



MIGRATION AND MUSEUMS

A review by Hannah Tendler
and Dr. Cathy Ross

Commissioned by the Migration Museum
for the Migration Network 2020/1



About the Migration Museum

The Migration Museum explores how the movement of people to and from Britain across the ages has shaped who we are – as individuals, as communities, and as a nation. We are doing this through staging exhibitions and events as we create an inspiring national Migration Museum, delivering a far-reaching education programme, and convening a knowledge-sharing Migration Network of museums and institutions across the UK. The Migration Museum is currently based in Lewisham Shopping Centre, where we are staging a varied programme of exhibitions, events and education workshops from our venue in the heart of a busy south London shopping centre in 2020/1. For more information, visit www.migrationmuseum.org.

About the Migration Network

The Migration Network is a knowledge-sharing network bringing together organisations from across the UK heritage sector and beyond. The Network aims to facilitate dialogue and increase confidence of those working on migration themes, to share knowledge and examples of best practice, to highlight hidden or disregarded stories across collections, and to increase understanding of the importance and relevance of migration to all. The Migration Network builds on a 2016/17 pilot, funded by Arts Council England and the Paul Hamlyn Foundation, that involved scoping, a wide-ranging online survey, and two major networking events held in London and Newcastle that brought together more than 140 people and institutions.

The Migration Network is coordinated by the Migration Museum and advised by the following group of dedicated founding partners who meet regularly: COMPAS (The University of Oxford's Centre on Migration, Policy and Society), Counterpoints Arts, Horniman Museum and Gardens, Museums Association, National Museums Liverpool, National Trust, and Tyne and Wear Archives and Museums. The Migration Network is funded by the Art Fund and COMPAS.

To be kept up to date with Migration Network news and events please email the Migration Museum's Head of Learning and Partnerships, Emily Miller: network@migrationmuseum.org.

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1. Introduction

The Migration Museum commissioned this review in late 2018 to provide an overview of migration-related work being undertaken by museums and heritage sites nationally, to explore some of the motivations for the museum sector to address migration and the challenges faced in doing so, and to provide an initial basis and context for participants in the Migration Network to explore further. The review was completed in summer 2019.

The Migration Network and this review were originally due to be launched in Spring 2020. However, due to the Covid-19 pandemic these were postponed until Autumn 2020. A lot has happened in the intervening period, with many museums and heritage sites facing significant financial difficulties, announcing redundancies and having to postpone or revise their programming and plans. There have also been widespread protests in the UK and beyond in response to racist killings and discrimination, against the backdrop of evidence highlighting the disproportionate impact of the pandemic on migrants and people of colour.

This review was intended as a helpful starting point for further discussion and exploration, not as a definitive survey or study – and recent developments have likely significantly altered both the context and motivations for the sector and its capacity to respond. The context-setting in chapters 2 and 3 is primarily focused on public attitudes towards immigration and immigrants and does not address in detail attitudes towards and racist discrimination against people of colour in the UK, both at a societal level and within the museum and heritage sector itself. The delayed publication of this review also means that many migration-related exhibitions and initiatives undertaken in late 2019 and early 2020 will not have been included either as case studies or in the appendices. If you have been involved in or know of any migration-related content or activities that took place in 2018, 2019 or 2020 that you think should be included in this review, please do get in touch – we’d be happy to update it with any key developments that we missed.

Nevertheless, we hope that this review can serve as a useful overview and a starting point for further discussion and exploration via the Migration Network in 2020/1. We very much welcome your contributions and feedback on the review and look forward to discussing some of the themes it contains with you at our Network regional meetings.

Migration Museum, September 2020

Original introduction – 2019

This review presents a survey of migration work in museums and heritage sites nationally and begins to interrogate some of the motivations for the museum sector to address migration and the challenges faced in doing so. It explores the context within which museums and galleries address migration and the opportunity and their responsibility to do so. It includes a series of case studies based on interviews with museum professionals and an interrogation of the challenges for the sector. It concludes with some initial suggested recommendations.

The exhibitions and activities analysed in the review and the lists included in the appendices are not definitive – we included all of the migration-related activities undertaken by museums and heritage organisations that we were able to discover through desk-based research and conversations with select sector participants. We have almost certainly missed many relevant activities and outputs from this review and list – please let us

know if you have any suggestions for relevant content to include. Moreover, the challenges and recommendations included in the final chapter of this review are merely intended as suggested starting points based on our conversations with museum and heritage sector professionals and our own qualitative research, for further discussion and exploration through the Migration Network events.

A key limitation of this review is that it only features interviews and insights from museum and heritage sector professionals and lacks community voices in discussions. A further report exploring the experience of, and impact upon, individuals and community groups in their interactions with the museums and heritage sector would be beneficial.

It is important to acknowledge that the boundaries between themes such as migration, immigration, decolonisation and transnationalism can become porous and the term ‘immigration’ is often loosely used to describe the movement of people, including where this may seem inappropriate – for example in the context of forced migration. For the purpose of this review, we refer broadly to the theme of ‘migration’ in order to capture as wide a range of experiences and related discussions as possible.

With thanks to: Malavika Anderson, Richard Benjamin, Rosalind Crocker, Lucy Dale, Abbie Doran, Seth Hall, Rachel Harrison, Sarah Lockwood, Kate Johnson, Kay Jones, Ruth Martin, Danielle Olsen, Aneesa Riffat, Domenico Sergi, Susie Thornberry and Matthew Turtle.

2. British public attitudes on immigration and their consequences

Migration remains a hot public and political discussion topic in Britain, although its salience has reduced somewhat since the 2016 EU referendum. 20% of Britons polled by YouGov mentioned immigration as one of the top three issues facing the nation in July 2020, compared with 48% in June 2016, and public attitudes towards migration have softened somewhat in recent years.¹

However, 44% of the public continues to believe that immigration levels are too high² and migration is also seen as a key dividing line between those who supported leave and remain in the EU referendum – and there are notable differences in opinion between these groups.

Increasing polarisation of public attitudes may be a contributing factor to rising levels of hate crime, which almost doubled between 2012 and 2018, when there were 71,251 reported incidents.³ A nationwide survey of public attitudes on migration carried out by thinktank British Future and advocacy group HOPE not hate found that anti-Muslim prejudice was most widespread and acute in areas with relatively small Muslim populations.⁴

Quantitative and qualitative research suggests a pressing need for political and societal actors, including cultural organisations, to take responsibility to address the root causes of polarisation and prejudice, and to work together to support communities to help reduce harm – in particular supporting local communities to tackle difficult subjects and to learn about each other.

Research by HOPE not hate to segment the British population's attitudes towards immigration identifies out six 'tribes' of public opinion, including two groups who are very positive about immigration ('confident multiculturals' and 'mainstream liberals', who together make up 39% of the population) and two strongly opposed groups ('active enmity' and 'latent hostiles', who make up 22% of the population). Voices at these two ends of the spectrum often dominate debate, in particular online. The remaining 39% of the population is made up of 'culturally concerned' (a segment of the population that is economically secure but concerned about changes in society) and 'immigrant ambivalents' (those less financially secure, less optimistic about the future and who tend to view immigration through the prism of its economic impact on their opportunities and the social impact on communities). Although this large centre-ground of people sometimes holds internally conflicting views about immigration, importantly, they are open to exploring and debating the topic. This provides an opportunity for civic institutions, including museums, to engage a large proportion of the population on migration and related themes.

¹ YouGov, ongoing polling: <https://yougov.co.uk/topics/politics/trackers/the-most-important-issues-facing-the-country>

² Blinder, S. and Richards, L. (2020). *UK Public Opinion toward Immigration: Overall Attitudes and Level of Concern: 6th Revision*. [online] The Migration Observatory at the University of Oxford, pp.2-3. Available at: <https://migrationobservatory.ox.ac.uk/resources/briefings/uk-public-opinion-toward-immigration-overall-attitudes-and-level-of-concern/>

³ Home Office (2018). *Hate Crime, England and Wales, 2017/18*. [online] p.12. Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/748598/hate-crime-1718-hosb2018.pdf

⁴ Rutter, J. and Carter, R. (2018). *National Conversation on Immigration; Final Report: Executive Summary*. [online] British Future and HOPE not hate, p.5. Available at: <http://nationalconversation.uk/wp-content/uploads/2018/09/national-conversation-exec-summary-2018-09-v2-PRINT.pdf>

Opinions on immigration are locally grounded

The National Conversation on Immigration (NCI), a large-scale public consultation on immigration and integration conducted by HOPE not hate and British Future in 2017/18, found that British opinions on immigration have striking local differences, shaped by levels of immigration and integration at a local level.⁵

The NCI's final report states: "Where participants had social contact with migrants, they were able to base their opinions on these interactions, rather than on what we have called 'community narratives' drawn from the media and peer group debate. In places where migrants are less well-integrated into their local communities, negative public views tended to predominate."⁶

The NCI research indicated that anti-immigrant sentiment was higher in areas where migration was perceived to be putting pressures on local public services or was associated with neighbourhood decline.⁷ With a few notable exceptions often related to particular employers, this concern was more prevalent than economic competition.

Public opinion on integration generally tends to be more positive than on immigration. A 2018 European Union (EU)-wide survey found that 71% of UK respondents felt that the integration of immigrants had been successful at local and national levels (compared to 54% across the EU). Respondents across the EU were also more likely to agree that integration is successful in their city or local area (47%) than in the country as a whole (39%). Whilst 77% of UK respondents felt that fostering integration is a necessary investment in the country in the long run, only 39% felt that the government was currently doing enough. These findings demonstrate that whilst integration often has lower levels of salience, it provokes more positive attitudes, in particular when there is a focus on local communities and contexts – where people can place the subject in the context of their everyday life, rather than in the abstract or as mediated through press coverage.⁸

This suggests that, as part of a wider strategy for tackling anti-immigrant sentiment and challenging prejudice, communities need safe, local spaces to interact and integrate with different community groups.

