



# Report on the Migration Museums Network survey results 2017

Report produced by the Migration Museum Project

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## Introduction

In November 2016, the Migration Museum Project (MMP) secured funding from Arts Council England to co-ordinate a pilot testing out the idea for a Migration Museums Network (MMN). The network aims to increase and improve outputs associated with migration and related themes in museums and galleries across the UK, and will focus on sharing best practice, highlighting case studies and facilitating partnerships across the sector.

This report shares the results from an online survey,<sup>1</sup> completed widely by 119 people,<sup>2</sup> the majority from within museum institutions: museum directors, curators and collections managers, and people in a broad range of other roles – education and learning, community engagement, audience development, interpretation, and diversity and inclusion. Several freelancers responded – museum consultants, artists, and evaluation specialists. There was also interest from within academia from lecturers, researchers and postgraduate students.

We had a good geographical spread of respondents: each ‘pin’ on the map on the next page represents a respondent – although the many responses from across London are represented by one ‘pin’ only. Equally, we believe we achieved a fairly representative sample of the sector, although we are aware of further work on migration themes across the UK that is not represented here (there being no responses to this effect), and there is doubtless other work that we do not know about.<sup>3</sup>

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<sup>1</sup> <https://www.surveymonkey.co.uk/r/B9VLJ8F>

<sup>2</sup> Thanks for support from: Arts Council England and its regional teams, the Association of Independent Museums, the Museums Association, the Paul Hamlyn Foundation, the National Museum Director’s Council, the Group of Education and Museums, the Museum Development Officer network and many individuals.

<sup>3</sup> For more information, see Dr Cathy Ross and Emma Shapiro’s scoping document, which will also be available to download on the MMP’s website.



## What did we learn from the survey?

In this section, we have listed each question in italics under the question number heading, and provided a brief analysis of the responses, occasionally with a table, followed by a selection of the responses as quotes. A fuller account of the responses summarised in most tables is given in the appendices.

The first five questions of the survey elicited information from the respondents relating to their place of work, position and experience. The answers to these are summarised in the introduction to this report and not given in full.

### Question 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** 78

**No** 22

There was a total of 100 responses to this question, the vast majority of them (78%) saying that they either had done, or were doing, work in this area. Asked to specify what areas of work or themes they had worked, or were working, in, respondents gave a wide range of answers showing a wealth of work related to migration themes. To sum up the answers, we identified the following recurrent themes that arose in the answers – although not all answers provide a clear ‘fit’ with the identified theme. The full details of which respondents identified which area of work are given in Appendix 1.

- Site-specific work that connects with specific communities
- Co-curating and working with local refugee and asylum-seeker groups
- Drawing out migration stories and connections in collections and archives
- Programmatic work – connecting with Black History Month and Refugee Week – and specific one-off targeted migration-themed events. Connecting to anniversaries: Partition, WW1, the arrival of the *Empire Windrush*
- Using projects to engage with schools (some with high levels of ethnic diversity)
- British emigration and diaspora work
- Main theme of institution, migration as feature throughout
- Working with universities/academic institutions
- Working with ESOL groups and supplementary schools
- Connecting with themes in the revised national curriculum for schools
- Working in partnership with artists and arts organisations
- Work responding to the migration and refugee ‘crisis’

## Question 7

*Do you plan future work involving migration and related themes?*

**Yes** 86

**No** 13

Slightly more respondents answered that they were planning work on these themes than had answered positively to the previous question about past and present work, showing that this is a growth area for the sector. The following 11 themes characterise the answers given, the full details of which are presented in Appendix 2.

- New galleries in the planning stages/about to open that have migration as a key theme – or a key part of a new capital build
- Migration is a key theme for collections work coming up
- Specific migration-themed temporary exhibitions
- Working more with refugee and asylum-seeker groups
- Working with schools on specific projects
- Increased or continued work with ESOL groups
- Issues arising (or potentially arising) as funding for specific projects/exhibitions/posts runs out
- Engaging with university/universities partnerships
- Plans for Refugee Week
- Anniversaries and commemorations featuring migration as a theme
- Responding to the refugee ‘crisis’

## Question 8

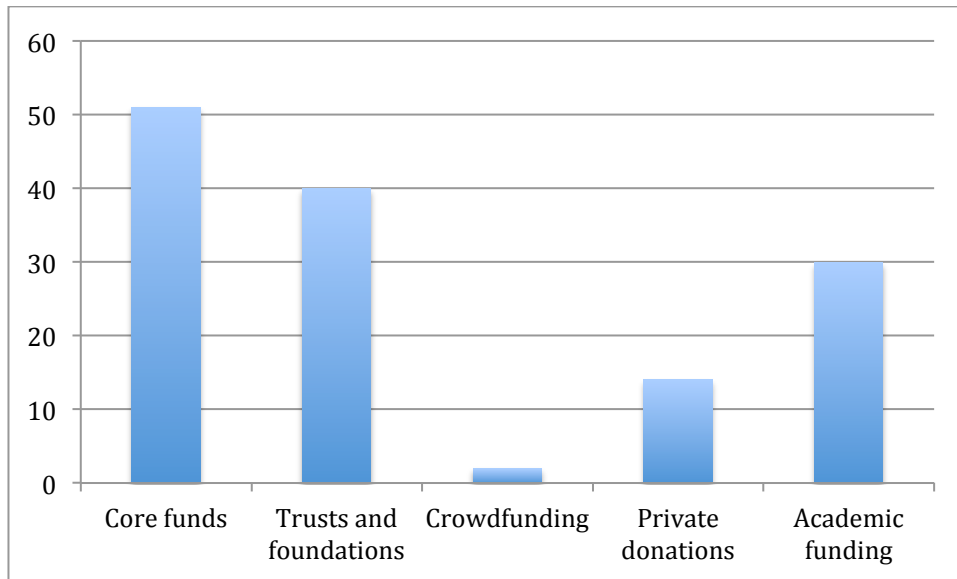
*If you have undertaken or are planning work on migration themes in your organisation, please explain the motivation for doing this.*

There were 81 responses to this question (68% of the total respondents), many of which were interesting and varied. Again, we identified 13 categories into which all the answers fit. Inevitably with this kind of coding, some of the nuance of individual answers is lost but the spread is clear – and by attributing each answer to at least one of the categories we can get a sense of each respondent’s motivations, and readers can follow up to learn more if they wish, by consulting the fuller table in Appendix 3.

