AN EVALUATION OF THE MIGRATION NETWORK (2020–22)

Author: Dr Sarah Kunz

Project leads: Emily Miller and Dr Sarah Kunz

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About the Author

Dr Sarah Kunz is a lecturer in Sociology at the University of Essex. Prior to that she was a Leverhulme Early Career Fellow in the School of Sociology, Politics and International Studies at the University of Bristol.

Trained in Sociology and Geography, her research explores privileged migration; the politics of migration categories and knowledge production on migration; the historical relationship between mobility, coloniality and racism; social reproduction and corporate management; and elite intermediaries.

Her first monograph 'Expatriate: Following a Migration Category' will be published with Manchester University Press in January 2023. Drawing on ethnographic and archival research, the book explores the postcolonial history and politics of the category 'expatriate', tracing it from the mid-twentieth-century era of decolonisation to today's heated debates about migration.

Her current Leverhulme-funded research focuses on the global Citizenship industry, the private sector involved in developing, administering, and promoting citizenship by investment (CBI).

Research contributors

Dr Sarah Kunz, Emily Miller, Mona Jamil, Matthew Plowright, Petra Pakozdi, Maria Aliboni, Zuzanna Hebdzynska, Alice Millar and Clara Cirdan.

Founding Partners

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This report shares findings from an evaluation of the first two years of the Migration Network (2020-2022). The Network is convened by the Migration Museum, supported and advised by a range of founding partners, and brings together people from across the UK museum and associated sectors to:

1. Facilitate dialogue and increase confidence about working on migration and intersecting themes
2. Share skills, knowledge and best practice
3. Highlight hidden or lesser-explored stories across collections and sites.

Between 2020-22, the Migration Network organised seven day-long and free-to-attend events covering different UK nations and regions. In total, 748 people from across the UK and beyond attended the events. This evaluation of these events draws on feedback surveys sent to attendees immediately after each event, and interviews and focus groups conducted several months after.

The evaluation explores:

1. Motivations for signing up and thoughts on the events
2. Impact on individual and organisational practice
3. Barriers and needs in relation to work on migration and associated topics
4. Suggestions for the Network going forward.

Feedback on the events

Feedback on the events was overwhelmingly positive. Specific feedback included:

- **What worked well:** Events were well organised, the content was varied and well-curated, platforming a wide range of voices, organisations and individuals, and facilitated effective learning. They were found to be educational and motivating, especially for participants new to this kind of work. Participants also positively noted the geographical spread of the events, and the fact that presentations were practical and covered both successes and challenges faced. Overall, participants found the events instructive, inspiring, and empowering, providing a space for reflection on individual and organisational practice.
- **Areas for improvement:** There were mixed views on the online nature of the events, with a key benefit being increased accessibility and a drawback lessened networking opportunities. It was noted that events could have better facilitated networking and conversation, and have been better publicised.

Impact on individual and organisational practice

Participants suggested that the events fed productively into personal reflections and learning processes, and discussions within their organisations, in line with the impetus for change provided by the 2020 Black Lives Matter protests and the cross-sector decolonisation push.

- **Individual impact:** Events made attendees feel connected, empowered, and emboldened in the work they already do – or hope to do. Attendees reported being inspired, gaining useful practical ideas and/or being prompted to look at collections they already work with in new ways. Some made connections which resulted in further conversations and collaborations. Others learned about topics such as community partnership and engagement, and how to curate migration stories. Participants also welcomed the events as spaces for reflection and personal learning.

- **Organisational impact:** While a single event's impact on organisational practice is difficult to establish, it is encouraging that participants felt they could take ideas and learnings from the events and productively feed them into discussions and developments at their organisations. Others noted that impact on their organisations would extend from their own changed practice in a sort of 'trickle-up' effect. In some instances, this resulted in tangible institutional change, e.g. new partnerships and enhanced outreach.
- **Maximising impact:** Some noted that the events could have been designed to build in more time for networking – more challenging at online events – and allow attendees to share information more easily. Structural reasons why potential impact was not fully realised include lack of funding, staff, and resources. Further challenges were organisational size and hierarchies, as in many cases the people who attended the events were not in positions to enact or prompt organisation-wide change.

Suggestions for the future of the Network

Respondents expressed a great appetite for future iterations of the Network. A widely shared sentiment was that 'more of the same' would be great. However, they had suggestions for ways in which the Network could support them in overcoming barriers to migration-related work in the future.

- **Barriers:** Participants mentioned a range of barriers at societal, sectoral, organisational and individual levels. These included racism and negative social and political discourses on migration; institutional unwillingness to prioritise migration storytelling; lack of funding and resources, including the often short-term and project-based nature of funding; lack of skills, experience and confidence; and feelings of isolation and of working in silo.
- **Aims:** Participants suggested a set of aims which they thought should be priorities for the Network. These included: to connect people, organisations and sectors; to create more spaces to inspire and encourage reflection; to support, train and raise awareness; and to enable and empower migrants and migrant-led initiatives.
- **Activities:** Participants suggested many ideas as to what the Network might do to serve the museum and associated sectors in line with the above-stated aims. These are listed in detail in chapter 4. They include: further online and in-person events (organised along thematic, geographical or rural/urban lines); a reading group and seminar series; organisational matchmaking events (e.g. 'project fairs' or 'project speed dating'); training and educational activities; and activities to empower migrants and migrant-led initiatives across the sectors. Participants also suggested more comprehensive communication from the Network in terms of a newsletter; an open mailing list (which all members can use to circulate information); a social media account and an intranet with a chat forum; and a database that could serve as a public archive of migration-related projects and other relevant resources (e.g. best-practice guidance, project evaluations).

