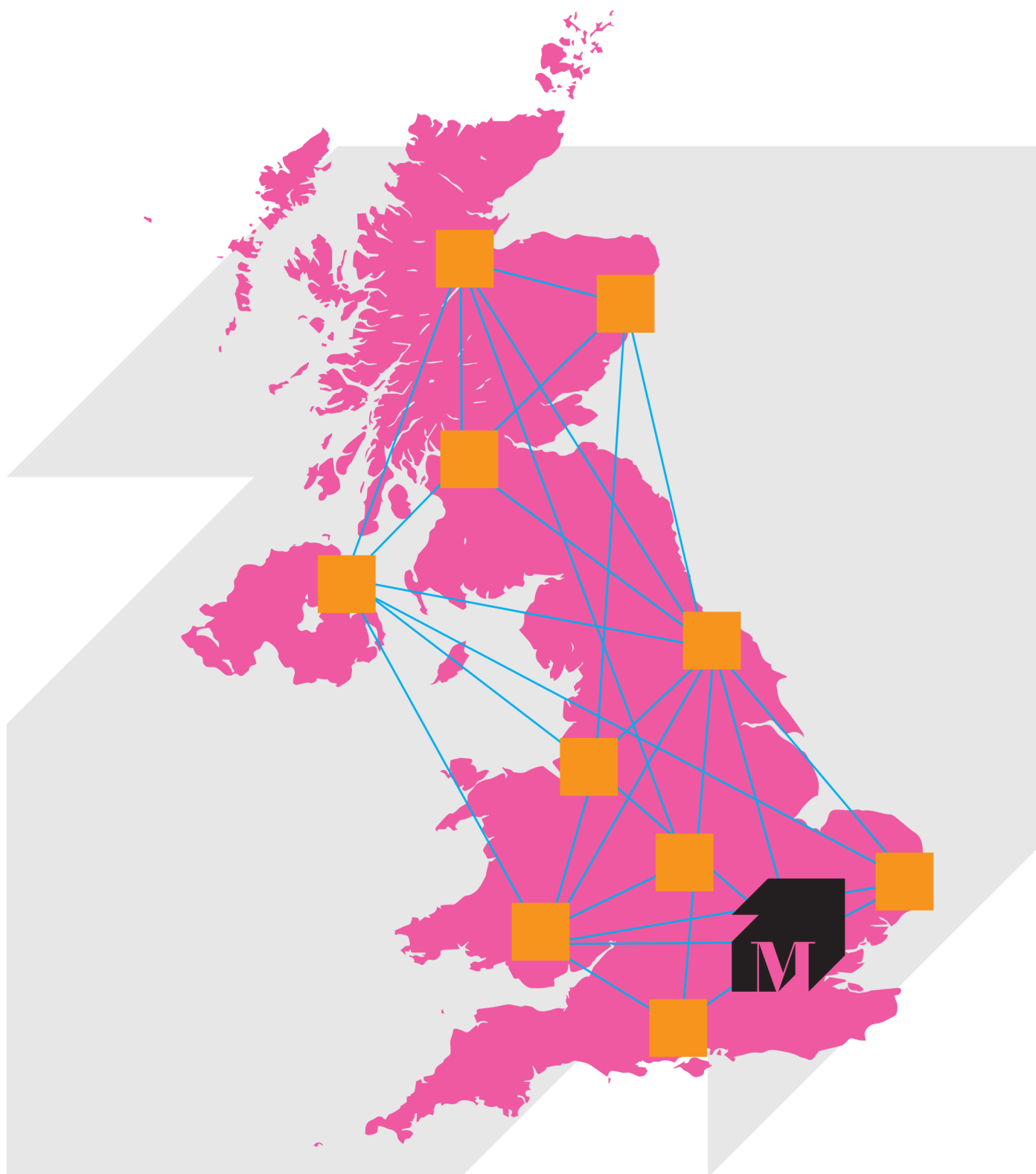


# MIGRATION MUSEUMS NETWORK

## Evaluation report



# Executive summary

This evaluation report reflects on a pilot year for a proposed Migration Museums Network that ran from November 2016 to November 2017.