⁵ Rutter, J. and Carter, R. (2018). *National Conversation on Immigration; Final Report: Executive Summary*. [online] British Future and HOPE not hate, p.4. Available at: <http://nationalconversation.uk/wp-content/uploads/2018/09/national-conversation-exec-summary-2018-09-v2-PRINT.pdf>

⁶ Rutter, J. and Carter, R. (2018). *National Conversation on Immigration; Final Report: Executive Summary*. [online] British Future and HOPE not hate, p.4. Available at: <http://nationalconversation.uk/wp-content/uploads/2018/09/national-conversation-exec-summary-2018-09-v2-PRINT.pdf>

⁷ Rutter, J. and Carter, R. (2018). *National Conversation on Immigration; Final Report: Executive Summary*. [online] British Future and HOPE not hate, p.4. Available at: <http://nationalconversation.uk/wp-content/uploads/2018/09/national-conversation-exec-summary-2018-09-v2-PRINT.pdf>

⁸ Eurobarometer (2018) Special Eurobarometer 469 October 2017 Integration of immigrants in the European Union <https://ec.europa.eu/commfrontoffice/publicopinion/index.cfm/survey/getsurveydetail/instruments/special/surveyky/2169>

The British people don't know who to trust to get their information

The current political climate has left the British populace unsure of where to turn for trustworthy information.

The NCI found that trust in the government and politicians in the UK is low, especially when it comes to managing immigration. High-profile cases such as the Windrush scandal and a failure to meet net migration targets have contributed to this distrust: "Just 15% of respondents...felt that the Government had managed immigration into the UK competently and fairly."⁹

According to a large-scale YouGov survey in 2018 of British public belief in conspiracy theories, 30% of respondents believed that "the government is deliberately hiding the truth about how many immigrants really live in this country".¹⁰ This belief was as high as 47% amongst Leave voters, compared with 14% amongst those who voted to remain in the EU in the 2016 referendum.

With widespread distrust in UK government officials, journalists, religious leaders and leaders of large companies¹¹, people are searching for trusted spaces to seek information, engage in debate and interact with each other away from often angry and polarised political and social media arenas. This is where museums can play a role by creating environments for debate and discussion amongst local communities and audiences.

⁹ Rutter, J. and Carter, R. (2018). *National Conversation on Immigration; Final Report: Executive Summary*. [online] British Future and HOPE not hate, p.4. Available at: <http://nationalconversation.uk/wp-content/uploads/2018/09/national-conversation-exec-summary-2018-09-v2-PRINT.pdf>

¹⁰YouGov (2018). *YGC Conspiracy Theories (GB)*. [online] p.9. Available at: [https://d25d2506sfb94s.cloudfront.net/cumulus_uploads/document/5j57dtwlc0/YGC%20Conspiracy%20Theories%20\(GB\).pdf](https://d25d2506sfb94s.cloudfront.net/cumulus_uploads/document/5j57dtwlc0/YGC%20Conspiracy%20Theories%20(GB).pdf)

¹¹YouGov (2018). *YGC Conspiracy Theories (GB)*. [online] pp.1-4. Available at: [https://d25d2506sfb94s.cloudfront.net/cumulus_uploads/document/5j57dtwlc0/YGC%20Conspiracy%20Theories%20\(G B\).pdf](https://d25d2506sfb94s.cloudfront.net/cumulus_uploads/document/5j57dtwlc0/YGC%20Conspiracy%20Theories%20(G B).pdf)

3. Why museums and galleries are well-placed to address migration

With 1,800+ accredited museums in the UK alone¹², the scale of potential influence on British public attitudes is vast. Despite recent funding cuts, museums continue to play important roles within society and communities and are therefore potentially well-placed to address vital topics such as migration and its impact on and contribution to society.

However, it is important to understand that addressing migration ethically and effectively is a huge undertaking, and museums should assess their resources and capabilities before embarking on these projects. Museums need to be prepared to question their general practice and to update their processes – including gathering collections for display, archiving and interpretation – as a result.

Museum audiences are growing and want to learn

Pre-pandemic, visitor numbers to museums were increasing¹³, with more than half of the adult population in the UK engaging with museums and galleries. Engagement increased across almost all societal demographics.¹⁴ There is a significant amount of youth engagement too; in 2016/17, 63% of people aged 5-15 years old had visited a museum or gallery in the last 12 months.¹⁵

Visitors' reasons for attending museums also make them well-placed to address polarising, highly topical issues such as migration. Education is identified by the public as one of the top benefits for visiting arts' institutions, museums and libraries, with an emphasis on educating children and young people.¹⁶ The Audience Agency found that 'learning' is the most consistent motivator across all age groups for visiting museums.¹⁷

The Museums Association emphasised the educational role of museums in its vision for the impact of museums: "Research into public attitudes to museums shows people see museums as places of stimulating ideas, where learning is active. People see museums as fundamentally about learning for all...Museums facilitate discovery, share knowledge and inspire thought. They put people into a receptive frame of mind and foster questioning, debate and critical thinking. They stimulate contemplation, curiosity and creativity."¹⁸

¹² Museums Association (2019) FAQs | *Museums Association*. [online] Available at: <https://www.museumsassociation.org/about/frequently-asked-questions>

¹³ Department for Digital, Culture, Media & Sport (2019). *Museums and galleries monthly visits*. GOV.UK.

¹⁴ BritainThinks (2018). *Next Ten-Year Strategy: Evidence Review*. [online] pp.51-76. Available at: https://britainthinks.com/pdfs/ACE-Evidence-Review_Final-report_13.07.181.pdf

¹⁵ BritainThinks (2018). *Next Ten-Year Strategy: Evidence Review*. [online] p.97. Available at: https://britainthinks.com/pdfs/ACE-Evidence-Review_Final-report_13.07.181.pdf

¹⁶ BritainThinks (2018). *Next Ten-Year Strategy: Evidence Review*. [online] p.27. Available at: https://britainthinks.com/pdfs/ACE-Evidence-Review_Final-report_13.07.181.pdf

¹⁷ The Audience Agency (2018). *What Audience Finder says about audiences for Museums*. [online] p.8. Available at: <https://www.theaudienceagency.org/asset/1707>.

¹⁸ Museum's Association (2013). *Museums Change Lives: The MA's Vision for the Impact of Museums*. [online] p.10. Available at: <http://sjam.org/wp-content/uploads/2013/10/museums-change-lives.pdf>

Museums are trusted institutions held accountable to a code of ethics

Research by consultancy Britain Thinks commissioned by the Museums Association in 2013 found that museums are trusted by the British public and that people “see museums as the guardians of factual information and as presenting all sides of the story”.¹⁹

This creates a strong foundation for museums to address more controversial and highly contested themes. Unfortunately, there is no more recent research into this relationship of trust – an update would be valuable to the sector. Museums are held accountable to the *Code of Ethics for Museums* by the Museums Association and additionally to the *ICOM Code of Ethics for Museums*. These assure that British museums adhere to ethical practice including that they “provide and generate accurate information for and with the public’ and ‘support freedom of speech and debate”.²⁰ These ethical codes increase the reliability of museums to provide trustworthy information.

Museums understand their local context

As found in the NCI’s research, opinions around migration are often locally grounded, and therefore it is important that debates around the topic are given a platform that takes into consideration local factors affecting peoples’ perceptions.

Museums are generally well-placed to become forums for open conversations and discussions because they tend to understand their local context. They often recruit locally, have partnerships with local community organisations and host visits from local schools. In particular, local authority museums tend to be a part of local government structure, with an accountability to their local community. These factors are likely to create an environment where the local context is key to institutional decision making and planning. This position means that museums are well-placed to situate global or national issues, such as migration, into a framework that is relevant to their local audiences.

There has been a shift in audience expectations, with an increased sense of community ownership

Despite some nervousness from within the sector, museums are becoming far more community driven. Emphasis on co-curation, co-production, community engagement and community-led contemporary collecting is ever-growing.²¹

There are many relevant examples of these shifts across the sector in the UK, including in national museums such as the Tate, which opened their community spaces, the Tate Exchange, at the Tate Modern in London and Tate Liverpool. Tate Exchange is intended to be: “A space for everyone to make, play, talk, and reflect and to discover new perspectives on life, through art.”²²

Another example comes from Heritage Doncaster, whose World War I (WWI) community project, Doncaster 1914-18, has “encouraged more participation in Doncaster’s heritage through outreach, volunteering, the co-curation of exhibitions and crowdsourcing from the community.”²³ This included a series of collaborative workshops with contemporary refugees and asylum seekers, who compared their experiences of living in

¹⁹ BritainThinks (2013). *Public perceptions of – and attitudes to - the purposes of museums in society*. [online] Museums Association, p.3. Available at: <https://www.museumsassociation.org/download?id=954916>

²⁰ Museums Association (n.d.). *Code of Ethics for Museums*. [online] p.6. Available at: <https://www.museumsassociation.org/download?id=1155827>

²¹ Museum’s Association (2013). *Museums Change Lives: The MA’s Vision for the Impact of Museums*. [online] p.11. Available at: <http://sjam.org/wp-content/uploads/2013/10/museums-change-lives.pdf>

²² Tate. (2019). Tate Exchange | Tate. [online] Available at: <https://www.tate.org.uk/tate-exchange>

²³ Holland, J. and Ryves, V. (2019). Co-curation with refugees and asylum seekers. *Museums Association*. [online]

Doncaster with those of Belgian refugees who lived in the town during WWI. The workshops led to the creation of a film and artworks by the participants, which were exhibited in *Doncaster 1914-18's* co-curated exhibition, *Keep the Home Fires Burning*.

The shift towards co-production and community ownership encourages museums to consider themselves as a community resource. These shifts are creating a modern museum environment that is more welcoming and accessible, providing potential for greater audience diversity, interaction and debate.