There is significant appetite for future iterations of a Network headed by the Migration Museum, but potentially with a slightly different structure – whether events organised along thematic rather than regional lines, space for more decentralised conversations, and space for more ongoing communications outside of formally arranged meetings.

Endorsements from Founding Partners:

"This report conclusively shows the need for the Migration Network, the positive impact of its activities, and some pointers for future direction."

— Nick Merriman, Director of the Horniman Museum and Gardens

"It is clear from this report that there is a huge appreciation for what the Migration Network has achieved so far and a real appetite for it to grow and develop."

— Tom Green, Counterpoints Arts

''The Migration Network is playing a crucial role in bringing together new partners and organisations in all regions and nations of the UK, with the aim of sharing learning and best practice as to how we can better tell place-based migration stories. This is vital work to augment the reach of the Migration Museum and to bring together projects from across the UK.''

— Jacqueline Broadhead, COMPAS (the University of Oxford's Centre on Migration, Policy and Society)

Endorsements from Founding Partners:

Introduction

This report provides findings from the evaluation of the first two years of the Migration Network (2020-2022). **The Migration Network** (Network hereafter) is a knowledge- and skills-sharing network. It brings together museums, heritage and charity sector organisations, academics, and others from across the UK who work on or are interested in working on migration and related themes. The Network aims to:

- Share skills, knowledge and examples of best practice
- Increase confidence about working on migration and intersecting themes
- Facilitate dialogue and provide a forum to interrogate our role
- Highlight hidden or lesser-explored stories, collections and sites.

The Migration Network is convened by the Migration Museum and coordinated by Emily Miller, Director of Learning and Partnerships at the Migration Museum. The Network is supported by a 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.

Network activities between 2020 and 2022 included seven day-long and free-to-attend online events focused on different UK nations and regions. These events were moderated by Emily Miller alongside a regional hosting partner, and included case studies, networking sessions, and discussion groups. All but one event were held online due to Covid-19.

This phase of the Network was developed following a pilot phase in 2017-2018, which was funded by Arts Council England. The Network responds to clear needs from across the museum sector. Many practitioners had begun to approach the Migration Museum asking for advice around work they were doing or planning relating to migration and intersecting themes. Although many museums and heritage sites have collections connected to migration and are keen to engage with and demonstrate relevance to audiences who identify as having migrant heritage, some practitioners expressed nervousness or a lack of confidence in engaging with what they perceived to be a sensitive or polarising topic, or were keen to speak to and learn from others in the sector undertaking similar work. The pilot phase included two events – at the British Museum in London and at the Discovery Museum in Newcastle upon Tyne – and demonstrated a real appetite for the Network. It was thus exciting to re-commence Network activity in 2020 with grants from the Art Fund and COMPAS.

This evaluation draws on the results of a feedback survey shared with all event attendees immediately after each event, as well as interviews and focus groups conducted several months afterwards. The research explored:

1. Motivations for signing up and thoughts on the events
2. Impact on individual and organisational practice
3. Individual or sector-wide barriers and needs in relation to work on migration and associated topics
4. Suggestions for the Network going forward.

1: Network events and evaluation

Network events

From 2020 to 2022, the main activity of the Network was a series of seven day-long events focused on migration-related work in particular nations and regions of the UK. These events were free to attend and delivered in partnership with regional or national institutions. They were targeted at people in those nations and regions, but open to all to attend. See Appendix 1 for a summary of the seven events, participants and attendees.

The events were as follows:

1. North-West England, with National Museums Liverpool, October 2020
2. North-East England and Yorkshire, with Tyne and Wear Archives and Museums, January 2021
3. South-West England and Wales, with Bristol Culture and Creative Industries, April 2021
4. London and South-East England, at the Migration Museum, October 2021
5. Midlands[1], with Birmingham Museums Trust, November 2021
6. East of England, with Norfolk Museums Service, March 2022
7. Scotland, with Museums & Galleries Edinburgh, May 2022.

All events were online only due to Covid-19, except for the London and South-East England event, which was hybrid – online and in-person. Each event started with an introduction and contextual framing delivered by the Network lead, Emily Miller, and an introduction by the event's respective hosting partner. This was followed by three or four pre-recorded case study videos, followed by live Q&A, and then a networking session in break-out rooms. After a lunch break, participants took part in smaller discussion groups, which were facilitated by regional organisations or projects, and which participants had pre-selected based on their interests prior to the event. All participants then reconvened for feedback of the main points from the discussion groups, followed by closing remarks, and a final opportunity for networking.

Based on feedback from the first three events, it became clear that some participants felt that the format for the afternoon discussion groups could be improved. The most frequently cited criticism was that some facilitators used the majority of the one-hour slot for presenting and left little time for discussion. In response, the Network lead, Emily Miller, created a short document offering advice to discussion-group facilitators on how best to prepare and structure these sessions based on feedback and learnings from the first three events. This document is included in Appendix 5.

Event attendance

All Network events were free to attend, with those wishing to attend signing up via Eventbrite.

As shown in Table 1, there were a total of 839 Eventbrite registrations for the seven Network events. Actual attendance of the events was 674, with some people attending multiple events[2]. The no-show rate – the proportion of people who signed up for an event but did not attend – averaged around 20%. This is exceptionally low, with market research from 2020 suggesting that free virtual events had an average no-show rate of 50%[3]. No-show rates remained broadly consistent throughout the two-year duration of the Network[4]. The high number of registrations and the low no-show rate speak to the strong appeal of the events and appetite for the Network.