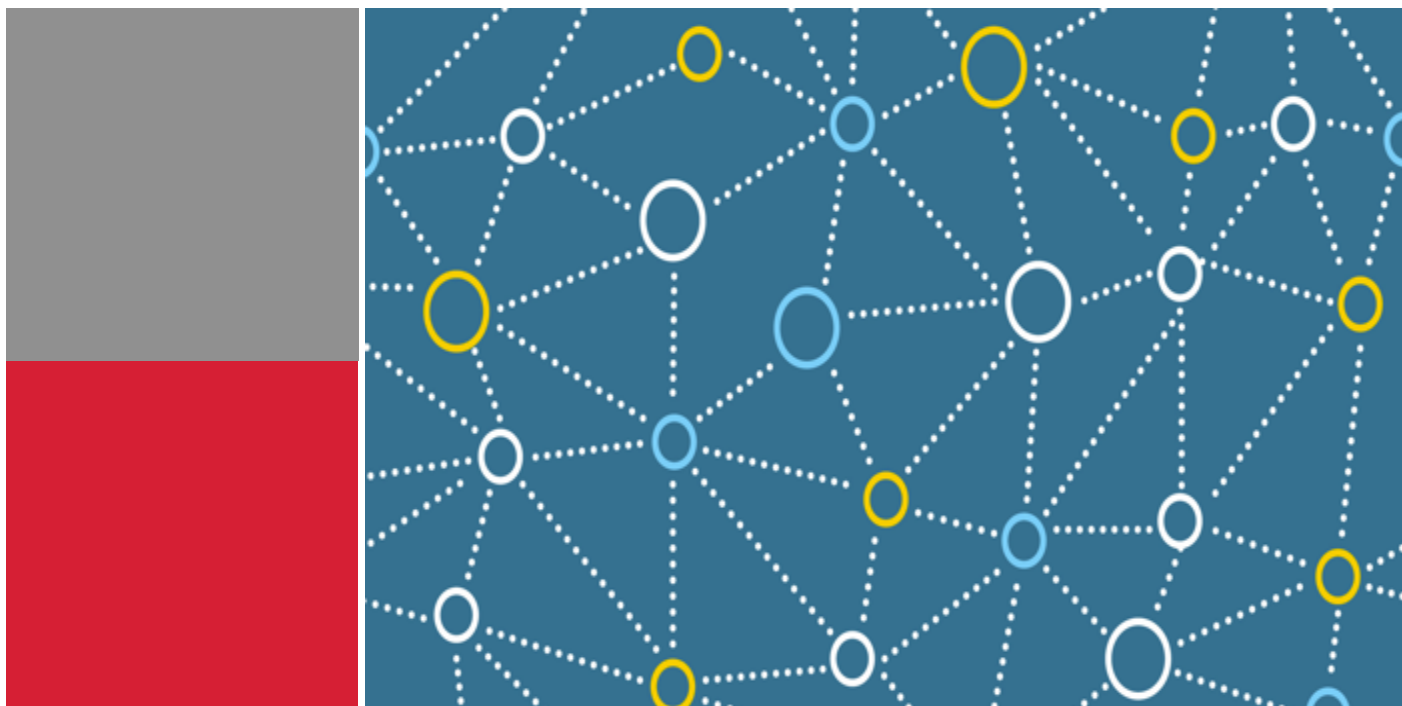
The Migration Museum Project (MMP) coordinated this pilot to gauge the demand and need for a Network to increase and improve work on migration and related themes across the museums, heritage and arts sectors (hereafter 'heritage sector') in the UK. The aims of the Network were to raise awareness of the growth of work on the important theme of migration, to share best practice and create opportunities for increased learning and collaboration.

The pilot was supported by Arts Council England and the Paul Hamlyn Foundation, and aligns with MMP's aim of creating a permanent home for the Migration Museum in London, whilst learning from and supporting work on migration themes across the UK.

The pilot was guided at all stages by a steering group that met regularly. At the outset it was agreed that the main goals of the pilot would be to:

- Update existing scoping research conducted in 2009 by IPPR that mapped representation of migration themes across the heritage sector
- Conduct a wide-reaching online survey to contribute to this research and gauge interest in the Network; and
- Coordinate two events, in London and Newcastle, to bring people together to learn and network

This report will describe the main activities of the pilot, analyse feedback, critically assess MMP's learning, and conclude with proposed next steps.



## + Contents

- 1 Network highlights
- 2 Network aims
- 3 Initial research and steering group
- 4 Scoping research and online survey
- 5 London event at British Museum
- 6 Newcastle event at Discovery Museum
- 7 Feedback
- 8 Conclusions and next steps

## Appendixes

- 1 Online survey questions
- 2 Advice given to event case study providers
- 3 Delegates' desired sharing and learning
- 4 Participating institutions

## + 1 Network highlights

259 individuals  
150 institutions  
engaged

119 online  
survey  
responses

Migration in  
heritage  
research

Steering  
group  
with  
broad  
expertise

12 case  
studies  
shared

Geographical  
spread,  
local and  
national  
representation

91% desire  
to join a  
Network

10 facilitated  
discussion groups

78% already  
doing work  
on migration



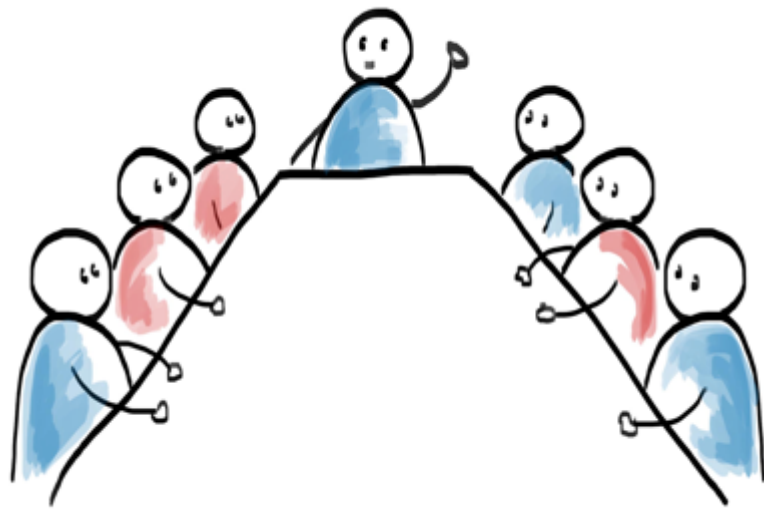
## + 2 Network aims

Overall aim:

- To increase and improve migration related work across the UK heritage sector

Subsidiary aims:

- To build partnerships between institutions across the UK
- To share MMP's learning from the past four years
- For MMP to learn from other institutions
- To map representation of migration themes across the UK heritage sector
- To encourage and enable regional museums to draw out and deliver migration stories in sustainable ways, drawing on their own, or locally accessible funding
- To provide a highly impactful, well-populated and dynamic web presence and toolkit



## + 3 Initial research and steering group

As coordinators of the Network pilot, MMP benefitted from various initial meetings that helped steer its course.