- To address public attitudes/migration is topical/there is a need to tackle racism and contribute to social cohesion
- To promote social justice/it is our ‘moral duty’ as an institution
- To reflect the geographical area our institution is in and to be relevant to its communities
- Migration is what our institution is all about – it is central to all that we do
- To show the historical contribution of immigrants and the impact of immigration
- To share stories
- To attract ethnically diverse audiences
- To best illuminate our collections
- To address a gap in our research/expertise
- To illuminate international links that our museum has
- To raise awareness in our geographical area that is relatively ‘monocultural’
- To directly welcome refugees and the newly arrived into the museum and the community
- This theme has personal resonance to me as a professional

### Question 9

*Please indicate the source(s) of funding of any previous, current or future work on migration themes. Please tick all that apply.*

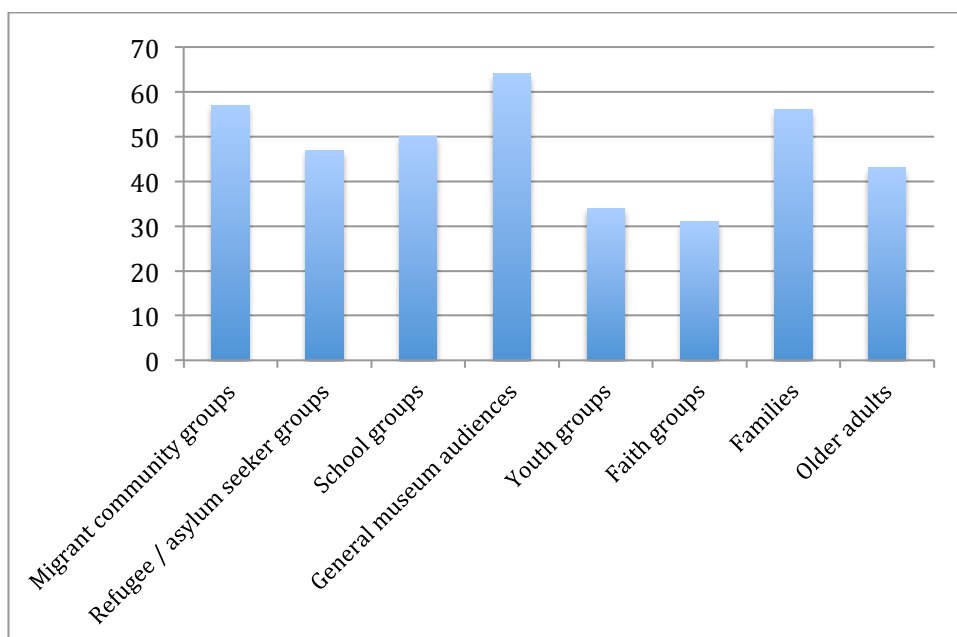


This question received responses from only just over half of the overall respondents, either because this information is more sensitive to share or because those who responded to the survey are not in the position to know where funding comes from. From the answers we did receive, however, it seems that most work is funded through an institution's core funds, or from grants from trusts and foundations.

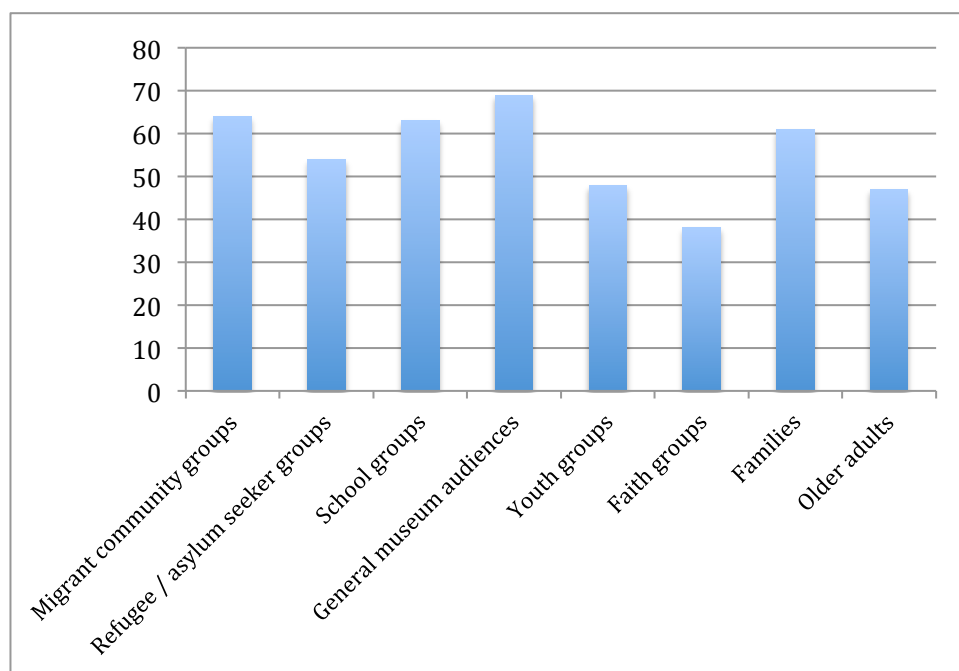
When asked to share details, 14 respondents indicated that their grants came from Arts Council England and 13 the Heritage Lottery Fund. Other detail beyond the tick boxes indicated that two had corporate funding: one from a local council grant, one from a European Union grant.