Table 1: Event registration, attendance, and no shows

Date	Region/Nation	Registrations	Attendance	No shows	No-show rate
October 2020	North-West England	118	92	26	22%
January 2021	North-East England and Yorkshire	166	132	34	20%
April 2021	South-West England and Wales	153	104	49	32%
October 2021	London and South-East England	149	119	30	20%
November 2021	Midlands	94	102	-8	-9%
March 2022	East of England	94	76	18	19%
May 2022	Scotland	65	49	16	25%
	Total	**839**	**674**	**165**	**20%**

Overall, 58 people registered and/or attended two or more events. This surprised Network organisers, who had expected that people would only attend the event in the geographical area they lived or worked in. The fact that many people attended events in other areas indicates that people found events valuable even when they were not focused on their area, and suggests the potential value of future theme-based events (see recommendations in Chapter 4).

Attendees came from different sectors and worked in a wide range of roles. From the feedback survey, we get a sense of the sectors that attendees work in. The single largest group of people – around 38% (78) of respondents – worked in museums. This is followed by those working in academic institutions (15%), as freelancers (14%), and in community organisations (11%) – which here includes community groups, civil-society organisations, charities, and churches.

Table 2: Attendees' work organisation

Organisation	Count	%
Museum	78	38
Academic institution	31	15
Freelance/self-employed	29	14
Community organisation	22	11
Heritage organisation	14	7
Arts organisation & artist	12	6
Local & central government	5	2
Library and archive	3	1
Other	5	2
No answer	4	2
Total	**203**	**100%**

Within these organisations and institutions, attendees held a range of roles. Asked to pick their 'chief area of responsibility' within their organisation from a drop-down menu of options, 19% (39) indicated they worked in curatorial roles, a further 19% (38) worked in community and public engagement, and 16% (32) worked in education.

Table 3: Attendees' work roles

Chief responsibility	Count	%
Curatorial	39	19
Community/public engagement	38	19
Education	32	16
Freelance/self-employed	28	14
Research	17	8
Senior management	12	6
Board member	5	2
Retired	2	1
Equality and Diversity	2	1
Fundraising/Development	2	1
Other	22	11
No answer	4	2
Total	**203**	**100%**

Everyone who attended each event was sent a summary of the event afterwards. These summaries included an introduction to the Network; private YouTube links to the 3 or 4 case-study presentations presented; non-attributed notes from all of the discussion groups; and names and contact details of all the contributors (with their permission) so that attendees could follow up if they chose.

Evaluation

Aims and data

For this evaluation report, we spoke to and analysed feedback provided by event attendees and contributors. Immediately following each event, attendees and contributors were invited to fill in an online feedback survey. This survey asked attendees about their work sector and role, motivations for signing up, and initial thoughts on the event. Respondents were also asked if they would be happy to be re-contacted for further evaluation purposes.

Researchers then followed up with those who agreed to be re-contacted approximately six months after the first four events, and two or three months after the final three events. At this stage, attendees were invited to contribute to the evaluation either through a one-on-one interview, or a focus group with other attendees of the same event. Most of the interviews and all of the focus groups were conducted on Zoom, with some interviews conducted via telephone call. Interviews and focus groups covered similar ground (see Appendix 3 for the interview discussion guide), with focus groups spending more time on idea-generation for future iterations of the Network.

A total of 203 feedback surveys were returned, which represents a response rate of approximately 27%. We then conducted 35 interviews and 5 focus groups, with a total of 53 participants. Most interviews lasted between 20-30 minutes, with focus groups lasting 60 minutes. Focus groups had between three and five participants.[5]

Analysis

This report draws on feedback survey data to report attendees' work sectors and roles (see above). Open-ended questions that captured initial feedback on the events is treated as qualitative data and included with interview and focus group data. Interview data was charted (summarised into a thematic framework using Excel spreadsheets, following the framework method of analysis).[6] Interviews were charted directly from the recording. Focus groups were fully transcribed. All qualitative data was thematically analysed, following the structure of the interviews and focus groups. The report does not distinguish findings by event, because a) all events followed a similar structure, and b) the responses indicate that there were no fundamental differences between nations and regions – with the unsurprising exception that it was primarily those not based in London who commented positively on the explicit geographical diversity of the events.

This report attempts to account for all responses, even those mentioned infrequently. Because the research sample is not random, with participants having self-selected to take part in the research, the results cannot be generalised to be fully representative of all event attendees, or the wider potential audience for such events. For example, it might be that the majority of respondents who agreed to take part in the evaluation were those who particularly enjoyed the events, or those with an existing relationship with the Migration Museum. They might thus have been less likely to share critical feedback. A view expressed infrequently in the research could thus represent a more widely shared feeling among attendees who did not take part in the evaluation.

That said, the initial feedback survey required a lesser time commitment, was not face-to-face and was filled in by almost a third of attendees. It is thus more likely to have captured more critical views and provides an important element of triangulation. Reassuringly, its findings confirm the overall positive response to the events. The research team encountered a lot of the same positive and negative feedback and suggestions for future activities throughout the course of the evaluation. These are thus good indicators for the wider relevance of findings reported here.

Research participants

Participants in interviews and focus groups included attendees of all events. The lowest participation rate was in Scotland, with only one attendee providing in-depth feedback, and the highest was for the North-West England event, with 14 attendees participating. For all remaining events, the number of participants ranged between six and nine. The majority of evaluation participants self-identified as women (41, vs 12 men). They came from across all sectors that the events targeted and worked in different roles and levels of seniority. Most were British citizens and self-identified as white. While we collected more detailed demographic data for our own monitoring purposes, including self-reported ethnicity and age, this was not done in a consistent way (e.g. data was self-reported and hence variable). We have therefore not included it within the scope of analysis in this report. We may decide to undertake more systematic data collection on the demographic profiles of Network event attendees in the future.