- collaboration throughout with British Museum, Discovery Museum and Newcastle University
- advice from coordinators of the National Alliance for Museums, Health and Wellbeing at UCL
- advice from coordinator of the Age Friendly Museums Network
- advice from Plus Tate – the national network of Tate
- advice from Museums Association and Tyne and Wear Archives and Museums

The Network also benefitted from regular meetings with a steering group that advised on all aspects and activities, consisting of:

John Orna-Ornstein - Head of curated experience, National Trust, formerly Head of museums, Arts Council England

Iain Watson - Director, Tyne and Wear Archives and Museums

Sophie Henderson - Director, MMP

Laura Phillips - Head of community partnerships, British Museum

Alistair Brown - Policy officer, Museums Association

Emily Miller - Head of learning and partnerships, MMP

Chris Whitehead - Professor of media, culture and heritage, Newcastle University

Domenico Sergi - Community engagement officer, Horniman Museum

Tom Green - Platforma coordinator, Counterpoints Arts

Emma Coffield - Lecturer in media, culture and heritage, Newcastle University



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The Migration Museums Network Survey

Introduction

## + 4 Scoping research and online survey

At the start of the year we updated two pieces of scoping research that had been commissioned by MMP and published by IPPR in 2009 – *Stories old and new: migration and identity in the UK Heritage Sector* and *A moving story: is there a case for a major museum of migration in the UK?* by Dr Mary Stevens.

The new research – *Museums and Migration, 2009-17: a report exploring the case for a national Migration Museum, and a Migration Museums Network* – was led by Dr Cathy Ross, formerly head of collections at the Museum of London, and provided an update of migration developments in the UK heritage sector since 2009, frequently disclosing significant change. The report also discussed the museum sector's coverage of national history and its seeming reluctance to engage fully with big-picture national stories about our past, including migration.

Dr Ross' research noted that presenting a more inclusive and representative picture of 'heritage' had become essential for museums working in areas with significant migrant populations, and that migration and migrant communities had become particularly visible in a number of large flagship galleries, museums and specialist sites that had either opened or refreshed their missions since 2009.

In addition, many hundreds of smaller-scale temporary exhibitions and community engagement projects working directly with local people across the UK had focused on the topic of migration, as had the wider heritage sector, including libraries, archives, academia and broadcasting. It was noted that there had been a noticeable shift in professional values and methodologies in the museum sector, with ethics and social justice now playing a leading role.

Dr Ross' conclusions were that the case for a Migration Museum telling a national story was probably even stronger now than it had been in 2009, and also that such an institution could play a valuable sector-supporting role through a Migration Museums Network for which there was demonstrable appetite.

The conclusions of the report were summarised as follows:

*'...topic-based national museums have undoubtedly helped the museum sector move with the times, encouraging new ways of looking at the past and new categories of heritage to be preserved. A new national museum about migration, surely one of the most prominent concerns of the 21<sup>st</sup> century, would fit into this existing pattern as a legitimate and logical national museum project for Britain. The extent of regional work is undeniably impressive but also underlines the fact that the national picture remains as fragmented as it was in 2009 when Dr Stevens lamented not just the 'piecemeal and patchy way in which migration is represented' but also the loss of complexity when the story of migration is reduced to an accumulation of separate stories. Even now, no institution 'pulls it all together'.*

and

*'The Migration Museums Network survey was designed to find out whether or not a new specialist network would be useful. The 119 respondents represented a variety of organisations and individuals, across all areas of museum work. Overall, respondents were enthusiastic about the prospect of a network. Many were personally committed to the topic, expressing a strong personal sense of mission and empathy for working with migrant groups, particularly refugees. They wanted more opportunities to discuss their own experiences, share knowledge, resources and case studies.'*





## + 5 London event, British Museum

The community partnerships team at the British Museum kindly agreed to host the London event in their Clore learning centre on 6 October 2017.

We wanted delegates to make the most of the networking opportunities provided by these events and therefore asked all attendees to answer two questions, by email, in advance: *what are you willing to share with others at the event?* and *what do you want to learn from the event?* We matched those wanting to learn about particular topics with those with relevant expertise and paired them using their delegate badges. This process elicited a wide range of responses (see Appendix 3) and helped to focus people on the theme in hand in advance, and also targeted the networking moments which people find so valuable at this type of event, as well as being an ice-breaker. Counterpoints Arts borrowed this process for their Refugee Week planning conference held at the Migration Museum at The Workshop in February 2018. We believe that this contributed to efficient use of networking time, channelling delegates' energies effectively.

The London event started with Emily Miller and Dr Cathy Ross sharing the results of the scoping research and online survey and there followed six case studies and presentations, each followed by Q&A:

- Canvas/s project, Autograph ABP – a 'creative enquiry' involving young refugees re-designing the National Gallery's audio-visual guide
- London Stories: Made by migrants, Battersea Arts Centre – 29 storytellers telling stories in intimate spaces to small audiences
- This is my Cornwall, Royal Cornwall Museum, Truro – engaging new audiences and promoting better understanding between communities
- No Turning Back: Seven migration moments that changed Britain, MMP – a multimedia exploration of pivotal migration 'moments' in British history



- German Emigration Centre, Bremerhaven – an account of the museum from the director, Simone Eicke
- Ahmad Al-Rashid, Syrian refugee, IOM, formerly UN worker, and campaigner

Particular highlights included contributions from participants in *London Stories: Made by migrants* – a young refugee intent on presenting a version of the 'Syrian refugee story' focusing on the beauties of Damascus, not the horrors of the Mediterranean crossing; and an economic migrant from Albania reflecting on the emotional demands of sharing a personal story, and not a fictionalised account. This session was followed by a lively Q&A debating the ethics of consent and 'mining' migrants for their stories, balanced against a desire to increase awareness and present more human-focused perspectives on migration.