### Questions 10 and 11

*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.*



*(Question 11) What audiences do you aim to reach in relation to future planned work on migration themes?*



There were 74 responses to question 11 about audiences and future planned work, the same number as for question 10 (about which audiences respondents had *aimed* to reach). Asked to give details for their answers to these questions, 22 respondents provided short comments about the new audiences they wanted to engage: refugee groups, overseas tourists (mentioned three times), ESOL groups, students and academics (mentioned twice). One respondent said they aimed to reach new audiences through their improved website, and another said these planned developments were part of their new audience strategy overall.

## Question 12

*If your answer to question 11 is different from your answer to question 10, please explain why:*

There were 26 short answers in response to this question. Here are a few quotes to illustrate the kind of detail that was given:

‘I have added in Youth Groups and Older Adults as they are groups who could benefit greatly from exposure and understanding of the life experiences and attitudes towards migrant communities.’

‘I added School Groups to the list as we are going to engage them through the provision of loan boxes.’

‘I believe we can build a stronger schools offer specifically around the subject of migration.’ (This was echoed in another answer.)

‘We have not yet embarked on this work but we have initiated the process of researching and identifying the potential community groups we hope to work with and are devising an approach to recruiting and training volunteer community ambassadors.’

‘We do not yet engage with contemporary migrant groups or refugees; it is our core aim to reflect historic migration to the area with contemporary events, and so our aim is to reach out to these groups in the area.’

'We are keen to work beyond London – e.g. for the filming of *Child Migrants Welcome*, we are interviewing child migrants and those who know them in Norwich, Devon and Scotland and perhaps elsewhere. We are keen to work with faith groups because of their different roles in supporting and advocating for child migrants.'

'We would like to reach everyone but the specific project running with ESOL learners probably focuses more on migrant workers and families (mainly Polish) as opposed to other groups where faith was also a theme in older projects.'

### Question 13

*Have you co-curated museum/heritage content in relation to migration themes?*

*If yes, please give details.*

Of the 62 responses to this question (52% of overall respondents), 39 respondents indicated that they had co-curated content, while 17 said that they had not. Of those who had not, many indicated that this was something planned for the near future, again showing that this is a priority area. Many respondents indicated that there was crossover with this question and questions 6 and 7 at the start of the survey about current and upcoming work on migration themes, indicating that co-curation is integral to current and upcoming work for many, and not seen as distinct.

'Most significantly on the *Belonging: Voices of London's Refugees* exhibition in 2006, in which we worked with over 20 refugee communities to create the exhibition'

'*Identity without Borders* [working title] is co-curated with six individuals who have refugee status from countries including Nigeria, Syria and Uganda. Each person has chosen personal objects or objects from the collection to show their identities and share their stories. These will be shared as podcasts on our website as well as written narratives in the exhibition.'

'Our Information Age gallery (permanent gallery, opened 2014) included a co-curation project with a Cameroonian community in London to shape an area of content related to the use of mobile phones in Cameroon. The community shaped which objects should be acquired and displayed by the museum, and helped to create the gallery interpretation.'

'I have co-curated the website, four films and related events with a fellow film maker and former child migrants, drawing on their artistic skills e.g. the art of Lint Vu, the music of Maurice Nwokeji and Henry Bran. Former child migrants have also participated in post-screening discussions, run workshops in schools and given performances.'

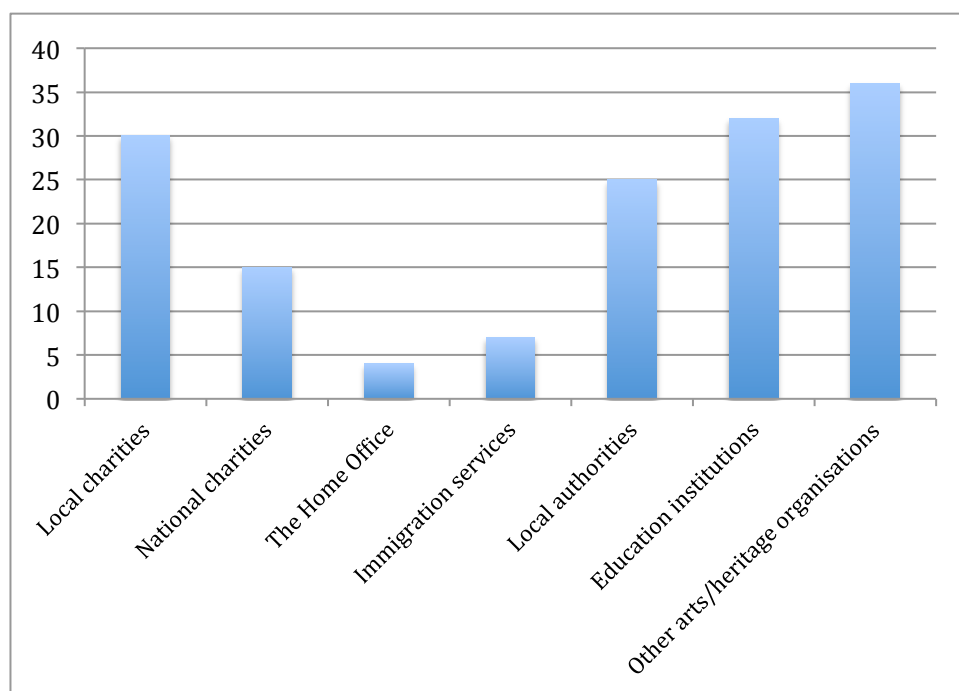
'We have recently curated an exhibition on Cornish migration to Mexico, assisted by the University of Hidalgo.'