Ethics and context

Everyone who participated in this evaluation gave informed consent, either by emailing a signed consent form or by giving verbal consent on the recording. The consent form was developed for the purposes of this evaluation, using the Migration Museum's existing consent form as a template and drawing on guidelines by the British Sociological Association (see Appendix 4 for consent form). The research recruitment, interviews and focus groups went smoothly, with several participants noting that the evaluation gave them another welcome opportunity to reflect on the event and their own practice. This feedback is another indicator of the real desire, shared by many, to engage in learning and conversation on the topics.

The first Network events took place during the second UK Covid-19 lockdown, and after a summer of numerous well-attended and widely reported anti-racism protests all over the world, including the UK. These protests were triggered by the murder of George Floyd by a police officer in the US, but more broadly addressed on-going structural racism, especially anti-Black racism. The first few Network events were very much shaped by these two factors, while later events took place as the UK was moving out of (and then back into) lockdown, and when the political momentum and urgency around Black Lives Matter and anti-racism movements had somewhat subsided.

2: Feedback on the events

This chapter reports feedback on events, provided in the form of feedback survey responses, interviews and focus groups. During interviews and focus groups, participants often consulted their notes taken during the event to help answer questions. In line with the rest of the report, this chapter does not include comments on specific sessions, but does include the reasons why participants (dis)liked particular sessions, i.e. what made a session a good session. Overall, the feedback on all events was largely positive. Those who offered some criticism often qualified it by noting that the positives outweighed the negatives.

Event structure and contributions

There was a consensus that the events were well organised, and facilitated effective learning (see below). Participants highlighted the events being clearly structured, well moderated, and showcasing interesting and varied content, from a diverse range of institutions (e.g. small and big) in a range of formats (e.g. live talk and video). This in itself was noted as a form of capacity building: the event gave insight into how to run good online events.

- "The mix of styles of presentations – videos and talks – was good: pick and mix!"
- "I really like the structure of the event and how organised it was."
- "The event was so collaborative. There were so many great people from different spaces – community organisations to museums and beyond – given the platform to share their work, their intentions and their missions and visions."
- "These events provide an excellent overview of what is going on in the museum world on the theme of ethnic minorities, migration and refugees."
- "The event was informative, inspiring and a wonderful opportunity."

In terms of general criticisms, some thought that the events could have been promoted better, while others felt that they could have been shorter so as to integrate better into participants' workdays. As might be expected, the online nature of the events was noted both positively and negatively (see also chapter 4 on *Online vs in-person events*).

Others noted that the event could have been designed to build in more time for networking, especially as online events do not offer the same spaces for informal conversations during breaks or after the event. Another suggestion was to enable participants to share information more easily during and immediately following the event. Finally, it was suggested that it would be useful to circulate a list of participants and contact details prior to or after the event – although consent would have to be sought in order to ensure GDPR compliance.

There was some feedback that the event could have been more multi-sensory, with one participant noting that they would have liked sound in particular to play a more central role in the event – and in exhibition curation more generally.

Case study and discussion group formats

Evaluated participants responded positively to both the case studies and the discussion groups.

In the feedback survey, attendees were asked: 'On a scale of 1 (not at all) to 5 (very), how would you rate Case Study X according to the following criteria?' with the criteria being 'interesting' and 'relevant'. The combined feedback was overwhelmingly positive (see Tables 4 and 5).

Across all seven events, all case studies combined were ranked as 'very' interesting 53% of the time. Not once was a case study rated as 'not at all interesting'.

Table 4: 'Interest' of case studies (combined) [7]

Rank	Count	%
5 (very)	336	53
4	151	24
3	61	10
2	8	1
1 (not at all)	0	0
Total	**556**	**100%**

Similarly, across all seven events, all case studies combined were ranked as 'very relevant' 50% of the time, and not once was a case study rated as 'not at all relevant'.

Table 5: 'Relevance' of case studies (combined)

Rank	Count	%
5 (very)	314	50
4	149	24
3	81	13
2	7	1
1 (not at all)	0	0
Total	**551**	**100%**

The afternoon discussion groups, too, were rated highly, with 40% (81) of respondents ranking them as 'very' interesting and 38% (77) rating them 'very' relevant. No one rated them not as 'not at all' interesting or relevant.

Table 6: 'Interest' of afternoon discussion groups (combined)

Rank	Count	%
5 (very)	81	40
4	52	26
3	23	11
2	5	2
1 (not at all)	0	0
Total	**161**	**100%**

Table 7: 'Relevance' of afternoon discussion groups (combined)

Rank		Count	%
5 (very)		77	38
4		56	28
3		19	9
2		7	3
1 (not at all)		0	0
Total		159	100%

In interviews and focus groups, many participants noted that the content for the event was varied, well selected and curated. Some felt that different case studies represented different ways of looking at migration and working with communities, providing useful ideas and fresh perspectives. A few people noted that they found some of the case studies somewhat "hard to follow", because of the recorded format or because speakers struggled to convey their message within the allocated time.

Many positively commented on the discussion groups (with some criticism noted below). At best, respondents said that the discussion groups helped to break down boundaries and provide a space where people could talk in a safe and non-judgemental environment. They allowed participants to meet "amazing people" from different sectors and geographical areas, with some following up and keeping in touch after the event. It was also noted that discussion groups were well designed so that people could find a session that fitted their interests and line of work, without feeling like they were missing out on something else relevant.