Ahmad Al-Rashid spoke of the power of institutions like the British Museum to keep alive memories of destroyed cities like Palmyra and the humanising effect of shared artistic appreciation. Simone Eicke attended from Germany and gave an inspiring account of the Bremerhaven Emigration Centre, describing its immersive, experiential spaces, creative use of individualized visitor routes, connections between historic and contemporary migration stories, the power of donated personal objects, encouraging interactivity between museum visitors, and the museum's emphasis on maintaining a constant conversation with audiences.

In the afternoon, there were five discussion groups, facilitated by the following organisations:

- Planning for Refugee Week, Counterpoints Arts
- Sustained relationships with refugee and asylum seeker groups, Horniman Museum
- Collaborating with academics, representatives from Newcastle University and Queen Mary University London
- Upcoming migration project, National Maritime Museum, Falmouth
- Learning from funders, with Arts Council England, Esmée Fairbairn Foundation and Paul Hamlyn Foundation



Images from case studies and presentations at the British Museum Network event: clockwise from top left: *Canvas/s*, Autograph ABP; *London Stories: Made by migrants*, Battersea Arts Centre; Ahmad Al-Rashid; Bremerhaven Emigration Centre, Germany; Royal Cornwall Museum, Truro.



## + 6 Newcastle event, Discovery Museum

Iain Watson, director of Tyne and Wear Archives and Museums, kindly hosted this event in the Great Hall of the Discovery Museum on 31 October 2017. As with the London event, the day began with a summary of the scoping research and online survey results, and delegates were paired according to their areas of interest and expertise, so as to achieve maximum networking benefit.

There were six case studies followed by Q&A:

- Destination Tyneside, Discovery Museum – a permanent migration gallery
- Working with the orthodox Haredi Jewish community, Hackney Museum
- Home and Belonging: Hatton Gallery, Newcastle
- No Turning Back: Seven migration moments that changed Britain, MMP
- Work on the migration 'crisis', Baltic Mill – including visitor services training from Amnesty International
- Another England, Historic England and Pidgin Perfect – mapping 100 years of our black and Asian heritage

There were facilitated discussion groups as follows:

- Sustained relationships with refugee and asylum seeker groups, Horniman museum
- Collaborating with academics from Newcastle University
- Working with migrant artists on community projects, Isabel Lima, Middlesbrough Institute of Modern Art
- Learning from funders who fund migration themes, with ACE and the Heritage Lottery Fund



Images from case studies and presentations at the Discovery Museum: clockwise from top: Destination Tyneside, Discovery Museum; Home and Belonging, Hatton Gallery; Orthodox Jewish girls at Hackney Museum; No Turning Back exhibition, MMP.



## + 7 Discussion groups feedback

The main points arising from the discussion groups are summarized below, and were fed back to all delegates before the close of each event.

- 1 Funders' experiences within the migration and heritage field, with input from Sue Barnard, Arts Council England; Alison Holdom, Esmée Fairbairn Foundation; and Noelle Gilbert, Paul Hamlyn Foundation (London) at the London event and from Rachel Ward, HLF; and Laura Sole, ACE at the Newcastle event:
  - Theme of migration crosses funding streams of all funders, so there are various ways to make it fit. HLF has a strong history of funding migration projects in museums, especially those with a historical perspective (eg migration during WW1) and contemporary relevance
  - Lasting community impact through engagement important, as well as project quality. Community impact might involve eg audiences becoming volunteers, then employees
  - Impact evaluation is key, and may benefit from a unified approach by funders, such that funded projects can be compared, like for like
  - Funders are not necessarily averse to risk, especially where something novel is being tried; the learning when things go wrong can be valuable in itself
  - Legacy, institutional learning, and learning between organisations also key for funders
  - Funders acknowledge difficulties in planning and organisational improvement where funding tends to be project-based. HLF has a new strand focusing on organisational resilience



- 2 Planning for and participation in Refugee Week, with input from Tom Green and Emily Churchill-Zahra, Counterpoints Arts:
  - Importance of engaging people where there is no existing arts infrastructure
  - Aim to match artists and educators who wish to be involved with institutions that can facilitate
  - Anyone can engage with Refugee Week – no permission required
  - Refugee Week belongs to the people who engage with it
  
- 3 How to develop sustainable partnerships with refugee and asylum-seeker groups, with input from Domenico Sergi, Horniman Museum:
  - Start with scoping to identify the need. What other services are on offer locally eg from the Council? how can you work with, and not in competition with, these?
  - Recommended reading *Engaging Refugees and Asylum Seekers*, Kate Rodenhurst, 2007
  - Start small, for example with a familiarisation trip for the group
  - Recognise the need to be an advocate for this work both within the museum and externally
  - Research what groups really want and need
    - Expenses/remuneration (though without making payment to asylum-seekers)? Refreshments? Crèche? Requirements for eg Home Office registration, dispersal, housing
  - Upend the power dynamics: reverse museum staff and asylum seeker relationship
  - Justify the role of the museum as a free, common public space, available for all
  - Avoid tokenism: 'I need to work with a Syrian!'
  - Risks include only sharing a sanitised version of events, avoiding focus on things that go wrong, which they often do
  - Collaborations with other established organisations frequently work best
  - Support and 'decompression' time after sessions may be required. Training from Freedom from Torture available
  - Consider plan for when funding for projects comes to an end; create legacy and sustainability



4 Considerations when commencing a project/exhibition, with input from Seth Hall, National Maritime Museum, Falmouth, with reference to the museum's upcoming migration project:

- Make no assumptions about what stories people want to tell or how/if migrant groups want to be represented
- Consider the language you are going to use
- Steering group and evaluation plan necessary from the start
- Decide on partners and ensure both/all partners' needs are met
- Consider who the audience is, what they will relate and react to, and what the hook will be
- Consider desired aims and outcomes: empathy? positive attitudes? respect?
- Sensitive management of differences between forced and unforced migration

5 Collaborating with academics, with input from Susannah Eckersley, Newcastle University and Nadia Valman, Queen Mary University, London:

- Clear and strong appetite for greater collaboration between museums and academic institutions – demonstrating knowledge transfer and impact is now key
- Long-term relationships are where larger collaborative projects often arise
- The challenge is finding the right people and tapping into the right networks
- Both sides must gain something from the partnership
- Hold events that mix sectors, both in museums and in universities
- Members of this discussion group spontaneously agreed to share contacts, knowledge and suggestions via email as a group





6 Working with migrant artists on community projects, with input from artist Isabel Lima:

- Isabel Lima described her *Gresham's Wooden Horse* project, working in a part of Middlesbrough due for regeneration, with a community identified as difficult, deprived and often at conflict
- Participants were interested in the challenges of the project, which included: managing the whole project alone (including a large construction job), insufficient funding, managing multiple funders' different agendas, and obtaining local council permission for a street parade
- Such challenges might be mitigated or avoided by securing funds for additional team members and keeping artistic and operational responsibilities separate
- Important to provide honest feedback about project shortcomings to funders, who need to appreciate that projects frequently do not proceed as planned
- Remuneration of asylum-seekers using vouchers, stipends and in-kind skills training

## + 8 Delegate feedback

We asked delegates at the two Network events to provide us with their feedback about the content and flow of the events and asked what we could do to improve such Network events in future. The comments we received were helpful and are summarised below in order of the frequency with they occurred (most frequent comments at the top of each table):

| <b>Content and flow of the events</b>                        |
|--|
| Good range of content (from 'inside' sector and beyond)      |
| Case studies were good                                       |
| Positive feedback on specific case studies and presentations |
| Good locations   |
| That the event helped broaden the discussion of migration    |

| <b>Suggestions for future events</b>  |
|---|
| More discussion groups needed / more time needed in discussion groups                           |
| Extend the conference – there is too much to cover  |
| Discussion groups needed better facilitation so all participants could contribute               |
| More time for in-depth question and answer following case studies needed                        |
| The need to hear more from migrants and refugees themselves                                     |
| Use lunch time for better networking  |
| Case studies should have more focus on challenges faced   |
| For a future network event a key theme is needed to help those attending focus and prepare more |
| Better audio needed – not all content could be heard  |
| More focus on sustainability of projects needed   |

| <b>What people want from the Migration Museums Network</b>                                  |
|---|
| Share delegate / Network members' contact details and current projects to aid collaboration |
| Share notes and feedback from events  |
| Succinct email communication re: updates and opportunities to collaborate                   |
| An online presence for discussions to continue: a forum, JISCmail                           |
| The chance to hear from refugee and asylum seekers and community groups themselves          |
| Opportunities for discussions in focused groups   |
| Opportunities for academic institutions and heritage institutions to collaborate            |
| A chance to have events counted as CPD  |



## + 9 Conclusions and next steps

### Critical reflections:

- The Migration Museums Network pilot achieved broadly what it set out to do: to gauge the demand and need for a network to increase and improve work on migration and related themes across the UK heritage sector
- There was a high rate of response to the online survey, from a broad range of institutions across the country, and from all levels within institutions, with results providing an initial indication that there is significant demand for an information-sharing Network on migration themes
- The two networking events booked up early, with a good range of institutions attending
- The 'matchmaking' activity, pairing delegates according to their interests, was popular and disclosed a wide range of specialisms and desires for further specific information
- Post-event feedback clearly demonstrated that delegates had particularly valued hearing the case studies – especially hearing from migrants and refugees themselves about their own experiences of collaborating with the heritage sector
- The overwhelming majority of survey respondents and delegates expressed a clear desire to be part of a Migration Museums Network, and to share contact and project details, via Network events, and online
- In our view this Network pilot could have been improved by:
  - Representation of migrants and refugees on the steering committee
  - More leisurely timetabling of Network events so as to allow sufficient time for Q&A following case studies, and networking opportunities
  - More time for in-depth discussion in groups and greater focus on moderation

## **Outcomes:**

Since November 2017, we have been informed of several developments and changes in museums and galleries that have happened as a direct result of the Network pilot and events. The team from the Pitt Rivers Museum attended the London event and were inspired by hearing the learning from the Canvas/s project case study. As a result of this, they said that they had changed their policy around remunerating groups of asylum seekers and refugees collaborating with the museum. They successfully gained a grant from Oxford University to cover these expenses to make their work more sustainable.

We held a network event in February 2018 at the Migration Museum specifically targeted at museums and galleries making plans for Refugee Week 2018. We had several 'inspiration slots' throughout the evening. The Migration Collective shared information about a 'Living Library' that they had coordinated at the V&A during Refugee Week 2017. Contributors from the Higgins Art Gallery and Museum in Bedford followed up with us to explain that they had been inspired by this idea and have included it into their programming. These are just a few examples we have heard about, but we believe that there are likely to be many more which could be captured by a more formalised Migration Museums Network with a membership structure.

## **Mendoza Review and its implications:**

The findings of the Mendoza Review, an independent review of museums in England published in November 2017, highlight the role that the Network can play in addressing key challenges and providing support. In particular, we see the Network as playing an important sector-supporting role in the following areas and challenges:

**Growing and diversifying audiences** – increasing and improving exploration of migration themes across the sector can help to overcome barriers to participation among socio-economic groups that currently have low participation with museums and feel that museums 'are not for them'.