Museums can facilitate dialogue between different community groups

The NCI's report emphasised that, in areas where local, longer-established communities had minimal interaction with more recently arrived migrant communities, opinions on migration were often shaped by 'community narratives' based on media and peer-group debate. Museums can play a role in reducing prejudice, both by increasing interaction between different local community groups and individuals, and by creating a platform for facilitated peer-group debate.

This role for museums is supported by Dr Domenico Sergi, researcher and senior curator at the Museum of London. He stated in 2016 study that: "Museums can play an active role in contemporary discussions on forced migration, acting as fora for the representation of competing views and mainstream discourses around refugees"²⁴ The outcomes of this increased debate can be significant. Professor Richard Sandell, of the University of Leicester's School of Museum Studies, argued in an earlier study that "museums can be particularly effective in countering prejudice by reframing, informing and enabling society's conversations about marginalised groups"²⁵.

Many museums have the physical space and the necessary connections to local communities to enable them to host events that encourage interaction and dialogue between visitors from different local groups.

Museums help communities to record their own histories

Migration has had huge social, economic, cultural and political implications and has aroused strong opinions across the ages. Museums have a responsibility to support communities to create an honest depiction of contemporary issues in order to build a truthful public memory that captures the discourse of the times, as well as an honest record of the history of areas and communities. It is important that migration is not omitted as a significant factor in the public consciousness of the past and that it is reflected in communities' collected histories.

The sector is interested in and motivated to address migration

The interest in the UK museum sector in addressing migration dates back decades. According to Sergi, in the 1970s, the cultural sector began to focus on underrepresented artists from minority communities, and in the 1990s, museums began to be instrumental in enhancing social debates about multiculturalism in Britain²⁶. The social responsibility of museums to address these topics was solidified by the Department for Culture, Media

²⁴ Sergi, D. (2016). *Exploring the potential of Museums and their Collections in working practices with Refugees*. [online] PhD thesis, School of Art, Media and American Studies, University of East Anglia, p.53. Available at: https://ueaeprints.uea.ac.uk/63138/1/DS_6374557_thesis.pdf

²⁵ Sandell, R. (2007). *Museums, Prejudice and the Reframing of Difference*. 1st ed. Routledge.

²⁶ Sergi, D. (2016). *Exploring the potential of Museums and their Collections in working practices with Refugees*. [online] PhD thesis, School of Art, Media and American Studies, University of East Anglia, pp.57-58. Available at: https://ueaeprints.uea.ac.uk/63138/1/DS_6374557_thesis.pdf

and Sports' policy guidance paper, *Centres for Social Change: Museums, Galleries and Archives for All*, which was published in 2000 and highlighted museums' responsibility for tackling social exclusion.²⁷

This focus on social inclusion led to an increased interest in addressing migration. Sergi observed that: "Since the beginning of the 2000s, a wealth of initiatives around asylum began to appear in the UK museum sector. National, local authority and university museums began to organise refugee-themed exhibitions, develop community engagement initiatives with targeted groups, and deliver programmes in partnership with other national and regional museums."²⁸

*This interest in migration is also evident across the sector internationally. An example of this is the newly refreshed International Migration Museums Network (building on the network created by UNESCO and the International Organisation for Migration in 2006), now coordinated by the International Coalition of the Sites of Conscience.*²⁹

In 2017, the Museums Association further solidified the sector's interest in addressing migration within their *Manifesto for Tolerance and Inclusion*.³⁰ They announced the inclusion of three new values into their Code of Ethics:

- being passionate about diversity and equality
- having the courage to say what we believe
- working collaboratively, inclusively and ethically

They proposed many actions for museums to take in order to put these values into practice. These included:

- using our diverse collections to tell the rich stories of immigration from and to the UK, and the role it has played in shaping place, community and culture
- using our trusted spaces for debate and discussion and to challenge ignorance, intolerance, prejudice and bigotry
- engaging proactively with refugee and immigrant communities and the groups and organisations that represent them
- engaging in contemporary collecting with our diverse communities to ensure that we tell the widest range of stories
- taking part in Refugee Week

²⁷ Sergi, D. (2016). *Exploring the potential of Museums and their Collections in working practices with Refugees*. [online] PhD thesis, School of Art, Media and American Studies, University of East Anglia, pp.58-59. Available at: https://ueaeprints.uea.ac.uk/63138/1/DS_6374557_thesis.pdf

²⁸ Sergi, D. (2016). *Exploring the potential of Museums and their Collections in working practices with Refugees*. [online] PhD thesis, School of Art, Media and American Studies, University of East Anglia, p.61. Available at: https://ueaeprints.uea.ac.uk/63138/1/DS_6374557_thesis.pdf

²⁹ International Organization for Migration and International Migration Programme of UNESCO (2016). *Expert Meeting on Migration Museums*. [online] Italian National Commission for UNESCO, p.1. Available at: <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/SHS/pdf/Final-Report-Migration-Museums.pdf> And the 2019/2020 refresh: <https://www.sitesofconscience.org/en/migration-museums-network/>

³⁰ Museums Association (2017). *Museum Manifesto for Tolerance and Inclusion*. [online] Available at: <https://www.museumsassociation.org/download?id=1214164>

4. Museums addressing migration in 2018/19

All of this encouragement from leading organisations and institutions in the museum sector has culminated in the creation of a significant amount of migration-related content across the UK.

Desk-based research, involving searching the websites of the 167 institutions that engaged with the 2017 pilot of the Network either by attending a Network event and/or responding to the MM survey (see Migration Museums Network Evaluation Report (2016–17)³¹ for the full list), uncovered 35 exhibitions related to migration in 2018-2019. These ranged from small displays to museum-wide thematic projects focused on migration to and from a wide range of countries and regions, and tackled a variety of topics including the British Empire, colonialism and slavery. Most of these exhibitions and projects were focused on the twentieth and twenty-first centuries. There was a real emphasis on storytelling, and many institutions linked discussions about international migration to their local contexts.

Our research also found 19 stand-alone events related to migration (for the purposes of making the analysis in this review manageable, we excluded the many events staged by museums during Refugee Week 2018 and 2019). These were diverse in format and included film screenings, theatre performances, lectures and dance. Museums have also provided educational workshops, created teaching resources and contributed to migration-related academic research.

The complete list of these exhibitions and events can be found in the Appendix to this review.

In addition to those institutions that participated in the Network pilot, our research identified a range of exhibitions, events and projects relating to migration staged by other cultural institutions across the UK. Many museums across the UK also continued to engage with and contribute to Refugee Week in 2018 and 2019, a week-long celebration and promotion of understanding of refugees in Britain held in June each year, coordinated by Counterpoints Arts. The Migration Museum works with Counterpoints Arts to reach and support museums and galleries participating in Refugee Week each year.

³¹ Migration Museum (2017). Migration Museums Network Evaluation Report. Available at: <https://www.migrationmuseum.org/output/publication/migration-museums-network-evaluation-report-2016-17/>

5. Case Studies

To gain a greater understanding of museums' interest in addressing migration, we conducted interviews with museum professionals who actively engage with migration themes through their work. This review tries to represent a broad range of work to highlight some of the diverse migration-related projects that were undertaken across the sector in 2018-19. These interview-based case studies do not aim to give a comprehensive overview of sector outputs, but rather to reflect upon certain cases in more depth.

The following case studies have been created based on interviews with museum staff at: Leeds City Museum, Multaka-Oxford at Pitt Rivers Museum and the History of Science Museum in Oxford, Museum of Liverpool, the National Maritime Museum Cornwall, and the National Maritime Museum in London.

A) Leeds Migration Stories – Leeds City Museum

Leeds Migration Stories was a year-long project at Leeds City Museum (LCM). This was the first time that the museum has addressed the same theme across all of its temporary exhibition spaces, meaning that the project filled their special exhibition gallery and their community spaces, where they work collaboratively with different groups, organisations and individuals. The project featured a special exhibition called *A City and its Welcome: Three Centuries of Migrating to Leeds* (12 July 2019 – 5 January 2020).

It also included three Community Displays:

New Beginnings – Leeds Migration Stories (18 March 2019 – 16 June 2019), working with LCM's youth group, the *Preservative Party*, they created a display telling the stories of 12 notable individuals who have moved to Leeds.

Moving Here: Making a Home in Leeds (24 May 2019 – Spring 2020), explored contemporary stories of migration in Leeds with a selection of films and displays.

Picture My World (18 June 2019 – 16 September 2019), which featured a selection of artworks produced by young people who have recently arrived in Leeds.

Why are LCM addressing migration?

LCM decided to explore migration because the scope of the subject made it an ideal theme to address across all of their exhibition spaces. Beyond this, despite seeing migration as an integral part of the city's history, LCM had never talked about migration in a dedicated way. LCM saw this as an opportunity to work with their existing team of Community Curators to expand their contemporary permanent collection around this theme.

They were also motivated by the 2016 referendum result. LCM felt that, with migration such a topical issue, they had something to offer to their visitors to give them some wider context to ongoing Brexit debates – and debates on migration in particular. They felt that they had a responsibility to respond to polarised opinions and to create a space for visitors to consider these issues.

Their approach to migration and polarised audiences

The stance that LCM took is that migration has had a positive effect on Leeds and has always been a part of its history. In terms of engaging polarised audiences, LCM have not been actively targeting people with negative perceptions of migration. Rather, they are hoping that by providing context and re-personalising migration, they can have a positive impact on their community.

How has addressing migration affected their practice?

By addressing migration, LCM brought together existing projects and community groups, whilst making new connections. For example, they have been working with Tales of the City, an organisation that empowers refugees and asylum seekers to develop personal walking tours of Leeds, which finish at LCM.