- "I liked the case studies, as stories have power."
- "All of the case studies were really interesting and yet really different. It really gave a broad overview of what organisations in the South-West were doing."
- "The smaller discussion groups were great, there were really interesting discussions and it was a trusting atmosphere – people were very honest. Unlike other Zoom sessions, there weren't awkward 'tumbleweed' pauses. A lot of that is down to the open atmosphere that was fostered at the event."
- "I went to a talk that was really amazing. Having a discussion group facilitator that has experienced some of the things the participants have experienced was great. He is an asylum seeker and understands migration first-hand from lived experience. We know all these things academically, but to actually hear him talk about it and the nuances of that was really great."
- What I really liked was the diversity of the case studies that were provided and the scale of the different projects… Towards the end of the day, I was full and I couldn't really take on any more information."
- "The afternoon discussion group was more of a lecture rather than something more interactive. It was a really interesting project, but we only began to get to the really interesting discussion part near the end of the session. The curator's input could have been slightly less, so that we could hear more from the community partner, and also ask more questions – there were many!"

Some participants felt that the discussion groups could have been a good opportunity for networking, yet did not always effectively facilitate getting to know each other or stimulate debate. Some noted it was difficult to get conversation going in the group, and suggested facilitators could have asked more focused questions to encourage shyer attendees in particular to participate. One suggestion to achieve a more active inclusion of participants was to involve them in the "pre-planning", for example by sending "instructions to ask participants to engage with objects/prepare something (e.g. poem) for the event".

Others noted that facilitators spoke for too long or focused too much on their own project, when participants would have preferred to have a more general discussion and a chance "to take an active role" in shaping the conversation: "It was too structured, so there was no space to do that." As discussed above, the Network already evolved in response to such evaluation findings from the first few events, with the creation of a tip sheet on 'how to facilitate a discussion group' for facilitators for events 6 and 7 (see Appendix 5).

> - "I would be happy to share my contact details and interests with other attendees. It would be useful to have a list of people, know where they sit in the organisation, what their work is, what they're doing, what projects they're working on and what their interests are."
> - "I felt I missed out by not being there. A network should be about networking and that was almost impossible online."

Instructive and inspiring content

Many participants noted that they learned from the event, and found it to be instructive and inspiring. Many welcomed the event as a space for collective reflection, self-reflection on their own practice, and to be inspired by other projects.

> - "Great to hear what others are up to, and good to know that others are facing the same challenges. It was kind of like group therapy!"
> - "We chose to share a case study of what we were up to, but the really good stuff came in the Q&A. There was a feeling that some people are still struggling with this work, especially art galleries with some bad practice and not following through. We were challenged by this – does this engagement work filter through to other parts of the sector? What training is needed? It made us reflect."

Participants also appreciated hearing from smaller organisations with limited resources, and from people actually doing the work on the ground (rather than senior staff), including both organisation staff and project partners. They appreciated that the events showcased work taking place at a very local level, that many would not have heard about otherwise. The focus on smaller-scale projects and on amplifying the voices of those directly involved also meant that many participants could relate, found the projects and suggestions "achievable", and made attendees think: "We can also do it."

Participants enjoyed hearing about successful projects and 'best practice'. Yet, many also noted the importance of hearing about challenges faced and mistakes made (e.g. in partnership work), and about the practical ways that presenters had dealt with them. This was noted to be educational and empowering, especially for participants who might be new to this kind of work and afraid to make mistakes. In this context, some noted that the events reminded them of

what they would like to achieve in the future, especially as the Covid-19 lockdowns gave them a chance to reset, "to work out what we really want to and can do".

> • "It was a real fact-finding mission for me and it was a real eye opener as well."
> • "The videos were really good – really informative, good summaries of different work."
> • "The discussion group was really useful and 'challenging' and I got way more involved than anticipated… I reflected a lot on my own biases."

Some participants also positively noted that the summaries of each event circulated to all attendees following the conclusion of the event, as well as the evaluation calls and focus groups, provided further opportunities to reflect, and reminded them to follow-up on plans made after the event (e.g. to contact someone from the event).

Diversity of areas and presenters

Participants positively noted the explicit geographical diversity of the events, in contrast to other events which "can be very London-centric". Even within regions and nations, participants welcomed the fact that the events managed to showcase a wide range of projects and organisations, rather than just the "usual suspects".

This was noted despite the fact that some felt that the geographical framing of the events meant they potentially missed out on hearing about exciting projects happening in another region or nation. Going forward, they suggested, it might be worth highlighting in the promotion of the event that while the content will focus on a particular geographical area, people from across the UK are invited to attend. It might also be worth organising events that bring together people from different parts of the UK (see suggestions below).

> • "The Northern local elements were great – a real refreshing change."
> • "It was nice to connect with people from Wales and hear from other practitioners about Wales being spoken about in such positive terms."
> • "Definitely keep it regional – it's fab to be able to see that and Emily is really good at picking out not just the 'usual people' – a good mix of big and little museums; giving more a platform."

Some participants noted that they would have liked to see more migrants, people with lived refugee experience, and people of colour presenting, especially given the themes discussed. This included hearing even more from migrants and migrant groups working in partnership with or taking part in the projects discussed. Others critically noted the mostly white presenters, while also acknowledging that it could be potentially problematic "if non-white people are pushed forward" simply because they are people of colour. As one participant noted, the fact that there were not more people of colour at the event also highlights the lack of diversity in the sectors in attendance.

> • "The case study presentations were by the organisers, and I would like to have heard more from participants in these various projects directly. I know it's really hard, but [it would have been great if], for example, asylum seekers could have described their experience rather than having their experience described by somebody else."