'The new *Africa session for School* was co-developed with Brighton Black History group as part of a learning placement with them. The session was also piloted with a group of KS2 children and their families who had all migrated to the UK.'

'Yes, we worked with Black South West Network to create the Somali display. Participants were trained in interviewing skills with a local community radio station – BCFM – and they then interviewed other members of the Somali community about how they came to Bristol. We worked with participants to develop a map and timeline to be part of the display.'

### Question 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.*



Of the 56 respondents who answered this question, 14 gave comments on their answers but supplied very little detail in their comments, some explaining that their answer to question 13 about co-curation effectively gave their answer to this question about partnership work.

### Question 15

*Have you undertaken any evaluation in relation to your migration-themed work?*

**Yes** 29  
**No** 47

This question was answered by 76 respondents, 47 of whom, interestingly, indicate that they have not evaluated their work on these themes. What is difficult to elucidate is whether this is representative of their museum practice overall, or if it is related to this theme *per se*.

When asked to give details to illuminate their yes/no answers, five respondents explained that their evaluation was attached to the funding for that particular work.

Others indicated the form of evaluation they undertake: visitor feedback, audience research, exhibition evaluation and support from a postgraduate student. Two respondents said that this evaluation was ongoing.

Some explained that evaluation was not formalised or concrete, or that it was a 'work in progress'.

This suggests that overall evaluation is a weaker area when it comes to work on migration themes and something for us to consider for the future of the MMN.

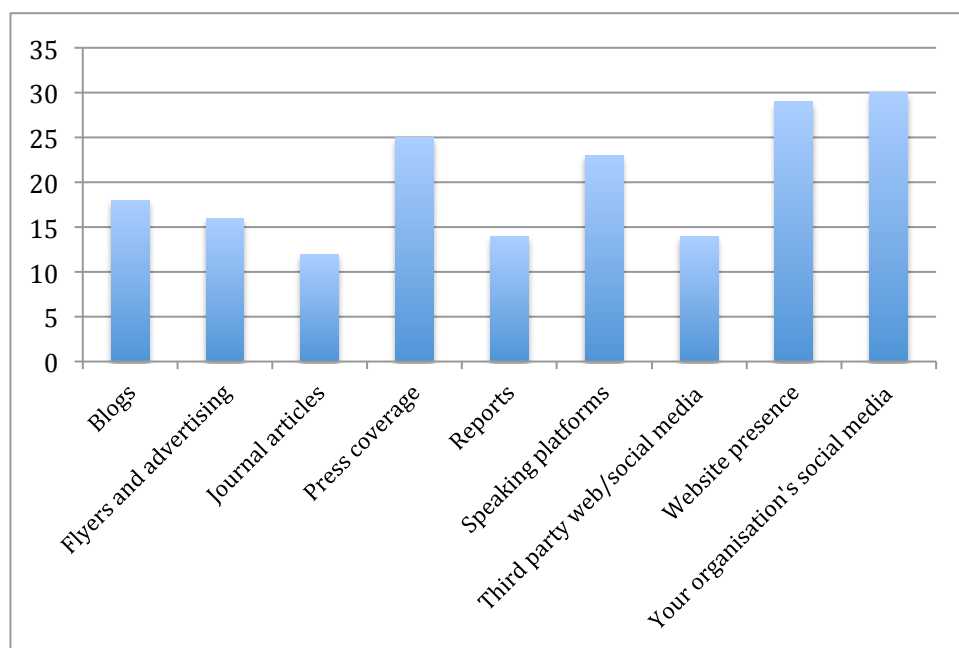
## Questions 16 and 17

*Have you promoted your work on migration themes or published any of your activities?*

**Yes** 51

**No** 32

*(Question 17) If you answered 'yes' to question 16, by what means? Please tick all that apply.*



There was an overall even spread of answers from the 51 respondents who answered yes to this question. The means cited most frequently indicate that quite a bit of 'internal promotion' takes place – that is to say, a museum/institution promotes this work through its own website and social media accounts. But this finding is paralleled by a similar proportion of answers indicating that respondents promote this work more widely through press coverage.

There were just a handful of comments for this question. A couple of people indicated that they had promoted their work via film and museum 'What's on' guides (not tick boxes given). Others indicated that they had spread news about their work through sector-facing magazines and through the Museums Association.

## Question 18

*Do you think there is enough migration-themed content in the sector?*

**Yes** 17

**No** 67

The majority of respondents were self-selecting in the sense that they are already, or are soon to be, working on migration themes in their institutions and this motivated them to complete this survey. Nevertheless, their opinion about the sector overall is overwhelming: there is not enough of this theme evident. The strong nature of comment is represented in the selection shared over the page.<sup>4</sup>

<sup>4</sup> Those that answered that yes: there is enough of this theme in the sector stated that this work is relatively visible or is increasing in visibility, that collections lend themselves to this, that many museums are already working in partnership and co-curating, that it's present but lacks depth or is 'knee jerk'.

Those respondents who answered 'no' and gave details generally stated that work on these themes can be hidden, partial, 'tentative'; that it marginalises the voices of those it seeks to represent; or that it needs to increase to represent demographic shifts at the local and the national level. As predicted, quite a few answers suggested that the lack of this work is due to the sensitivity and complexity of the topic and a lack of confidence amongst those in the sector to address it.

'The current climate of demonisation means that people's humanity is sometimes not recognised. Particularly in the case of challenging national media platforms, it is our job to redress the balance of reports that suggest migration is a bad thing, or that migrants are unwelcome in the UK.'

'It is a sensitive topic to discuss and perhaps curators are lacking the confidence and support to discuss a potentially sensitive topic.'