**Dynamic collection curation and management** – In a squeezed funding environment, we can support by sharing knowledge and expertise and promoting new and relevant uses of existing collections within and between museums, encouraging sharing and collaboration wherever possible.

**Contributing to placemaking and local priorities** – one of our core aims is to encourage a sense of belonging so that people live well together. Through our Network, we can share our experiences and best-practice from other organisations working in this area across the sector and provide support and encouragement.

**Delivering cultural education** – we have a highly effective schools and learning programme, with strong and demonstrable impact and relevance among both learners and teachers. We can share our knowledge and resources, and examples of best practice from across the sector through the Network.

**Diversifying the workforce** – through the Network, we can share approaches, learning and best practice with a view to driving increased workforce diversity and representation amongst the people whose stories are reflected.

**Digital capacity and innovation** – we can create a well-populated and dynamic online presence to facilitate cross-sector discussion, knowledge and resource sharing, and support.

### **Evaluation by British Future:**

Since November 2017, the work of the Migration Museum, including the Network, has been independently evaluated by British Future, a think tank reporting on attitudes to migration nationwide to the Home Affairs Committee.

British Future found as follows:

***"The Network is a valuable project with a great deal of support from the organisations that have been involved with it...[it] has had a large reach and some impact even after a short time and we recommend that it should continue in order to allow the connections to grow and for museums to continue to learn from what has been done so far.***

*With the political and economic climate museums might have been put off working on migration themes or with migrant groups but the Network has the ability to encourage more work to be done. Finally, the Network is valuable for the Migration Museum because it has a direct link to its core aim of changing the public debate on immigration.*

*The Network has given the Migration Museum very good connections with museums across the country and it has further improved the museum's reputation. This gives the Migration Museum scope to partner with these museums in the future and use touring exhibitions to reach new audiences with a wider geographic reach and to connect with more of the persuadable audience within the 'anxious middle'... The Network's aim of improving the work on migration themes in the heritage sector can also help shift the debate on immigration: if museums can learn from each other, they will be able to communicate their messages about migration much more effectively."*

### **What we would like to do next:**

MMP will seek funding for continuation of the Migration Museums Network based on clear need and demand demonstrated by the pilot.

#### **Goal**

- To increase and improve work on migration themes across the UK heritage sector.

#### **Aims:**

- To share information and best practice between institutions nationwide.
- To encourage local storytelling in local institutions based on their existing collections.
- To build relationships enabling the MM to have a national footprint and reach through touring exhibitions and loans.

#### **Objectives:**

- A part-time post holder dedicated to further researching, growing and maintaining the Network, in close consultation with existing networks like Kids in Museums, Alliance for Museums, Health and Wellbeing, as well as Network members from heritage institutions across the UK.
- Four Network events per annum in different areas of the country, delivered in partnership with established local institution.
- Formalising Network delivery partnerships with key partners (e.g. Counterpoints Arts and regional institutions with specialist local knowledge).
- Creating a well-populated and dynamic online presence for discussion and sharing case histories in a variety of formats including short films to increase accessibility.

# + Appendix 1

## Online survey questions

- 1 **Name**
- 2 **Job title and organisation**
- 3 **Organisation address and post code**
- 4 **Email address**
- 5 **Would you like a copy of this report?**  
Yes  
No
- 6 **Has your organisation done work\* involving migration and/or related themes (for example, identity, belonging, xenophobia, local immigration) within the past five years, or are you currently doing such work?**  
\*By work we mean exhibitions, workshops, events, work with migrant community groups, festivals, education activities, social media and online activities.  
Yes  
No  
If yes, please give as much detail as possible:
- 7 **Do you plan future work involving migration and related themes?**  
Yes  
No  
If yes, please give as much detail as possible:
- 8 **If you have undertaken or are planning work on migration themes in your organisation, please explain the motivation for doing this.**
- 9 **Please indicate the source(s) of funding of any previous, current or future work on migration themes. Please tick all that apply.**  
Core funds  
Trusts and foundations  
Crowdfunding  
Private donations  
Academic funding  
Other (please specify)

- 10 What audiences have you aimed to reach in relation to your work on migration themes in the past and currently? Please tick all that apply.**  
 Migrant community groups  
 Refugee / asylum seeker groups  
 School groups  
 General museum audiences  
 Youth groups  
 Faith groups  
 Families  
 Older adults  
 Other (please specify)
- 11 What audiences do you aim to reach in relation to future planned work on migration themes?**  
 Migrant community groups  
 Refugee / asylum seeker groups  
 School groups  
 General museum audiences  
 Youth groups  
 Faith groups  
 Families  
 Older adults  
 Other (please specify)
- 12 If your answer to question 11 is different from your answer to question 10, please explain why**
- 13 Have you co-curated museum/heritage content in relation to migration themes? If yes, please give details.**
- 14 Have you worked in, or are you currently working in, partnerships on migration-related themes? If yes, please indicate which type(s) of partnerships below.**  
 Local charities  
 National charities  
 The Home Office  
 Immigration services  
 Local authorities  
 Education institutions (schools, colleges, universities)  
 Other arts / museums / heritage organisations  
 Other (please specify)
- 15 Have you undertaken any evaluation in relation to your migration-themed work?**  
 Yes  
 No  
 If yes please give details:
- 16 Have you promoted your work on migration themes or published any of your activities?**  
 Yes  
 No