They were aware of a lot of existing initiatives and opportunities in the city, and believed that LCM should position itself as a resource for these opportunities. In the past, they admitted to wrongly assuming that just because Leeds' museums are based in the city centre and are free to visit, that a wide range of people from all backgrounds were already using them as a resource. They see addressing migration as one of the building blocks for them to raise their profile with groups within the city that they haven't engaged with so far.

What is the legacy of *Leeds Migration Stories*?

LCM are very focused on maintaining and building on the community relationships that they have developed. They feel that they've done a lot of work to build community relationships and bring new perspectives to LCM. Now the onus is on them to embed these relationships into what they're doing and to continue to update their practice. This might happen by continuing a programme of community outreach, including providing engaging resources for local ESOL classes and more opportunities for co-curation.

Their work on this project, and with their advisory group of people from local communities, has encouraged them to think about the language that they use within their museum and displays. They are keen to utilise their existing and new community connections to look at their permanent collections and to support the museum to reinterpret their permanent galleries.

B) Multaka-Oxford – Pitt Rivers Museum and the History of Science Museum

Since February 2018, Pitt Rivers Museum and the History of Science Museum in Oxford have delivered Multaka-Oxford, a programme modelled on an initiative created in Berlin in 2016. 'Multaka' translates from Arabic to English as 'meeting point'. Multaka-Oxford uses museums and collections as a meeting point for people to share experience, knowledge and skills. The programme aims to work in a three-way partnership of staff, volunteers and local communities to create a platform for cultural dialogue.

The project was funded until November 2019 by the Esmée Fairbairn Collections Fund. The fund supports projects that bring museum collections and people together. The main collections the museums are working with are a collection of 'Textiles from the Arab World' donated by Jenny Balfour Paul at Pitt Rivers, and the History of Science Museum's Islamic scientific instruments collection.

Cross-sectoral partnerships are key to the programme. Volunteers were signposted and supported into Multaka-Oxford via local community partners, including Refugee Resource, Asylum Welcome and Connection Support / Oxford City Council Syrian Vulnerable Persons' Relocation Scheme. Additionally, they enlisted a paid Community Ambassador, Nuha Abdo, from the local Syrian community, who provided trust, informality and reassurance for those engaging with the project.

Between April 2018 and September 2019, Multaka-Oxford engaged 42 volunteers. Of them, around 65% would be termed as forced migrants and joined via community partners, with the others drawn from the museum's existing volunteer pool. Volunteers were from all over the world – Albania, Burma, Egypt, Iraq, Sudan, Syria, Turkey, UK and Zimbabwe. Many of the volunteers had English as a second language. Volunteers were from a range of backgrounds including teachers, academics, recruitment consultants, social workers, factory workers, students, shop owners and women who are primary carers for children and relatives. A big emphasis of the programme is bridging gaps between communities and providing a space for communities to work on something together. The Volunteers were awarded the Museum + Heritage Volunteer Team of the Year Award 2019.

The volunteers have had a huge positive impact on the museums in terms of enriching collections, public engagement, institutional learning and reputation building. Using the museums' collections as a focus has led to new forms of knowledge exchange. Volunteers have been involved in researching objects, as well as sharing their knowledge and lived experiences of objects in the museum. This knowledge has been captured and recorded in the museum collection databases. This work led to Multaka-Oxford receiving the Collections Trust Award in 2019.

It is essential that the programme is mutually beneficial. The supportive volunteer programme facilitates a range of roles which volunteers can choose from, based on their motivation and needs. There are many roles within the museum, including Arabic- and English-speaking tour guides, event management, marketing and communications, administration and collections research. Volunteers also act as 'critical friends' on the Multaka Community Advisory Panel.

Additionally, the psychological impacts for the volunteers from engaging with collections have been noted. Volunteers have reported pride in their cultures and happiness to see objects displayed and looked after from the countries they have left.

The public were able to engage with Multaka-Oxford via museum tours and events, and also by seeing a display at Pitt Rivers called *Multaka: Connecting Threads*. This was co-produced by five of the volunteers from different countries. They selected items from the 'Textiles from the Arab World' collection, including a dress from Syria, and interpreted them to connect stories about the objects with their own personal experiences. It aimed to highlight how museums can be a meeting point for people to share cultures, experiences and interests, and to tell important stories. The display features photos of the volunteers involved, alongside an explanation of the Multaka-Oxford project. It has been visited by many of the community partners.

The museums have taken on a large duty of care and worked closely with the community-support sector for guidance. As part of Multaka-Oxford, staff received clinical supervision, both one-to-one and as a group, from the psychotherapy team at Refugee Resource.

The Multaka-Oxford team are very open to sharing their learnings. In June 2019, they hosted a conference for their local community partners and the museum sector more widely to critically discuss the project structure, challenges and outcomes.

Why was Multaka-Oxford created?

A lot of the partnerships existed before Multaka-Oxford started, and the project grew from these relationships. Pitt Rivers ran a project called *Identity without Borders* with Syrian Sisters, Asylum Welcome and Refugee Support's Women's Group, which focused on creating an exhibition and public events programme. This project was successful and enjoyable, and feedback confirmed a clear need from communities with which the project engaged, but also that previous projects weren't necessarily meeting community needs – in particular finding routes into employment, meeting people and improving participants' spoken English. This feedback led to the creation of Multaka-Oxford.

How has Multaka-Oxford affected the practice of the museums involved?

Multaka-Oxford has encouraged the museums involved to reflect on their use of language in their meetings, archives and policies, especially when working with people who have English as a second language. It has also pushed them to question their terminology – for example, when using the word 'refugee', they have learnt to talk openly and question when and why they're using this term instead of 'volunteer', and they have realised the importance of letting participants choose their own titles.

The project has led to some institutional change. The project is working to analyse and change the practices that prevent projects like Multaka becoming embedded in the core work of the museum. Staff reflect often on power structures – who advises and who decides, for whose benefit things are being done, and who is or is not being paid to do them.

It has also helped them to identify some of the barriers to participation in their existing volunteer and structures. Institutions need to think hard to make sure that volunteering opportunities are meaningful, and mutually beneficial. There are a lot of changes that need to take place in order to create truly inclusive volunteer practice, and Multaka-Oxford has highlighted practical ways towards achieving this.

What is the legacy of Multaka-Oxford?

According to the participating museums, there have been significant benefits for and successes among the programme's volunteers. There has been an evident increase in confidence and aspiration. Some of the volunteers from the programme have ended up employed in front-of-house roles within museums. This is sowing the seeds for workforce change and a step towards a more inclusive workforce.

In autumn 2019, it was announced that Multaka-Oxford is continuing for a further year thanks to two new grants.

C) National Museums Liverpool: Museum of Liverpool

Migration is a significant theme across National Museums Liverpool's (NML) museums, collections and programming due to the city's history as a key UK port. This case study focuses on specific work at the Museum of Liverpool. However, migration themes are evident in different ways in all of their seven museums and galleries.

During the 2018 to 2019 period that this review covers, the Museum of Liverpool (MoL) opened a new display: *Galkoff's and the Secret Life of Pembroke Place*. The project was supported by the National Lottery Heritage Fund and was delivered in partnership with Liverpool's School of Tropical Medicine.

The project centred on the reconstruction of a local landmark, the art deco tiled shopfront of Galkoff's, a kosher butcher shop, which became the centrepiece of the display in the museum.

Born in 1877, Polish-Jewish immigrant Percy (Perec) Galkoff (Gelkopf) came to England in 1905 after being discharged from the Russian Imperial Army. Arriving at an East Coast port, Percy headed to Birmingham before settling in the Brownlow Hill area of Liverpool. His shop in Pembroke Place, Liverpool was a recognisable location and gathering place for locals and newly arriving Eastern European Jews. The project highlighted the long history of migration to Liverpool through exploring the history of Pembroke Place, the centre of a once-thriving Jewish community in Liverpool.

Galkoff's and the Secret Life of Pembroke Place opened in the museum's large existing gallery, The People's Republic. This display supported the key messages of the gallery: that the Liverpool region has a long history of migration, settlement and cultural diversity as a result of its location and development into a leading world port.

This gallery, as with all the galleries at the Museum of Liverpool, was designed to change frequently, with a mixture of more permanent and temporary displays. This was to enable the telling of diverse and multiple community histories over time, recognising that the multitude of stories to represent could not be achieved satisfactorily in a static permanent display.

Why and how are MoL addressing migration?

Understanding and analysing migration, the growth of communities and the diversity of culture, is essential to understanding the city of Liverpool and its people. This was clearly outlined in the vision for the Museum of Liverpool, which opened to the public in 2011. In creating the Museum of Liverpool, the team wanted to examine national and international developments that shaped Liverpool into a global port, so that they could explore the diversity, creativity and character of the people in the city.

The Museum of Liverpool has worked extensively with local communities to collaborate on the development of exhibitions that tell the stories of migration. This is managed through the *Our City, Our Stories* programme, which enables a range of community involvement from consultation to co-curation.

What are some of the challenges that have arisen?

The main challenge MoL have found is keeping up with the pace of change within Liverpool – in particular, representing the experience of newly settled communities in the city. This challenge is compounded by the museum's capacity and resourcing issues. There is a feeling from the team that they need to more actively tackle contemporary issues related to migration such as Brexit, but that it takes more time and space to do this effectively and in a considered way.

How has this work affected the museum's practice and what is its legacy?

This work has both demonstrated and deepened the commitment of the Museum of Liverpool team to work in a collaborative and publicly facing way to represent different community histories appropriately. The legacy of this work early in MoL's development has meant that they are approached frequently to work in partnership with different communities and individuals to represent their histories.

D) National Maritime Museum Cornwall (NMMC)

The National Maritime Museum Cornwall (NMMC) have always addressed historic migration in their permanent exhibits through exploration of the Cornish diaspora, which is an important part of Cornish history. Their recent project, *Contemporary Voices*, featured as part of their *Titanic Stories* exhibition (March 2018–January 2020), gave them the opportunity to address contemporary migration.