3: Impact on participant and organisational practice

Measuring the impact of events such as these is difficult. For one, this evaluation relies on self-reported, post-event data. Moreover, learnings from the event often feed into what participants might have picked up at related events or elsewhere. With these caveats in mind, the results are encouraging.

In the feedback survey, 47% (96) indicated they were 'very likely' and 34 % (70) 'likely' to make use of information gained from the Network event in their work or studies.

Table 8: Likelihood to make use of information gained from the Network event

Rank		Count	%
5 (very likely)		96	47
4		70	34
3		32	16
2		3	1
no answer		2	1
Total		**203**	**100%**

Similarly, 43% (87) indicated they were 'very likely', and 33% (68) 'likely', as a result of the Network event, to make contact with another participant at the event in connection with their work or studies.

Table 9: Likelihood to make contact with another participant at the event

Rank		Count	%
5 (very likely)		87	43
4		68	33
3		23	11
2		16	8
no answer		6	3
1 (Not at all likely)		3	1
Total		**203**	**100%**

In the qualitative research, conducted several months after the events, we then asked about any impact that the event had had on individual and organisation practice and how the event's impact could have been increased. Participants noted that they gained useful practical knowledge from the event, found out about new projects, and that the event made them reflect and learn.

Several noted that the event fed productively into personal reflections and discussions within their organisations, in line with the impetus for change provided by the 2020 Black Lives Matter protests and the on-going decolonisation movement across sectors. One of the challenges the Network might face going forward, which is also a key reason why it is needed, is how to keep the momentum going as wider interest in these topics subsides and there is less of a general push for change. The next chapter discusses insights on how to maximise the potential impact of Network events – and which sorts of activities would be most useful to help Network members overcome barriers in their work.

- "It has filtered through to me in terms of how we can better speak to groups who are new to the city and those that have been here for generations but still don't feel welcome. We've prepared commitments as an organisation about how we train staff, welcome communities etc, it wasn't ONLY off the back of this event, but it did show us that we needed to keep going and be more visible and transparent. Particularly with those who are refugees and seeking asylum, considering our role as an inclusive placemaker."
- "The most important takeaway message is that this kind of work is possible – it's already happening. It was emancipating and I'm not exaggerating."

Impact at the individual level: Diverse audiences, diverse impact

Network events were able to attract a diverse audience with regard to participants' prior engagement with migration and related topics (see below). This was reflected in discussions about the Network's impact: while some felt the event taught them little new but did allow them to feel connected with like-minded individuals, others were excited about learning important new content and skills. This difference in existing skills and knowledge is exemplified in the following responses:

- "I don't think it impacted my work massively, because I think about a lot of these questions already as part of what I'm doing."
- "I learnt so much. I just learnt a hell of a lot."

It is a strength of the events that they were able to bring together and interest such different groups of people. Going forward, it might be worth thinking more explicitly about how individuals and organisations with different levels of expertise and experience are best reached and catered to (see pp.24-25).

- "I wasn't really expecting there to be any sort of immediate impact. It was more for me about keeping in the loop and trying to have a wider network of collaborators and artists that we could contact."

Feeling connected and making connections

One intangible but important impact was that Network events made people feel connected and emboldened in the work they already do – or hope to do. As discussed, participants spoke about feeling "inspired", "empowered", and "encouraged". Others were happy to see that the sort of work showcased at events was being done, that they were "not alone", and that support was available for those at the start of the journey:

- "It's good to know there is support and other people to speak to about issues intersecting with migration."
- "The event helped me to feel more connected with what's going on locally around me – and I feel like that's really beneficial."
- "I would like another Northern event – to continue the conversations now they've begun."

Many participants reported having made plans to follow up with people after the event. Some participants did indeed follow up with others, which resulted in conversations, collaborations on projects and ongoing relationships. Others reported learning more about an organisation or project they knew already, reconnecting with someone, or deepening an existing relationship. Despite many people saying that the 'networking' aspect of the events did not happen as easily or fluidly online, the events evidently did facilitate some effective connections. At the hybrid London and South-East England event, participants particularly appreciated the networking element and the Lightning Slots.[8]

- "Last week someone who had attended our discussion group emailed me out of the blue to say that they were following all the advice we'd given but something wasn't going right. We are having coffee next week to discuss this further – a peer-support relationship developing."
- "I followed up with a contact to offer my services in co-creation practice. We had a wonderful meeting, and I shared links to two different examples of work that we've done."

Others had not yet got around to actually following up with anyone, yet still reported that the event made them aware of projects and contacts that might prove useful in the future. Some who had intended to follow-up noted that this evaluation session was a good reminder to do so, and suggested building similar "reminders" and "reflection moments" into future events.

- "It was very inspiring to see how someone in the museum sector is really working on inclusivity. I have continued that connection and have continued to learn in my practice. We've had great meetings, which have inspired one of the projects I'm managing."

Learning about partnerships and outreach

Participants reported learning about a diverse range of topics, including partnership work, community engagement, and how to curate exhibitions focused on migration and related topics. People also reported having gained potential project ideas and inspiration for future collaborations.

Participants who worked for museums or other organisations highlighted their learning on how to work in partnership with local communities and community organisations. For example, one participant said that the event enabled her to think about how partnership work affects stakeholders in different ways, and how she should be reflective and prepared for that. The event brought home the sensitivity required to do this sort of work: "It's about being aware that if you are going to encourage [people] to tell their stories, [to do it] in a way that they feel comfortable with." The event "reaffirmed things that I knew and has also given me new things to think about and consider".

For another participant, the event was the start of a "learning curve". It inspired them to think more about how to ensure that their work is "effective" and "ethical" when engaging with local communities, and sensitised them to what needs to be done in order to make partnerships work properly. Another participant reported reflecting further on the audience of her work and outreach. In particular, they began to reflect on their lack of engagement with specific minoritised communities and are currently planning an outreach programme.