- 17 If you answered 'yes' to question 16, by what means? Please tick all that apply.**  
 Journal articles  
 Reports  
 Blogs  
 Flyers and advertising  
 Website presence  
 Press coverage  
 Speaking platforms  
 Your organisation's social media accounts  
 Third party web / social media presence  
 Other (please specify)
- 18 Do you think there is enough migration-themed content in the sector?**  
 Yes + detail  
 No + detail
- 19 What examples of best practice in relation to migration themes have you seen or experienced across the sector?**
- 20 What examples of practice related to migration themes have you seen or experienced that have worked less well? Answers will be anonymised.**
- 21 Do you consider that any of the following are likely to flow from greater migration-themed content in museums and heritage sector? Please tick all that apply:**  
 More ethnically diverse audiences  
 More audiences with migrant or refugee backgrounds  
 Younger audiences  
 Audiences from lower socio-economic groups  
 Greater integration between groups in local community  
 Greater social cohesion/tolerance  
 Other (please specify)
- 22 Are you interested in being part of the Migration Museums Network?**  
 Yes  
 No
- 23 If you are interested in being part of the Migration Museums Network, please indicate what would interest you in particular (please tick as many as you need).**  
 Networking opportunities  
 Annual conference  
 Specific advice relating to exhibitions on migration  
 Specific information relating to partnerships and co-curation  
 Access to case studies of other migration-related activities  
 Other (please specify)

# + Appendix 2

## Advice given to case study providers

First – thanks for agreeing to be involved!

The exact timings for the day are soon to be confirmed. However it is likely that case studies will be in the morning straight after the welcome [from Laura Philips at the British Museum and Iain Watson at the Discovery Museum] and the 'scene setting' for the day by me (Emily Miller) – sharing the results of the survey report and a scoping document.

Each case study will be 10 minutes long, in a pair with another case study, followed by facilitated question and answer from the audience of c. 100 people.

There will be access to AV for power point slides if you need. Please send over to me in advance, we'll agree a deadline in due course.

We suggest that you cover:

- A few quick basic facts about the project – who, what, when, how long, who funded etc
- The motivation for doing the project / exhibition: institutional, and personal, if relevant
- What went well, what you were pleased with
- What was challenging / came up that was unexpected / issues you had to deal with (please do give at least equal weight to this as what went well – people are nervous doing work with these themes, and unless they know what can come up they will not find these case studies as helpful as they might). I will do my best to set a friendly atmosphere at the start to create safe space for this sharing
- How you evaluated the project / exhibition
- What the legacy of the project is or will be
- What key advice or tips you would give others in your position contemplating or at the start of this type of work?

Thanks again for your involvement in what we hope will be a great event.

## + Appendix 3

Delegates desired to share the following:

- Huguenot history
- How we have looked for diversity in nineteenth century data and found ways for people to connect with it through an international project
- Forthcoming temporary exhibitions about migration into Britain that include pre-20th-century immigration
- Proposed Insiders Festival for 2019
- Using objects/museums for language learning with ESOL learners (particularly in relation to migration stories)
- Working with Conversation Clubs
- The process of recording, archiving and presenting migration records – digital and physical
- Working on heritage-related participation projects with the local community on migration themes
- Volunteering for SINGA, a social integration organisation for newcomers and locals to connect, which is about to launch the UK,
- How migration can be better understood by a wider public through the heritage sector
- Using objects to explore challenging history
- Guided walks as a way of bringing immigration history alive, and directly engaging with participants
- Cornish migration themes from mining history and proposed use with school groups
- Impact on displaced communities who have been separated from their cultural heritage and what we, as museums, can do to assist with these issues
- Practice-based research resulting from observations of interwoven cultural hybridity in textile culture, focusing on a fragmented space between cultural borders, influenced by colonisation and decolonisation and a multi-generational migration from Britain to India, South Africa and back to Britain
- Archaeological research on migration (isotope analysis and migration in the Roman period, Africans in Roman Britain, diversity and mobility in the Roman world)
- Information about the Peeling Onions with Granny network of artists
- Role of museums in building awareness about migration issues and supporting migrant integration
- How museums have engaged with migrant groups – issues and themes – and in particular problems encountered and how these were overcome.
- Programming around migration at the National Trust
- Focus on BAME/C2DE audiences to make NMM collections more accessible
- Working with refugees
- Working with schools
- Our ESOL programme – its impact on diversifying our audiences and volunteer base and its role as part of in Bristol's Syrian Refugee Resettlement Programme.

## Delegates desired to learn the following:

- To broaden my knowledge on how to communicate the positive aspects of migration and to form links with relevant organisations
- How to communicate stories without being tokenistic
- I would like to know where to start – we have migration themes in our collections and visitors, but want to connect
- Hearing best practice
- I would like to know more about locations that would like to exhibit work raising awareness on the issue and connect with artists, thinkers and places
- I want to find out if/how the Migration Museum is changing the way other museums are thinking about migration related content within their collections
- I would like tips for organising an umbrella type festival
- Using collections to discuss migration stories with visitors
- How to do meaningful work with asylum-seekers and refugees
- Linking the historic migration experience to contemporary events
- Reaching diverse audiences
- How other museums/organisations are working with their local communities, new initiatives, and pioneering research/projects. Also interested in funding opportunities and opportunities for strategic partnerships with other organisations
- What kind of exhibitions museums are putting together on migration, to what end, and the process by which decisions are made
- I'd like to learn more about plans from different organisations for promoting understanding of migration to/from UK
- How to engage institutions and audiences who don't think migration history is relevant to them
- Engaging with hostile or fearful public. I am also interested in more collaborative working
- More about using our historical stories from our museum in the contemporary context of migration
- How networks such as these can facilitate effective communication/share resources to help us realise our mutual goals.
- Opportunities to continue my research and exhibit and work as an artist/educator with museums and communities
- I would like to meet other organisations working in the field of migration and share information about the services and opportunities we offer
- I am keen to share this material and am looking to network with museum and education professionals – might it be possible to feature the 'Ivory Bangle Lady' from Roman York in the Migration Museum or associated educational materials, for example?
- Networking, existing initiatives, what is working and what is not
- How we can work sensitively with people who are migrants or refugees who may have experienced trauma, so that we do not exacerbate this
- Learning from experts
- I'm researching, developing and will launch a new Community Workers' Training programme at the National Maritime Museum which aims to engage community leaders/gatekeepers in Greenwich and surrounding boroughs and encourage them to come to the NMM to use the permanent gallery spaces for their own self-led events. This might include drawing classes, talks, tours and/or social visits