The exhibition contextualised the Titanic’s sailing as a migration story, full of passengers leaving their homes to start a new life. It explored resonances with current migration stories, including a series of photographic portraits, which tell the migration stories of passengers on the Titanic alongside the contemporary stories of five people who have moved to Cornwall from overseas in recent years, sourced in collaboration with Cornwall-based organisation Storylines. Through this collaboration, NMMC gained an insight into where these people came from, what motivated them to come to Cornwall and how they experienced that move.

As part of the display, visitors were able to contribute their own stories, focusing on both international and internal migration.

Why are NMMC addressing migration?

The current political environment, in which discussions about migration can be toxic and there is a lot of negative content in the media, prompted a desire to bring more positive stories and conversations to the fore. *Contemporary Voices* was an opportunity to develop conversations on the subject of migration without being overtly political. They also felt that migration is a significant part of Cornish history and its legacy.

Their approach to migration and polarised audiences

The NMMC addressed migration from a Cornish perspective. The population in Cornwall is less ethnically diverse than much of the rest of the country. Moreover, as they weren’t talking about refugees or asylum seekers, their work took on a very different tone, with very different sensitivities. Whilst this represented more of a challenge in terms of finding contributors to share their stories, there was less need to provide emotional support for participants and staff working on this project (often needed when representing forced migration).

They were confident that they have been able to address audiences with negative views of migration by staging a positive display that is open to the public.

How has addressing migration affected their practice?

NMMC had already increased their focus on community engagement and have run two community projects each year for the past three years. Addressing migration as a theme has allowed them to take this community engagement further. They worked with various networks and organisations like Storylines, who engage with migrants in Cornwall and which, in turn, connected them to different local community groups. They relied on these community groups to create and edit their content. It took them time to build relationships and find contributors for the exhibition.

They are moving away from traditional curating of stories and objects that are selected by the museum and presented to the visitor. They are increasingly looking to different and varied local communities and audiences to contribute to and shape NMMC’s exhibitions, and looking to enable new community groups to have a voice within their exhibitions. *Contemporary Voices* has helped them create more links with community groups and take this approach further.

What is the legacy of *Contemporary Voices*?

The NMMC focused on sharing their learnings with the museum sector. By featuring their project on their website, including videos explaining the project in greater depth, they hope to support other museums that are planning similar projects in the future. The experience has also encouraged them to reflect on their collecting practices and to question what their contemporary collecting should look like and what stories they should be telling.

E) National Maritime Museum, London (NMM)

The National Maritime Museum, London (NMM) are addressing migration in many ways, including through contemporary collecting, community engagement and a bespoke volunteering scheme.

They undertook a comprehensive audit of their collections for the period post-1800 and found that their representation of migration stories needed strengthening. They are seeking to address this in current collecting efforts, from fine art to oral histories but understand that this is a long-term endeavour which should be embedded into broader collecting strategies and programming across the museum.

Migration is a key theme in their approach to community engagement. They are working closely with different communities to bring their stories and perspectives into the museum. An example of this is their *Sea People* project in the Sea Things Gallery. For this, they worked closely with Action for Refugees in Lewisham (AFRIL) to think about what presence they wanted to bring into their collection of busts, resulting in the creation of a bust by artist Eve Sheppard that gives AFRIL participants a voice and represents their identity. This is likely to be on display for 10+ years.

Another example is NMM's *You are Here: The World in your Neighbourhood* project, in which they will be touring south-east London in a special van to gather views on how people feel about belonging, migration and neighbourhood today.

In terms of volunteering, they have partnered with London South East Colleges to create a bespoke volunteering scheme for their ESOL students. They created this scheme based on feedback from group leaders and key stakeholders in the community. The six-week programme sees self-selected students visiting NMM once a week and shadowing a member of Visitor Experience staff, culminating in each participant giving a presentation about a chosen object. Many volunteers recruited through the scheme have ended up in the museum's core volunteers programme and several have got jobs in the Visitor Experience team at the Naval College.

Why are NMM addressing migration?

Many objects in NMM's collection have links to migration, and migration as a theme runs through some of their gallery content. However, they feel that representation of this is still lacking in their displays and in their collections documentation, and feel a responsibility to support community cohesion – they are looking to create greater representation through the lens of migration stories and histories.

Their approach to migration and polarised audiences

The NMM want to emphasise the fact that migration has always happened and always will. The nature of the museum, which was set up in the 1930s with an “imperialist mindset”, has a very different focus now. A lot of their collection deals with emigration from the UK to countries that were formerly part of the British Empire. Royal Museums Greenwich hope to approach narratives around historic and contemporary migration, as with all subjects, through the personal stories of individuals and communities, providing a rich and diverse insight into broad museum themes.

In terms of reaching polarised audiences, they are aware that a proportion of their core audiences may hold negative or conflicted views regarding migration. They believe that by representing migration stories, they are creating a way for people to find out more about each other.

How has addressing migration affected their practice?

Overall, there is a shift away from more traditional curatorial practice towards more audience-focused approaches. In terms of collecting, a recent project seeks to build a collection of contemporary maps related to forced migration, including maps used for navigation, maps which were tools for planning, narrative maps and maps used for campaigning. The project seeks to avoid thinking about journeys as only being geographical point to geographical point, and to acknowledge the political-structural dimensions of forced migration and its representation.

What is the legacy of their work?

The ultimate aim of all of their migration-related work is to create greater relevance and representation through a better understanding of the communities resident in Britain. This needs a lot of consultation work; however, they are starting on that journey by addressing how to talk about migration in the ways outlined in this case study.

Common positive outcomes from addressing migration

While these case studies and interviewees highlighted a wide range of projects, experiences and learnings, there were certain common themes.

By addressing migration, all of these institutions developed closer connections with their local communities and felt encouraged to view their museums as a community resource. Talking about migration also encouraged them to have a greater consideration of their use of language, gave them impetus to review their volunteering structures, and helped them to reflect on their existing collecting practices.

6. Challenges and recommendations for the museum sector in addressing migration

The museum sector faces many challenges when it comes to addressing migration as a theme. ‘Migration’ as a term is a generalisation that encompasses so many rich debates on topics including immigration, inclusion and integration. In Britain there is a huge context to consider – Empire and colonisation – which is fraught with inequalities and unethical practices that need to be discussed openly and honestly.

Museums that choose to tackle migration as a topic need to be prepared to be considerate, allocate sufficient resources and challenge their existing museum practice. The challenges that are discussed below are significant, and could potentially be barriers for museums.

This review is unable to provide a comprehensive overview of the challenges facing the sector. However, it draws out some of the key challenges for discussion informed by conversations with museum professionals at the Migration Museum, the Imperial War Museum London, Leeds City Museum, Multaka-Oxford, the Museum of Homelessness, the Museum of London, the National Maritime Museum Cornwall, the National Maritime Museum London, National Museums Liverpool, The National Holocaust Centre and Museum, and the Wellcome Collection.

The recommendations are based on the findings from the Migration Museum’s pilot of the network in 2016/17, and the interviews conducted for this review. They are written with an understanding that museums face constraints on their resources, that each institution’s circumstances and requirements are different, and that there is no one-size-fits-all blueprint.

This is certainly not a definitive or exhaustive list of challenges or recommendations. This section is designed to spark ideas and start conversations, with the hope of creating a more ongoing dialogue. We hope that these suggestions are helpful. We always welcome suggestions, additions and feedback – either at our Network events or by getting in touch with us.

Challenge: Migration-related content is often discussed via storytelling, and there are ethical challenges to collecting, editing and displaying peoples’ personal stories

Many of the exhibitions and events featured in this research have at least some storytelling element. The projects often feature stories told to museums by people who have experienced migration, sharing their journeys and personal experiences. This process of collecting stories gives museums a lot of responsibility and a duty of care to the storytellers.

There are challenges with collecting, editing, representing and potential trauma risks; particularly with people who have experienced forced migration. In terms of collecting, it’s important that storytellers get something meaningful in return for sharing their stories with museums. This does not necessarily have to be financial, but it is important that the storytellers’ time is compensated for and that what they share is respected and understood. It is also important that people who share their stories feel connected to the institution in the long-term, not just when they become useful or relevant for a project. This is a real challenge for under-resourced museums.

Editing personal stories has a multitude of challenges. Every editor has bias and editing a personal story, particularly that of a vulnerable individual, gives the editor an authority over that story. It can be hard to balance making a story accessible while ensuring it remains honest and faithful to its original meaning. There can also be a risk that a story is sensationalised, especially if the editor is used to editing for museums that are a platform for public engagement or entertainment.

By ‘representing’ certain groups through storytelling, there is a risk of creating even more division between the audience and the storyteller. As Dr Umut Erel, researcher and lecturer at The Open University, wrote in 2019: “In telling or representing the stories of refugees, there is a risk of re-inscribing the boundaries between people who can look, who can watch and reflect and grapple with the ethical and political dilemmas as an ‘us’ as opposed to the refugees themselves who can be represented as simply posing these ethical and political issues, rather than being capable of engaging in reflection and action to address political and ethical issues.”³²

A focus on stories can enforce the idea of ‘conditional belonging’. Domenico Sergi has extensively researched the role that museums can play in discussing migration and working with refugees. He argues that museums “have participated in the construction of an ambivalent moral economy around asylum: on the one hand romanticising the ‘heroic’ nature of refugee displacement, and on the other pathologising refugees as ‘traumatised’ subjects. This extreme formulation has effectively placed refugees ‘outside the ordinary’, subjugating human rights discourses to a form of conditional belonging whereby refugees may exert their right to protection so long as they are mentally fit and can positively contribute to British society.”³³ Even though positive representations of refugees can work as a counter-discourse to the negative portrayals of refugees often seen in the media, it is important that positive stories of refugees don’t encourage people to see international protection and acceptance as conditional to perceived ‘contributions’.