- "Hearing about the sensitivities of each project, each case study was really interesting for me. In particular, there was a collaboration with refugees and the presentation explored how the institution and the participants had equal ground as much as possible, bringing people into the conversation and not just talking about them. That's something that I will always try and do – and it was it was really nice to see how it's been done."

Even those already involved in successful partnerships reported some impact. One contributor reported that presenting with their community project partner at the event "cemented" their relationship. They appreciated hearing their project partner's "unfiltered opinion" in the discussion group and said it was "brilliant" that the partner was also invited to speak, which "placed us on a level and it now feels more collaborative". They are now planning future work "and the way we are having those conversations has changed – there is much more equity now. Not 'this is what we'll do for you'. It has moved that relationship on – from co-curation to authentic partnership."

- "It has certainly made me think about the audiences I work with, why I don't work with certain audiences as much – and what we can do to try and mitigate against that."
- "The event prompted me to think about remuneration and the challenge of creating equitable relationships that aren't exploitative or one-sided."

A related topic of learning highlighted by participants was how museums, galleries and heritage organisations can support migrant communities. One participant reported learning about activities that museums can put on for both migrants and refugees, and how to teach broader public audiences about migration in interactive ways. Someone else saw the event as a great starting point to think about what being a museum of sanctuary can look like, what they can "do on a practical front", and how to reach out to communities. Another reported that the event helped them design programmes which are more accessible for a diverse range of refugee and migrant groups.

- "The case study stuck with me. A refugee/ESOL group used our museum for a conversation club – we only welcomed them casually, but it made me think about what more we could do for them.'"
- "It's prompted me to question more deeply what it means for institutions to cede curatorial control. We're currently developing a project – what happens if the museums don't like the story that young people want to tell? Are they genuinely prepared to cede curatorial control? What happens if young people go through the process and create a work and then don't want to share it with an audience? These are very sensitive and difficult questions for museums that have obligations to their audiences, to their funders, or to their boards, that may preclude the full ceding of control in terms of what's represented in their spaces. I'm thinking about the stickiness of the borders of what constitutes belonging in those spaces."

Some participants with more of a track record in this area said that the event fed into on-going conversations they were having about how to work in an equitable and non-extractive way. Conversations, one participant noted, which should be happening in museums and galleries more generally.

- "I found one particular case study useful in the way that they've worked as a local authority service in really close partnership with their partner organisations."
- "In terms of my practice, I think it has helped me to be a little more reflective in how I operate within the professional space."

Learning about curating migration stories

Participants noted feeling inspired and gaining ideas on how to organise exhibitions that "best represent people who have been underrepresented". The events also encouraged participants to think differently about collections and projects they were already working with. At one museum, the event helped spark a conversation about "how to talk about migration", a conversation that "helped to expand [what was previously] a small part of an exhibition" and inspired plans for "a temporary exhibition about migration".

Another participant reported that their museum was now working on procedures and processes around "respectful" curation. The event helped them reflect on how to make visible elements that were "hidden away in some of the objects" and inspired them to do more to confront colonial narratives in their collection.

Others found that the event made them think more carefully about migration and better appreciate the nuances and complexities of this topic and their work. One person would have appreciated more examples of museums working on migration issues more generally, rather than refugee/asylum issues, while others found Eastern European or other migrant communities underrepresented. Accordingly, some noted, the events were timely because there needs to be a lot more education on migration for the museum and related sectors.

- "At the time of the Network event, I was involved in the planning of an exhibition at the museum where I work. And the exhibition changed as a result. Not hugely, but it prompted inclusion of the way that people moving to the city – Irish laborers during the 19th century and then people coming from South Asia and the Caribbean in the middle of the 20th century – have been a huge positive in this area."
- "The most useful aspect of the event was recognising that when museum people talk about migration, they are often talking about refugee and asylum seekers and not about other types of migrants. I'm not sure whether museums are aware of potential implication of giving more visibility to this small strand of migrant populations than others, who are often narrated in specific ways, which can add to the 'deserving/undeserving' migrant discourse."

Finally, participants also took away a variety of practical skills and learnings from the event, such as presentation skills. Others noted increased confidence, for example, feeling empowered to reach out to facilitators for advice and guidance. One participant working for an organisation that was already considering looking at migration said that "learning about what other people are doing gave me more confidence and know-how to organise our plan".

- "I was in a discussion group and the facilitator's framework for talking about race has become a critical part of my practice now. With their permission, I've been using it whenever I've been working with students on discussing issues of race and racism. It's been a really valuable resource for me."

Impact at the organisational level

A longer-term 'trickle up' effect

While a single event can hardly change a whole organisation, it seems relevant to capture the small and practical ways in which events such as these can feed into broader organisational change. It is thus encouraging that many noted that the event fed productively into personal reflections and learning processes, as well as discussions and developments at the organisations they worked for or with.

- "We've done a lot of reflecting as a museum, and this kind of network is really useful in helping us to work out what our future direction should be. But it's really difficult to say what the impact is yet because we're still at the planning stage. It's been helpful in guiding our thinking, but we've not got there yet."

Participants thought that the impact on their organisations would be realised over the longer term, often extending from their own changed practice. As one person noted, they hoped that their own work would have a sort of trickle-up effect on their institution. The event "informed my practice and it may have ripple effects on the way that we work in the institution and the audiences that visit the institution". Another noted that the event helped them see their collections differently, "so I think it's a long-term thing, it certainly hasn't happened yet, but I think by attending the event, it's [introduced] that idea into my head".