'Probably not. It is well covered by some local museums, where migration is central to the story of their area, but generally migration can get lost in broader cross-cultural narratives, especially in London, where the subject is so complex and difficult to address comprehensively.'

'From a local authority museum curator perspective, I think migration-themed content should now increase in reaction to the increase in migrant communities now settling in towns and cities which previously had very low numbers.'

'Museums have not been as proactive and strategic with telling the history of migration. We have a responsibility to tell these stories for it to have the importance and high profile it deserves as something that affects everyone living in this country.'

'Certainly not locally: this was the first project of its kind that I was aware of in the South West'

'It would be good to have a dedicated voice which could help inform the public, and challenge the tone in which the current conversation is conducted.'

'Migration is a hot topic at the moment and the sector is ideally placed to be at the heart.'

'It certainly feels like there is progression with more focus in schools and heritage on "citizenship" and "British Values" and we need to ensure this continues and spreads.'

'I think this is something we all want to do, but developing the community links to do it properly requires some additional time and staff resource, which not everybody has in the current straitened funding environment.'

'There is always more to be done.'

## Question 19

*What examples of best practice in relation to migration themes have you seen or experienced across the sector?*

These answers help us to learn about the spread of good practice across the sector. Answers were both national and international. Answers that appear twice or more are listed in the table below, but the full table can be seen in Appendix 4.

Title	What?	Where?
National Museums Liverpool	Museums	Liverpool (6)
Australian museums of immigration	Museums of immigration	Adelaide, Perth and Melbourne, Australia (5)
Cardiff Story Museum	Museum	Cardiff, Wales (3)
Destination Tyneside	Permanent gallery	The Discovery Museum, Newcastle (3)
The Migration Museum Project	Museum	London and national (3)
Museum of London	Museum	London (3)
<i>Adopting Britain: 70 years of immigration</i>	Exhibition	The Southbank Centre, London (2)
Black Cultural Archives	Archive and Museum	London (2)
<i>Call Me By My Name: Stories from Calais and Beyond</i>	Exhibition, the Migration Museum Project	London (2)
Ellis Island	Museum of immigration	NYC, USA (2)
The International Slavery Museum	Museum	Liverpool (2)
<i>Moving Stories</i>	Exhibition and programming	The British Museum, London (2)
National Maritime Museum London	Museum	London (2)
Storytelling suitcases	Schools programme	Hackney Museum, London (2)
The Tenement Museum	Museum	NYC, USA (2)
Time and Tide	Museum	Great Yarmouth (2)

## Question 20

*What examples of practice related to migration themes have you seen or experienced that have worked less well? Answers will be anonymised.*

Understandably, few specific named examples were given in answer to this question. However, there were many comments focusing on key themes:

- ‘Communities’ should not be marginalised or ‘othered’ in this work and that this is a risk despite often best intentions of curators and museum staff. Some answers pointed to the risks of ‘grabbing stories’.
- Carving off migration-themed work (for example, only during Black History Month or Refugee Week) is unnatural and tokenistic and ignores wider issues at play. Some suggested it should be woven through all aspects of the museum: schools work, ESOL groups and volunteers.
- Some recommended that those in the museum sector seek out partnerships with specialist agencies better placed to advise on these themes.
- Projects and exhibitions should be careful not to paint migrant experience as one-dimensional as this can reinforce audience views.
- There’s a risk of painting a ‘celebratory’ picture that obscures context (the Kindertransport is cited) and downplays the fact that migrants and refugees often face considerable challenges settling into life in the UK – past and present.
- Projects and exhibitions that lack historical sources and accuracy were criticised.

‘It is great that lots of people are working with different groups but it made me realise how important it is to have a real relationship with the people you are working with rather than just expect they will help you because you look like you are helping them.’

‘We had an exhibition on Travellers that was not well done. It was superficial and didn’t really feel like it addressed the subject intelligently nor engagingly.’

‘Museums have a long way to go until we see genuine changes to their practices to ensure that listening, co-curation, co-design and genuine collaboration happens.’

‘One school’s idea of delivering black history (in Moss Side, of all places) was to blast fieldworkers’ songs through the school tannoy on a daily basis. There’s no recognition of legacy, or of pre-trans Atlantic Slave trade Africa.’

‘Working in partnership with specialist agencies such as Refugee Council or local settlement groups, churches, etc. help to ensure that museums are seriously reaching out and being inclusive in the way they work and also towards organisational learning and development.’