There is a challenge to ensure that stories don’t oversimplify situations, reduce someone to one identifying factor, or make generalisations between storytellers. As Marlen Mouliou, Lecturer of Museology at the University of Athens, argues: “Museums can curate stories that bring together diverse migrant and non-migrant experiences, but they also need to be reminded not to simplify complex stories and not to reinforce stereotypes about refugees’ traumatic experiences and side effects. Museums must understand the complexity of their lives and remember to tell stories of people not only as refugees BUT at a universal level as human beings with many selves.”³⁴ Projects often focus on one aspect of the refugee experience, such as mental health, which can be very limiting and potentially dehumanising.

Challenges also arise given the emotional and sometimes traumatic nature of some personal stories, especially stories of forced migration. It is important that museum staff or researchers collecting these stories have adequate training and emotional support and that this support is extended to ensure the wellbeing of the people sharing their stories. If the storyteller is at risk of ‘retraumatisation’, it is important for museum staff to ask themselves: is this a safe and healthy way for this person to share their story? Am I prepared to hear it? Is it necessary for me to collect it at all?

³² Abdulla, B. and Erel, U. (2019). From a Distance: On the Ethics of Representing the Refugee Crisis. *Who are we?*, p.10.

³³ Sergi, D. (2016). *Exploring the potential of Museums and their Collections in working practices with Refugees*. [online] PhD thesis, School of Art, Media and American Studies, University of East Anglia, pp.82-83. Available at: https://ueaeprints.uea.ac.uk/63138/1/DS_6374557_thesis.pdf

³⁴ CAMOC (2018). *Museums of Cities and Contested Urban Histories*. [online] CAMOC: ICOM International Committee for Collections and Activities of Museums of Cities, p.19. Available at: http://network.icom.museum/fileadmin/user_upload/minisites/camoc/MEXICO_Conference_Proceedings_F_r_01.pdf

There are good examples of museums collecting, editing and displaying personal stories in an ethical and respectful way. One such example comes from the Museum of Homelessness (MoH), whose process of displaying personal stories delivers honest accounts whilst giving autonomy and protection to the storyteller.

When an object is loaned to the MoH, the museum records a testimony from the donor. The donor's testimony is performed for visitors in front of the object by a storyteller, emphasising that these are live social issues while maintaining anonymity for donors for their protection. The object story is edited for length and clarity; however, the museum is committed to keeping the content honest and faithful to its original telling, even if it might be challenging for audiences to hear. The donor gets to hear the object story first as part of the dress rehearsal and can withdraw their object from the museum at any time. Donors are kept informed of where the object goes and how audiences engage with it. MoH stay in touch with their donors and build lasting relationships with them. All people participating in the project have access to reflective practice – a psycho-social dynamic practice – facilitated by a qualified professional.

Recommendations:

- *Reflect on your storytelling processes.*
- *Ensure that museum staff, especially those working with local community groups, are given training and support, and that this support is extended to the people sharing their stories.*
- *Endeavor wherever possible to build and maintain long-term, mutually beneficial relationships with all storytellers, donors and participants.*

Challenge: Labels and terminology are complex and ever-changing

The terminology used to discuss migration is complex and ever-changing. Migration, and its significance in British society, means that museums have had to reconsider how they discuss certain issues, including identity and integration. It is a challenge for museums to stay current in debates surrounding migration and to use appropriate and inclusive language. It can sometimes feel that museums' rigid exhibition-making structure makes it difficult to respond to ongoing debates and the ever-changing political and semantic landscapes.

There can be a tendency for institutions to give diverse groups of people overly simplistic labels to represent them.³⁵ Museums often receive funding to work with 'refugees' or 'migrant communities' and, in order to appease their funders, use these labels for the people that they interact with. This broad-stroke approach ignores the individuality and roles of the people engaged in the project and can encourage generalisations and homogenisation. This rigidity does not allow participants to be identifiable in their own right – as a person, an artist, a writer etc.

It is important that sensitive and considered choices are made – and that these are made with or by the community groups and individuals that the museum is engaging with. It is also important that people are given the autonomy to identify themselves, rather than being allocated a label by the institution. The importance of this is emphasised further when you consider that museum interpretation can last in institutions for years, or even decades.

On a positive note, there is noticeable shift towards increasing contributors' agency and autonomy, which is happening alongside the rise in co-curation and co-creation with communities. Genuine community

³⁵ Sergi, D. (2016). *Exploring the potential of Museums and their Collections in working practices with Refugees*. [online] PhD thesis, School of Art, Media and American Studies, University of East Anglia, p.64. Available at: https://ueaeprints.uea.ac.uk/63138/1/DS_6374557_thesis.pdf

partnerships will ensure that museums are more representative of their local community and should increase accountability and help museums to improve, especially in terms of inclusive language.

Recommendations:

- *Regularly review terminology used to describe individuals and groups, in close consultation with participants.*
- *Continue to develop co-production with communities and be open to giving greater autonomy to participants.*

Challenge: A lack of resources makes it difficult to sustain long-term mutually beneficial relationships with local migrant communities

It was positive to find that addressing migration has encouraged museums to connect and partner with local organisations and migrant communities. The role of community partnerships is very significant in the museum sector's work addressing migration and can be mutually beneficial. However, there is a concern that these partnerships can sometimes highlight museums' dependence on these groups for content and engagement.

It is essential that the relationship between local migrant community groups and museums is transparent and mutually beneficial. Museums need to build and maintain trust with these community groups and also need to take time to understand the aims and priorities of the community partners that they work with to ensure that projects meet their goals too.

However, limited funding for museums' projects can leave local migrant community groups vulnerable to exploitation for their contributions and stories without facilitation of a long-term mutually beneficial relationship. This can occur despite the positive intentions of museum professionals.

Research into these relationships from the perspective of the communities and individuals engaging with museums would be very beneficial, as stated in the introduction to this review.

Recommendation:

- *Before engaging with local migrant communities, research, plan and allocate resources in such a way as to best foster long-term sustained and mutually beneficial relationships*

Challenge: The lack of diversity within the museum sector has created a reliance on community partners and volunteers for advice and new perspectives

The reliance on community groups and individuals volunteering their time to share their perspectives on migration is also a result of a lack of representation of these perspectives within the institutions themselves.

While a lack of workforce diversity is a broad, societal issue and is by no means limited to the museums sector, research by Arts Council England (ACE) published in early 2019 suggests that museums in England are lagging behind other cultural sectors when it comes to workforce diversity and are making little progress year-on-year in addressing this issue.³⁶

This lack of diversity has many implications. Museums are often talking on behalf of communities, with limited opportunities for individuals from communities to speak with their own voice. Representation is further limited by the fact that museums sometimes selectively champion certain groups or voices who they see as

³⁶ Kendall Adams, G. (2019). Workforce Diversity Remains Static at Museums in England. *Museums Association*. [online] Available at: <https://www.museumsassociation.org/museums-journal/news/19022019-museums-workforce-diversity-static>

speaking on behalf of a particular group or community. With a lack of diversity in the workforce, this can really limit who is represented and who gets their own voice within museum spaces. It is important for the sector to interrogate who has this authority and to open up to a wider range of voices/backgrounds/experiences.

Museum professionals often feel an understandable nervousness around gathering stories, applying labels to community groups and deciding what language to use when talking about migration. The acknowledgement of the power of these decisions is a positive step that the sector has taken. An even greater step has been consultation with community groups to give them the opportunity to decide how they are represented. But the sector needs to formally represent these community groups with paid and stable positions within its institutions.

The need for greater diversity is not solely about ethnicity and nationality – and it is important that the museum sector is reflective of society as a whole. The entry points to the museum sector are currently very narrow and inaccessible to many different people for many different reasons.

It is very important that a more inclusive workforce looks for diversity in skills sets and feels encouraged to be less focused on formal academic qualifications. An increase in diversity needs to come with additional support from the institutions themselves, especially for newly arrived people. For example, museums could partner with local colleges to provide ESOL lessons that are tailored for museum roles. Mentoring could also have an important role in increasing inclusivity.

A focus on diversity cannot stop at the creation of a more inclusive recruitment path. There needs to be far more ongoing support for a diverse workforce, with routes for progression and skill development within the sector. While a growing number of schemes and initiatives have been created to provide pathways to employment in the sector for underrepresented groups, many entry- and mid-level employees from underrepresented backgrounds continue to face significant barriers to career progression, while progress on diversification at senior management and board level has been limited.

It is essential to consider and provide greater support against the precarity of working life for migrant and under-represented workers in the museum sector.

Recommendations:

- *Museums could partner with local colleges to provide ESOL lessons that are tailored for museum roles.*
- *Mentoring could also have an important role in increasing inclusivity.*
- *Explore more inclusive recruitment paths at all levels, with routes for progression and skill development.*

Challenge: A project-by-project focus often keeps migration on the margins of the institution

Much of the work encountered whilst researching this review was project-based. Museums were provided with funding for time-limited projects with pre-determined audience groups and specific aims and objectives.

As a starting point for addressing migration as an institution, this can work. However, addressing migration on a project-by-project basis can be unsustainable in terms of truly integrating local migrant communities, ensuring that museum interpretation remains accessible and appropriate across the institution, and ensuring that learnings from these projects are applied institution-wide.

The nature of these projects also means that migrant groups often remain separated from mainstream museum practice and other museum audiences. Museums have a tendency to group ‘migrants’ as one group and separate them from ‘settled’ local communities, who may also be disenfranchised. This project-based focus means many migrant groups and individuals remain on the periphery of museums, and only feel included when projects are specifically focused on migration.