- Seeing how themes in our project connect with the Migration Museum, and how we might explore ways of working together. We would share core themes from our project, which focus on both historic and contemporary migrations.
- Working with adult migrants
- Whether anyone has run a refugee-led tour programme such as the ones at the Pergamon in Berlin. Audiences to migration themed exhibitions: how to we avoid simply preaching to the converted and actually change perceptions?
- Keen to know how the sector is sharing this information with the general public, and with my Kids in Museums hat on, how they are sharing this information with families and young people, especially as this subject can be sensitive and political
- Interested in learning more about the subject (basic level of knowledge and understanding at present) and making contacts as I'll be developing a public programme on the theme of movement and migration in the near future

# + Appendix 4

## Participating institutions

### Network event, British Museum attendees

Arts Council England  
Battersea Arts Centre  
Battersea Arts Centre and SINGA UK  
Ben Uri Gallery  
Bremerhaven Museum  
Brent Museum and Archives  
Bristol Culture  
British Council  
British Library  
British Museum  
CARA  
Cornwall Global Migration Project  
Counterpoints Arts  
Deptford Working Histories  
Doncaster Heritage Services  
Esmée Fairbairn Foundation  
Freelancers  
Geffrye Museum of the Home  
Gunnersbury Park & Museum  
Hackney Museum  
Horniman Museum  
Huguenots of Spitalfields  
Imperial War Museum London  
Kids in Museums  
King's College London  
Land Design Studio  
Migration Museum Project  
Migration Museum Project  
Morley College  
Museums Association  
Museums Sheffield  
National Maritime Museum, Cornwall  
National Trust  
Paul Hamlyn Foundation  
Queen Mary University London  
Royal Central School of Speech and Drama  
Royal Cornwall Museum  
Royal Museum Greenwich  
Science Museum London  
SOAS  
Speak Street Pop-up Language Cafe  
SS Great Britain Trust  
Stillspace Art Therapy Studio  
University of Coventry  
University of Reading, department of archaeology  
University of Reading, department of theatre and performance  
University College London  
University of East Anglia  
University of Oxford, department of continuing education  
University of Sussex  
University of Westminster  
Victoria and Albert Museum  
Wiener Library for the Study of the Holocaust & Genocide  
Watford Museum  
Wheal Martyn, Cornwall

## Network event, Discovery Museum attendees

Anne Frank Trust  
Arts Council England  
Baltic Centre for Contemporary Art  
Beamish Museum  
Berwick Museum & Art Gallery  
Doncaster Museums.  
Freelancers  
Hackney Museum  
Hatton Gallery, Tyne and Wear Archives and Museums  
Heritage Lottery Fund  
Horniman Museum  
Leeds Museum  
Manchester Museum  
Migration Museum Project  
National Museums Scotland  
North East Emerging Museum Professionals Group  
Royal Museums Greenwich  
Sunderland City Council  
Sunderland Museums & Heritage Service  
Tyne and Wear Archives and Museums  
University of Dundee  
University of Durham  
University of Newcastle

## Network survey respondents who did not attend either event

19 Princelet Street  
Alfred Gillett Trust  
All Hallows Museum  
Ashburton Museum  
Association of Art Historians  
Ben Uri Gallery  
Birmingham Museums Trust  
Black Country Living Museum  
Bodmin Town Museum  
Bolling Hall Museum  
Britten-Pears Foundation  
Cardiff Story Museum  
Cornish Global Migration Programme  
Culloden Battlefield  
Cynon Valley Museum  
Dan Thompson Studio  
ESOL teacher  
Florence Nightingale Museum  
Flow Associates  
Foundling Museum  
Geevor Tin Mine  
Hastings Museum  
Herbert Art Gallery  
Heritage consultants  
Historic England  
Holocaust Heritage & Learning Centre  
House of Illustration  
Ickeney Collection  
Islington Museum  
Jewish Museum  
JORVIK centre  
Kensington Palace  
Kent Mining Museum  
Koestler Trust  
M Shed  
Maidstone Museums  
Mansfield Museum  
Middlesbrough Museums  
Museum of Barnstaple and North Devon  
Museum of Liverpool  
Museum of London  
Oxford University Museum of Natural History  
Peace Museum  
People's History Museum  
Pitt Rivers Museum  
Pomegranate  
Queen Mary University London  
Redbridge Museum  
Redruth Old Cornwall Society  
Rhondda Heritage Park  
Royal Albert Memorial Museum  
Royal Pavilion and Museum  
Saarland University  
Science Museum  
Shire Hall  
Shobana Jeyasingh Dance  
Stirling University  
Strangers Hall  
Sussex University  
Swansea Museum  
The Charterhouse  
The Museum of Cambridge  
The Old Gaol House  
Thorney Heritage Museum  
University of Cambridge  
University of Oxford  
University of Plymouth  
Wakefield Museum  
Wellcome Collection  
Whitchurch Museum and Archives

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