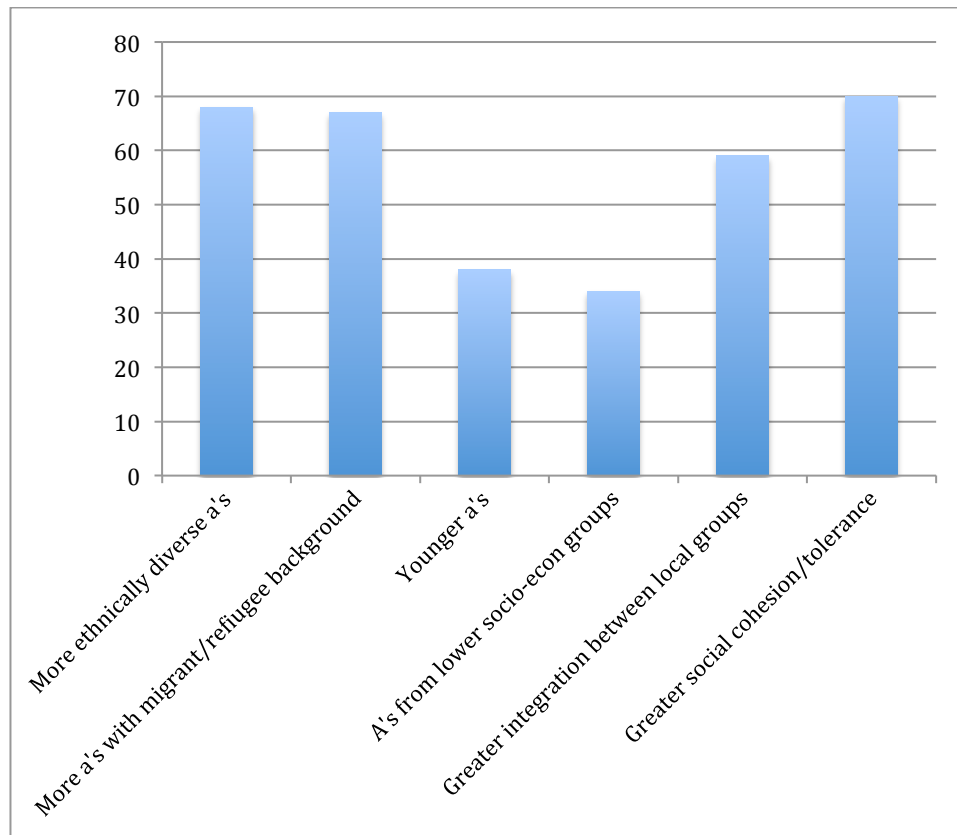
‘I think we have to be aware of our assumptions and motivations as practitioners. I’ve seen a lot of work in museums that engages with recent migrants to ‘find out their story’ collect oral histories, collect objects with personal stories, rebalance collections in areas where the local population has changed immeasurably. I’ve also worked with a fair number of people where this wasn’t what they wanted to do as participants in museum projects: Their stories were too raw, they saw these stories as only a part of their identities, they felt this was the only reason any organisation contacted them, they questioned what they got out of the process and they sometimes very clearly felt that if we were interested in their specialist knowledge then we should pay for it in some way (not necessarily monetarily). The less we assume and the more we ask, the better.’

‘A huge subject – we need more debate on this and not just a box!’

## Question 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:*

\*Abbreviation in column titles: A's/a's = audiences



There was quite an even spread of boxes selected by respondents. The responses with slightly more ticks suggest, however, that the following outcomes are likely to flow from greater migration-themed content:

- Greater social cohesion/tolerance
- More ethnically diverse audiences
- More audiences with migrant or refugee background

This suggests that an increase in this content is believed to alter the nature of museum audiences, as well as have an impact on attitudes and social cohesion (and integration, to a slightly lesser degree in the table).

‘Better understanding of the *longue durée* of history and how we all came to be where we are.’

‘It needs sustained contact with groups, working outside our four walls within communities, and active engagement with those who hold the opposite views to those which we do. If we’re honest, museums’ work so far generally speaks to the converted or sympathetic.’

‘It is conceivable you could develop an exhibition about migration and not bring in diverse audiences – e.g. in the Cotswolds – but that may be no bad thing if you help change attitudes.’

‘I’d like to say there’d be greater integration/greater social cohesion but I think it would be hard to prove . . . greater tolerance is hard to evidence.’

‘I think this type of activity is good for breaking down perceptions and misconceptions.’

## Question 22

*Are you interested in being part of the Migration Museums Network?*

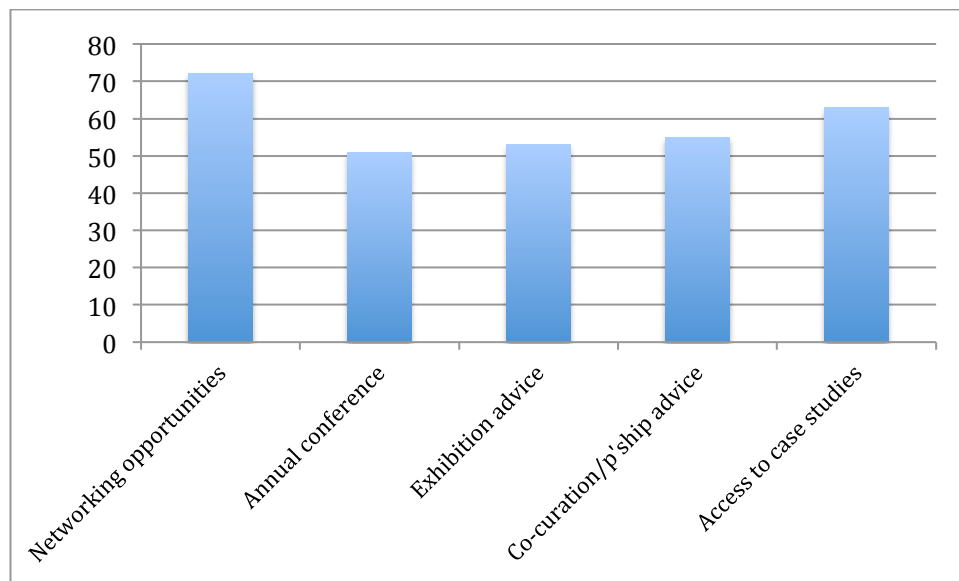
**Yes** 79

**No** 8

The vast majority of respondents to this question (91%) showed interest in participation in a specialist network. This has been echoed in the uptake of tickets for the network events in autumn 2017.

## Question 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).*



There was quite an even spread of boxes selected by respondents. However, a slightly higher percentage of respondents selected networking opportunities and access to case studies as aspects of a network that they would be interested in.

‘GEM have a very strong model.’

‘Sharing of advice, lessons learnt, potential for joint projects and working, potential for joint funding applications, recognition that small museums, not just the big city museums services, have a lot of input and advice to give too.’

‘Network/community of practice around learning and community engagement, particularly digital interpretation and work with young people.’

‘Shared practice on research and evaluation into the impact of migration-related exhibitions/events, specifically whether they really do have any social impact or change visitors’ perceptions in the longer term.’