In order to make migration a core part of the museum sector’s interests, it is important that individual institutions embed migration into their day-to-day practice. There are many ways that this could happen, including making newly arrived and longer-established communities and diaspora groups into core audience groups and committing to participating in an annual calendar of migration-related events such as Windrush Day and Refugee Week. This can help to ensure that there is a commitment to consistently addressing migration as an institution, regardless of project funding. It also encourages ongoing engagement with migrant communities.

Recommendation:

- *Wherever possible, seek to embed migration into the core activities and practices of institutions.*

Other common challenges

In addition to those explored above, there were a number of other common challenges arising from the research and interviews. These included:

- A nervousness to have frank and honest conversations due to a fear of reputational damage or being perceived to be ‘political’.
- A separation of ‘migrant’ and ‘settled’ local communities that results in a lack of contact between different groups and a lack of opportunity for shared activities and debate.
- The emotional impact of this work on museum staff.
- A struggle to give different local community groups equal representation.
- The difficulties of appropriately and ethically acquiring and archiving materials related to forced migration.
- The variety of definitions of ‘migration’, even within the same institution.
- Uncertainty about whether to actively engage audiences with anti-immigrant sentiment with the aim of shifting attitudes.

Across all the discussions, it transpired that many institutions were facing similar challenges and there was a real willingness to discuss these. Many had taken different approaches to tackling these challenges, and it is important that these lessons are shared and discussed across the sector.

Facilitating conversations across the museum sector and beyond can also enable institutions to tackle some of these challenges collectively, share best practice and learnings, and develop the skills and confidence to highlight migration stories in their collections and link these to contemporary debates.

We aim for the Migration Network to be a forum for organisations within the museum sector and beyond to discuss and share ideas and best practice on how to address the above challenges and more. As always, we welcome your feedback and suggestions in terms of what would be most useful, so please do get in touch.

APPENDIX

Migration-related content produced by museums, cultural and heritage-sector organisations

The lists in this appendix are not intended to be definitive; rather, they contain a selection of some of the migration-related content produced by museums, cultural and heritage sector organisations in 2018/19.

For the purposes of this review, we have divided this into two lists: 1) Migration-related content produced by institutions that participated in the Migration Museum's Network pilot in 2017; and 2) Migration-related content produced by other museums and galleries (researched March – August 2019):

If you know of any significant pieces of migration-related content staged between 2018 and 2020 that are not included in these lists, please do let us know.

This research does not include events from Refugee Week. Research into museums' increasing engagement in Refugee Week would be valuable; however, it is beyond the scope of this review.

1) Migration-related content opened in 2018/19, produced by institutions engaged in Migration Museum Network Pilot events and survey 2017 [researched March–July 2019]:

Institution	Date	Type of project	Name	Description from institution's own website
Baltic Centre for Contemporary Art, Gateshead	23/02/19 – 06/05/19	Exhibition	Barby Asante: Declaration of Independence	Asante's projects are centred in performative actions, research and togetherness to think about contemporary geographies, race, gender and social justice; to articulate perspectives that critically reflect on the legacies of slavery and colonialism and to discuss how histories also inform the present.
	15/02/19 -16/06/19	Exhibition	Baltic Artists' Award 2019	Ingrid Pollard (born 1953, Guyana) uses photographs, prints, moving image and audio to uncover the layered histories of representation. While investigating race, ethnicity and public spaces, she has developed work juxtaposing landscape and portraiture which provide a context for issues of migration, family and home.
Battersea Arts Centre, London	18/03/19 – 12/04/19	Festival	Homegrown Festival: Occupy	Over 4 weeks, young and underrepresented voices will occupy all corners of Battersea Arts Centre. Theatre, music, live games, virtual experiences, rap, poetry and installations collide as old certainties are overturned and new possibilities imagined.

	28/03/19 – 29/03/19	Festival	Beyond Borders	Film, discussion, art and performance on the theme of migration and refugees. Showcasing the collaborative work of British, European and international artists.
	07/19 – 11/19	Story-telling workshops	Homegrown Stories	20 young storytellers get to work with poet and activist Byron Vincent, to help write, rehearse and perform their own powerful true stories of migration. The project led up to a building-wide takeover as part of London Stories: Made by Migrants.
	04/11/19 – 26/11/19	Story-telling festival	London Stories: Made by Migrants	A festival of true stories from people of different backgrounds who have arrived in London and made the city their new home.
	21/03/19 – 23/03/19	Theatre	Four Women	A coming-of-age story told through spoken word, poetry and music. A journey of migration, assimilation and diaspora told by four different women.
Ben Uri Gallery, London	27/02/18 – 31/01/19	Exhibition	Finchleystasse	German artists in exile in Great Britain, 1933-1945. More than 35 works by German-born émigrés marking the advent of Kristallnacht and the Kindertransport.
	08/04/19 – 21/04/19	Exhibition	Czech Routes	Selected Czechoslovakian artists in Britain from the Ben Uri and important private collections.
Birmingham Museums Trust	18/04/19 – 27/10/19	Exhibition	Collecting Birmingham: Who is Birmingham?	The final exhibition of the Collecting Birmingham project, an innovative acquisitions and engagement project that has collected objects and oral histories over the past three years. This exhibition showcases the objects that have been collected through the project and highlights the people of Birmingham who have generously contributed their stories.
	28/10/17 – 24/06/18	Exhibition	The Past is Now: Birmingham and the British Empire	This exhibition challenges the typical colonial narrative used to present the history of the British Empire. By focusing on a few key events and themes, the exhibition examines the museum's own bias in telling difficult narratives and explores other perspectives, which have been historically misrepresented.

	04/05/18 – 29/06/18	Exhibition	Asian Youth Culture: Exploring the Heritage & History of Young British Asians in Birmingham	The heritage and history of the lives and contributions young Asian people have made across three distinct periods: the 1950s-60s, 1970s-1990s, and 2000 to the present day. They exhibited objects, stories and lived experiences from South Asian people growing up in Birmingham covering arts and culture, sport, politics, community archives, diversity and divergence.
	28/07/18	Film screening	A Journey Worth 70 Years	A film exploring stories of the British-Pakistani diaspora, run in partnership with the British Council in Pakistan.
Brent Museum and Archives, London	06/08/18 – 01/01/19	Exhibition	Celebrating the Somali Achievements in World War One	n/a
	22/06/18 – 29/10/19	Exhibition	Brent's Pioneering Windrush Generation	Explores Brent's Caribbean heritage with portrait photographs. Also exhibited collections from Brent Museum and Archives, bespoke artworks, quotes from renowned poet Malika Booker, and an installation of a traditional West Indian 'front room', highlighting items from the local community.
	05/02/18 – 03/06/18	Exhibition	Home Away from Home: Romanians in Brent.	n/a
British Library, London	10/05/19	Talk	On Memory and Migration: How does cultural memory establish itself?	n/a
Cardiff Story Museum	2019	Educational resource	Story of migration: diverse communities in Cardiff – Community Learning	Find out why people from all over the world have come to Cardiff and settled. Personal stories were used to explore themes of migrating for work, new opportunities, conflict, war, family and friends.
Doncaster Heritage Services		Collaborative workshops	Co-curation with refugees and asylum seekers	Through a series of creative, collaborative workshops, refugees and asylum seekers compared their experiences of living in Doncaster today with those of Belgian refugees during WWI. They created a film exploring refugees experiences then and now, and a series of artworks made by participants exploring this history.

		Exhibition	Doncaster 1914-1918: Keep the Home Fires Burning	Displayed films and artworks created in collaborative workshops with refugees and asylum seekers.
Herbert Art Gallery & Museum, Coventry	2018	Display	Coming to Coventry: 70th Anniversary of the Empire Windrush	Archive and local studies collections reflect the Caribbean and African community within Coventry and their contribution.
Holocaust Heritage & Learning Centre, Huddersfield	Opened in September 2018	Exhibition (permanent)	Through Our Eyes	About 16 children and young people who survived Nazi persecution across Europe in the 1930s and 1940s. They came to the north of England as refugees or survivors of the Holocaust, settled and made new lives there.
Horniman Museum, London	06/2018	Exhibition Update (permanent)	World Gallery	Updated to feature 'movement of people'.
	07/11/18	Research event	Art and Migration Research in the Mediterranean Sea	Explored how different art forms can contribute to knowledge exchange and public engagement around timely research questions about migration.
	02/03/19	Community day	Crossing Borders	Dance performances from Indoamerica and Kenya, stories from around the world, workshops and comedy. Organised every year in partnership with local organisations supporting people who are newly arrived in Forest Hill.
House of Illustration, London	9/11/18 – 24/03/19	Exhibition	Journeys Drawn: Illustration from the Refugee Crisis	An exhibition telling refugee stories, both observed and experienced first-hand.
	Created in 2018	Educational resource	Teaching resource: refugee experiences	Uses illustration for teaching and learning about refugee experiences.
Imperial War Museum London	16/02/18 – 28/05/18	Content season	Syria: A Conflict Explored. Featured photography project: The Exodus	Over the course of five months, photographer Sergey Ponomarev followed refugees across Europe, recording their border crossings and struggles to reach their destinations.