‘I am generally interested in this theme so it would be great to see how people are tackling it, particularly in areas where migration is more “hidden”.’

‘Not too time intensive – already so many networks as a small museum we have to keep up with.’

‘Something that rarely happens in the sector is the bringing together of collections and learning specialists to discuss topics that are of shared interest – this could be a golden opportunity for this.’

# Appendix 1

## Question 6 details

Themes/Area of work	Respondent/s (in order of answers received)
Site-specific work that connects with specific communities	Freelance artist Royal Albert Memorial Museum Swansea Museum Cardiff Story Museum Koestler Trust Bolling Hall Museum and Library Freelance museum professional Middlesbrough Museums The Old Gaol House The Museum of Cambridge Kent Mining Museum Child Migrants Stories project Holocaust heritage and learning centre, Huddersfield Derby Museums Redbridge Museum M Shed Cynon Valley Museum Hackney Museum Islington Museum
Co-curating and working with local refugee and asylum-seeker groups	Peace Museum Pitt Rivers Museum Herbert Art Gallery and Museum Horniman Museum Cardiff Story Museum Freelance museum professional The Higgins The Museum of Cambridge Hatton Gallery 19 Princelet Street Redbridge Museum M Shed Hackney Museum
Drawing out migration stories and connections in collections and archives	Wiener Library Strangers Hall National Maritime Museum, Falmouth Museum of London Docklands Science Museum London Cardiff Story Museum National Maritime Museum London JORVIK centre Museum of Oxford Manchester Museum
Programmatic work – connecting with Black History Month and Refugee Week – and specific one-off targeted migration-themed events. Connecting to anniversaries: Partition, WW1, the arrival of the <i>Empire Windrush</i>	Wakefield Museum Rhondda Heritage ark Alfred Gillett Trust Black Country Living Museum The Higgins The Museum of Cambridge Historic England Leeds Museums and Galleries Museum of Barnstaple Hackney Museum
Using projects to engage with schools (some with high levels of ethnic diversity)	Royal Cornwall Museum House of Illustration National Maritime Museum, London

	People's History Museum 19 Princelet Street Brighton Royal Pavilion M Shed Migration Museum Project Hackney Museum
British emigration and diaspora work	SS <i>Great Britain</i> Cornish Global Migration Project Geevor Tin Mine Redruth Old Cornwall Society N of England Institute of Mining and Mechanical Eng.
Main theme of institution, migration as feature throughout	Ben Uri Gallery TWAM and Destination Tyneside, at Discovery Museum Jewish Museum Migration Museum Project
Working with universities/academic institutions	Child Migrants Stories project Sussex University Plymouth University Stirling University
Working with ESOL groups and supplementary schools	Wakefield Museum Hatton Gallery Museum of Oxford Hackney Museum
Connecting with themes in the revised national curriculum for schools	Museum of London People's History Museum
Working in partnership with artists and arts organisations	Museum of Oxford Manchester Museum Migration Museum Project
Work responding to the migration and refugee 'crisis'	Migration Museum Project

## Appendix 2

### Question 7 details

Themes/Area of work	Respondent/s (in order of answers received)
New galleries in the planning stages/about to open that have migration as a key theme – or a key part of a new capital build	National Maritime Museum, Falmouth Science Museum, London The British Museum The Museum of Barnstaple Museum of London Shire Hall Dorset Wellcome Collection Holocaust Heritage and Learning Centre
Migration is a key theme for collections work coming up	Oxford Museum Manchester Museum Horniman Museum Birmingham Museum and Art Gallery The Museum of Cambridge
Specific migration-themed temporary exhibitions	National Maritime Museum Rhondda Heritage Park Hatton Gallery Middlesbrough Museum People's History Museum
Working more with refugee and asylum-seeker groups	Oxford Museum Cardiff Story Leeds Museum and Galleries The Museum of Cambridge 19 Princelet Street

Working with schools on specific projects	Wheal Martyn The Higgins Royal Museum Cornwall Charterhouse Brighton Royal Pavilion
Increased or continued work with ESOL groups	Culloden Battlefield Visitor Centre The British Museum Wakefield Museum Hackney Museum
Issues arising (or potentially arising) as funding for specific projects/exhibitions/posts runs out	M Shed Pitt Rivers Museum Wakefield Museum Royal Albert Memorial Hall
Engaging with university/universities partnerships	Coventry Museum Strangers Hall Child Migrant Stories
Plans for Refugee Week	Plymouth University The British Museum Hackney Museum
Anniversaries and commemorations featuring migration will be a theme	Peace Museum
Responding to the refugee 'crisis'	House of Illustration

# Appendix 3

## Question 8 details

No	Motivation factor	Respondents – listed in order of answer submission
1	To address public attitudes/migration is topical/there is a need to tackle racism and contribute to social cohesion	<p>Wiener Library  Wheal Martyn  Herbert Art Gallery and Museum  Royal Albert Memorial Museum  Royal Cornwall Museum  Stirling University  House of Illustration  Freelancer (East of England)  The British Museum  The Higgins  The Museum of Cambridge  People's History Museum  Child Migration Stories  Sussex University  Freelance artist  Historic England  Tyne and Wear Archives and Museums  Museum of Barnstaple  Wellcome Collection  JORVIK  Manchester Museum  The Shire Hall Dorset  M Shed</p>
2	To promote social justice/it is our moral duty as an institution	<p>National Museums Liverpool  Wakefield Museum  Herbert Art Gallery and Museum  Horniman Museum  Royal Cornwall Museum  Stirling University  House of Illustration  Koestler Trust  The Higgins  The Museum of Cambridge  People's History Museum  Sussex University  Tyne and Wear Archives and Museums  Museum of Barnstaple and North Devon  Shire Hall Dorset</p>
3	To reflect the geographical area the institution is in and to be relevant to its communities	<p>Freelance artist  Peace Museum  Museum of London  Pitt-Rivers Museum  Wakefield Museum  Herbert Art Gallery and Museum  Strangers Hall  Royal Cornwall Museum  Oxford Museums  National Maritime Museum, Falmouth  Museum of London Docklands  Cardiff Story Museum  Bolling Hall Museum and Library  Freelancer (East of England)  The Higgins  Child Migration Stories  Derby Museums  Museum of Oxford</p>

		Florence Nightingale Museum M Shed Hackney Museum Cornish Study Centre Islington Museum
4	Migration is what our institution is all about – it is central to all that we do	National Museums Liverpool Ben Uri Gallery <i>SS Great Britain</i> Culloden Battlefield Visitor Centre Royal Museums Greenwich Wheal Martyn Horniman Museum Birmingham Museums and Galleries Jewish Museum Museum of London Docklands Talawa Theatre Company Cornish Global Migration Programme Holocaust Heritage and Learning Centre 19 Princelet Street Geevor Tin Mine Redbridge Museum Cynon Valley Museum Hackney Museum Cornish Study Centre
5	To show the historical contribution of immigrants and impact of immigration	<i>SS Great Britain</i> Herbert Art Gallery and Museum Strangers Hall Cardiff Story Museum Middlesbrough Museums Old Gaol House Thorney Museum Ickeny Collection Kent Mining Museum JORVIK Redruth Old Cornwall Society N of England Inst. of Mining and Mechanical Engineering
6	To share stories	Freelance artist Birmingham Museums and Galleries Oxford Museums National Maritime Museum, Falmouth Black Country Living Museum Old Gaol House The Museum of Cambridge Child Migration Stories Florence Nightingale Museum
7	To attract ethnically diverse audiences	Peace Museum Pitt-Rivers Museum Strangers Hall National Maritime Museum, Falmouth Cardiff Story Museum Black Country Living Museum The British Museum Old Gaol House
8	To best illuminate our collections	Wiener Library Royal Albert Memorial Museum Oxford Museums Science Museum, London The British Museum Shire Hall Dorset Victoria and Albert Museum

9	To address a gap in our research/expertise	Maidstone Museum Historic England Wellcome Collection Florence Nightingale Museum
10	To illuminate international links that the museum has	<i>SS Great Britain</i> Science Museum, London Pitt Rivers Museum
11	To raise awareness in our geographical area that is relatively 'monocultural'	Tyne and Wear Archives and Museums Museum of Barnstaple and North Devon
12	To directly welcome refugees and the newly arrived into the museum and the community	Leeds Museums and Galleries Oxford Museums
13	This theme has personal resonance to me as a professional	Peace Museum Plymouth University x 2

## Appendix 4

### Question 19 details

Title	What	Where
<i>On Their Own: Britain's Child Migrants</i>	Exhibition	NML and V&A Museum of Childhood
Ellis Island	Museum of immigration	NYC, USA (2)
Brunei Gallery	Gallery	SOAS, London
Australian museums of immigration	Museums of immigration	Adelaide, Perth and Melbourne, Australia (5)
<i>Incoming, Richard Mosse</i>	Film and exhibition	The Barbican
Settlers Museum	Museum of immigration	Dunedin, New Zealand
<i>Moving Stories</i>	Exhibition and programming	The British Museum, London (2)
Storytelling suitcases	Schools programme	Hackney Museum, London (2)
Guided tours by refugees	Guided tours by refugees	Berlin Museum, Germany
Strengthening Our Common Life	Training programme, Cultural Cooperation	London and national
DNA exhibition	Exhibition	Natural History Museum, London
ESOL and BRC Project	ESOL and BRC project	The British Museum, London
Cardiff Story Museum	Museum	Cardiff, Wales (3)
Leicester New Walk Art Gallery	Gallery	Leicester
Museum of London	Museum	London (3)
Migration Museum Project	Museum	London and national (3)
National Museums Liverpool	Museums	Liverpool (6)
William Wilberforce Gallery	Gallery	Hull
<i>Call Me By My Name: Stories from Calais and Beyond</i>	Exhibition, the Migration Museum Project	London (2)
<i>Adopting Britain: 70 years of immigration</i>	Exhibition	The Southbank Centre, London (2)
<i>Destination Tyneside</i>	Permanent gallery	The Discovery Museum, Newcastle (3)
St Fagan's Museum	Museum	Wales
Tenement Museum	Museum	NYC, USA (2)
Black Cultural Archives	Archive and Museum	London (2)

Manchester Jewish Museum	Museum	Manchester
National Maritime Museum London	Museum	London (2)
Ben Uri Gallery	Gallery	London
The Higgins Art Gallery and Museum	Museum	Bedford
The V&A	Museum	London
Archives+	Library based archive	Manchester
Norwich Castle Museum Anglo-Saxon Galleries	Museum	Norwich
Time and Tide	Museum	Great Yarmouth (2)
<i>Hajj</i> exhibition	Exhibition	The British Museum, London, and tour
Moving Here	Online archives, National Archives	National
<i>Arrivals: Making Sheffield Home</i>	Photography exhibition, Weston Park Museum	Sheffield
German Emigration Centre	Migration Museum	Bremerhaven, Germany
Jewish Museum	Museum	London
International Slavery Museum	Museum	Liverpool (2)
19 Princelet Street	Museum	London
Our Migration Story	Website, The Runnymede Trust	Online
Birmingham Museum and Art Gallery	Museum and Art Gallery	Birmingham
Danish National Museum	Museum	Copenhagen, Denmark
Manchester Museum	Museum	Manchester
Ugandan Asian migration exhibition	Exhibition	Leicester Museum
Jewish Museum	Museum	Frankfurt, Germany
M Shed	Museum	Bristol
Horniman Museum	Museum	London