Jewish Museum London	18/06/19	Talk	Fighting back: Jewish refugees in the British Armed Forces	Centred on the contribution of Jewish refugees to the Armed Forces. It brings to life some of their extraordinary stories of courage and defiance using images, memories and objects.
	08/11/18 - 24/03/19	Exhibition	Remembering the Kindertransport: 80 Years On	The stories of six of the Kinder (child refugees) in their own words.
Leeds City Museum	12/07/19 - 05/01/20	Exhibition	A City and its Welcome: Three Centuries of Migrating to Leeds	See case study for details.
	18/06/19 - 05/01/20	Community displays	Moving Here: Making a Home in Leeds; New Beginnings - Leeds Migration Stories; Untold Stories – the Irish in Leeds; Picture My World	See case study for details.
M Shed, Bristol	10/04/19 - 07/05/19	Exhibition	The Poppy Retake	n/a
	10/04/19 - 07/05/19	Exhibition	From the Shadows of War and Empire	n/a
Migration Museum, London	31/10/18 – 28/07/19	Exhibition	<u>Room to Breathe</u>	An immersive exhibition inviting visitors to discover stories from generations of new arrivals to Britain. Journey through a series of rooms in which the struggles, joys, creativity and resilience of living in a new land are brought to life through audio, films, photographs and personal objects.
Multaka Project, Oxford				See case study for details.
Museum of Liverpool	Opened 26/10/18	Exhibition	Galkoff's and the Secret Life of Pembroke Place	See case study for details.
National Maritime Museum, Cornwall	08/03/18 - 07/01/20	Exhibition	Titanic Stories: Contemporary Voices	See case study for details.

National Maritime Museum, London				See case study for details.
The Peace Museum, Bradford	12/07/18 - 31/08/18	Exhibition	Paper People Bradford	Depicted the experience of working as an independent artist in the Calais 'Jungle' camp.
	21/02/19	Performance event	This Is Who I Am	First-hand accounts of LGBT+ people seeking asylum in the UK about their experiences in their own country and on arrival in the UK performed by Actors for Human Rights Network.
People's History Museum, Manchester	03/08/18 - 02/09/18	Exhibition	Tape Letters	A sound installation and exhibition presenting the personal and domestic histories of members of the Pothwari-speaking British-Pakistani community from audio messages sent on cassette tapes.
	28/04/18 - 01/07/18	Exhibition	Protesting for Diversity	A display of placards; the result of a collaborative art project with former refugees and migrant members of the Migrant English Project in Brighton and Hove. The exhibition also included a collage made from images and extracts of conversations with some of the participants from the New Union Flag project; a proposal for an alternative flag.
Pitt Rivers Museum, Oxford	27/04/19 - 29/11/19	Exhibition	Lande: The Calais 'Jungle' and Beyond	The exhibition reassembles material and visual culture that survived from the 'Jungle' camp as it existed in Calais from March 2015 to the demolitions of 2016. These range from photographs and artworks made by displaced people and undocumented children to images made by activists and artists.
	13/10/18 - 30/05/19	Exhibition	Performing Tibetan Identities	Nyema photographed other young Tibetans, whether living in Europe as members of the Tibetan diaspora, or in Tibetan-speaking areas of China. Her pictures document the many things they share as global citizens and consumers of popular culture, as well as the particularities of their Tibetan heritage.
	03/05/19	Lecture	The Tyranny of Eurocentrism	Professor Peter Frankopan, author of The Silk Roads and The New Silk Roads, gives his insights on the rhythms of global changes, encouraging us to move out of our comfort zones and face new futures.

	01/04/19 - 30/09/19	Display	Multaka: Connecting Threads	This display was produced by five volunteers from different countries, with diverse backgrounds and perspectives. The aim is to highlight how museums can be a meeting point for people to share their cultures, experiences and interests, and to tell important stories.
Shobana Jeyasingh Dance, London	06/02/19 - 15/02/19	Exhibition	Beyond Borders – Great Women in Dance	A unique collection of photographs celebrating international female leaders breaking new ground and shaping the world of dance in the UK.
SS Great Britain Trust, Bristol	15/11/18	Talk	Annihilating Space & Time	Explores developments in 19th century transport and the changes they brought in human migration, information transfer and international relations.
University of Stirling	2019	Events series	Experiences of Exile	Each year, the Art Collection's exhibitions are directly inspired by the research of the University. In 2019, Experiences of Exile focused on refugees and migration.
University of Cambridge, Kettle's Yard	11/04/18 – 07/05/18	Exhibition	Actions. The image of the world can be different (part 2)	A solo project of new paintings by Caroline Walker, titled 'Home', of women refugees living in London.
	09/04/19 – 23/06/19	Exhibition	Oscar Murillo: Violent Amnesia	Oscar Murillo was born in Colombia and moved to London with his family when he was ten years old. Murillo's work reflects his own experience of displacement, and the social fallout of globalisation. This exhibition includes painting, installation, sound and live performance.
University of Durham, Oriental Museum	01/02/19 – 16/09/19	Exhibition	Homelands: Documenting Centuries of Cham Migration	Photographer James Sebright travelled around the South China Sea region, meeting Cham communities in China, Vietnam, Cambodia and Malaysia. This exhibition revealed the outcomes of his work documenting the lives and livelihoods of the Cham diaspora.
University of Oxford, Museum of Natural History	09/02/18 – 16/09/18	Exhibition	Settlers: Genetics, geography and the peopling of Britain	
	22/02/18	Talk, part of Settlers event series	People and Places, Brexit and Britain: the importance of Immigration and Empire	Professor Danny Dorling discussed the role of the British Empire in shaping today's map of ethnic identity in Britain, and contemporary attitudes to immigration, emigration and Brexit.

V&A, London	11/08/19 – 01/12/19	Tour	Historical and Hidden Caribbean: A View of Life Though Art and Design	Scrutinize the V&A collection across four significant tours that examine the narratives of a Caribbean past. Discover the stories of selected objects in its collection and embrace the pursuit for freedom, the challenges of migration, the movement of people and the impact of creolisation.
	08/06/18	Event	Passport to the Motherland – Migration Dreams	In the midst of the current immigration traumas, share stories of race and nation, and remember 70 years of sacrifice and achievement, against a soundtrack delivered by Mistah Brown on the decks for Trojan Records, with special guest Norman Jay MBE. The National Caribbean Heritage Museum (MUSEUMAND) travelled from Nottingham to the V&A with suitcases full of life stories that shine a light on shared identities.
	04/05/19 – 17/06/19	Talk	Insiders/Outsiders: Émigré Designers in the Archive of Art and Design	Visit Blythe House and discover the lives and work of Jewish designers and practitioners represented in the V&A's Archive of Art and Design
Wiener Library for the Study of the Holocaust & Genocide	Available from 2019	Exhibition (travelling)	A Thousand Kisses: Stories of the Kindertransport	The story of the Kindertransport through the experiences of eight children and the loved ones they left behind, whose documents, letters and memoirs are amongst those held in The Wiener Library collections.

2) Examples of migration-related content opened in 2018/19, produced by other museums and galleries [researched March – August 2019]:

Bankside Gallery, London	20/11/18 – 25/11/18	Exhibition	Anima Mundi: Drawn Stories of Migration	George Butler is an award-winning reportage illustrator specialising in travel and current affairs. This exhibition focused on human and animal migration and the intrinsic connection of living things, featuring work over the past five years including drawings and paintings from Syria and Iraq, Africa and Eastern Europe.
Huguenot Museum, Rochester	09/01/18 – 11/05/18	Exhibition	Travelling West, Pots by Claudia Clare	Claudia Clare's large pot, Travelling West, tells the story of Hossein, a Kurdish refugee who left his home in Iran and ultimately found a safe home in Britain. Two other pots in the display reflect Hossein's life in Britain, taking selfies in Trafalgar Square, and making plum jam with the artist, Claudia Clare in her kitchen.
Tate (various)	2019	Programme of workshops discussions and events	Tate Exchange	In 2019, the theme for the Tate Exchange in London and Liverpool was 'Movement', with Lead Artist Tania Bruguera.
	02/10/18 – 24/02/19	Exhibition	Tania Bruguera: 10,148,451	The acclaimed Cuban artist and activist Tania Bruguera created a series of interventions in and around Tate Modern. The work's title is an ever-increasing figure: the number of people who migrated from one country to another in 2018 added to the number of migrant deaths recorded so far in 2019 – to indicate the sheer scale of mass migration and the risks involved.
Empathy Museum, London	08/02/18 – 25/02/18	Interactive installation	A Mile in My Shoes – Migration	Housed in a giant shoebox, situated outside the main entrance to the Migration Museum at The Workshop, this version of A Mile in My Shoes brought together a collection of audio stories shared by refugees and migrants who have made London their home, from a Nigerian barber to a Syrian dentist.

Oxford City-Wide Programme	Ongoing	City-wide programme, including a community led and produced art installation at Ashmolean.	A Nice Cup of Tea	<p>This project explored the complex legacy of Empire, transatlantic slavery and trade, particularly in relation to Oxford City and Oxford University. The idea came from looking at the Ashmolean Museum’s collections of eighteenth-century porcelain and wondering: what could be discovered from putting these objects into their wider global and social context?</p> <p>The University of Oxford Humanities Division worked with the Pitt Rivers Museum as well as the Museum of Oxford, Ashmolean, Faculty of History, Common Ground, Oxford City Council & Museum of Oxford and the Oxford Windrush Planning Group on a number of activities under the broad project 'A Nice Cup of Tea'.</p> <p>They also collaborated with student activists, local community groups, and African-Caribbean performers.</p>
Ikon Gallery, Birmingham	06/06/18 – 29/06/18	Exhibition	Being Somewhere Else	<p>By Birmingham-born fashion designer Osman Yousefzada, Osman’s work has developed from a place where he considered himself to be “a product of multicultural England” and is shaped by a clear awareness of political contexts. The installations feature imported garments made by low-wage workers for ‘fast fashion’ in the West. A tent-like structure covered in delicate hand-sewn embroidery, is adjacent to an evocation of an “immigrant’s bedroom” – inspired by his Afghan/Pakistani family’s experiences – full of furniture and decoration signifying cultural displacement.</p>
Foodhall Project and Student Action for Refugees, Sheffield		Exhibition	My Self, My Mind: Escaping Sexual Slavery Through Art	<p>An exhibition of sculptures by Xumina, an asylum seeker and victim of human trafficking and modern-day slavery. After many years of sexual exploitation they escaped, finally arriving in Sheffield, a City of Sanctuary. During their time as a captive, art kept their soul alive.</p>