- I emailed all staff while the event was still going on to recommend that they sign up for future Migration Network events. I got so much out of it professionally and personally. It's made me try to be a lot more reflective about how I operate in the world, because I am white and there are so many things that I need to not take for granted and work towards."
- "The messages from this event built on learnings from other events. Sometimes you have to listen to something quite a few times until you make it happen."

Leveraging the event in hierarchical organisations

There is some evidence that the event helped participants change organisational practices and structures, especially in relation to community partnership and outreach work.

Some learned about potential community partners. Others recounted how, although not exclusively due to this event), their organisation had hired someone to begin working with the council to reach communities of colour that they had not previously worked with. In this context, the event thus fed into the broader impetus for change to tackle the lack of ethnic diversity across sectors.

> • "What I'm really keen on is finding out what other sectors are doing and seeing what good practice we can build on. I think there is a lot happening in museums and other sectors. There's slightly less happening in libraries – they've been so hard hit by rounds of cuts that the kind of staff who used to do outreach and development work have gone."

Two factors seen to influence the potential impact on organisations were organisational size and decision-making hierarchies. A key challenge noted in this context was that often the people attending these sort of events are not in positions of power to enact structural change. One participant said that she was one of the lowest-paid members of staff without the authority to make institution-wide change. That said, she did share her learnings with the rest of the team:

> • "Although nothing tangible has directly come out of the event quite yet, I've been thinking in different ways and thinking about how to connect the museum to other groups in a beneficial, fruitful way."
> • "Board diversity is a barrier. The board has to be really aware of what's going on in order to be behind you, because if your board is not behind you, you're a bit stuck. We're doing a lot of diversity-type training. I was in a meeting the other day and I thought: 'We really need this [kind of] training because some of the comments … how are we even saying that?' And so I think you need to be thinking about board level as well."
> • "I sit on the board of directors for one of the bodies. When it comes to October, everybody asks: 'Can you come and do this piece and speak on behalf of Black History Month?' They only approach me in October, and then after October, everyone goes back to sleep. It all stems from who is on the board. You have to reflect the community that you are operating in."

In this context, participants related how they were able to leverage the event within their organisations. One participant recounted how their work team was horrified by the racism they saw in the USA and began to reflect on "how that is happening in the UK as well, in our institution and our industry as a whole". However, while the staff have mainly acknowledged that there is a problem and been very receptive to change, "there was some defensiveness at times, from some members of our board in particular".

In this context: "It was very useful to be able to go from this session, which had been very thought-provoking and had brought in different voices, and go to my very white institution and immediately feedback. I had much more confidence to say things that I may have previously been thinking. I felt quite empowered to raise issues in my workplace, which was great."

In practical terms, the event made them realise that some of their institutional suggestions on how to move forward might be "tokenistic", such as their plan to recruit volunteers rather than hire paid staff to diversify their organisations. Several participants remembered very clearly someone at the Network event saying: "You know, Black people don't work for free for white people anymore" and "I don't think that volunteering is the answer that you think it is". They added: "It was great to be able to vocalise that really clearly and really easily back at my workplace."

4: Barriers, needs and suggestions

This chapter first provides an overview of the key barriers that participants face in their work on migration, before discussing how the Network might help overcome them. To do so, it outlines participants' suggestions for the future of the Network, beginning with suggested *aims* for the Network, followed by proposed *activities*.

Overall, there was a significant appetite for a Network headed by the Migration Museum, with many good ideas about what forms this could take. There also seemed to be a consensus that alongside other initiatives, 'more of the same' would be great, and that the Network should promote itself more.

Audiences and barriers

The seven Network events brought together a diverse audience, which is an achievement in itself. The sheer variety of attendees (in terms of work sector and status, organisational size and location (urban vs rural) and level of experience and expertise working on migration and related topics) makes it difficult to generalise the potential barriers Network members and their organisations face, and what they are looking for in the Network going forward.

For example, those working for large and/or well-funded organisations will have different needs than those who work for smaller and/or precariously funded organisations, or those who are doing freelance work. Similarly, those with considerable experience in working on topics such as migration, anti-racism, and decolonisation might be grateful for a nationwide, cross-sector network that connects them with like-minded experts in other regions and sectors; while those who are new to the topic, might benefit from events that introduce them to these topics, share best practice, and offer support to help people overcome fears of 'doing it wrong'.

The Network might thus want to offer tailored activities to satisfy the needs of different participant groups. For example, it might be useful to offer both 'introductory' and 'advanced' content, or to direct audiences who are new to the topic to further resources.

Participants in the evaluation also mentioned a range of barriers at the societal, sectoral, organisational, and individual levels.

One frequently mentioned barrier was the narrow – and often negative, xenophobic and racist – discourse on migration in societal, media and political debate. This resulted in a sense of hopelessness and being overwhelmed, in experiences of hostility and resistance to their work, or in fears of backlash by audiences or funders.

- "Someone that works in quite a senior position at a museum service came up to me and said: 'I hear you and your Jamaican friends are making use of our archives.' What does that mean exactly? It wasn't said in a friendly way. It was kind of just a throwaway comment. There are people that work within art galleries and museums who think that doing anything apart from traditional white history and fine arts and all that stuff is…I don't know what. There are racist people that work within museums and galleries, there have to be, because they are out there. You just have to find a way around that."
- "We've been internally very lucky. Everyone I know of, up to board level as well, is very on board with what we are doing. The main worry for us now would be a backlash, either on social media or from visitor feedback on site. But that's not an excuse. We're very keen to do it anyway and to get that message across strongly."

Other key barriers highlighted by participants included the systemic lack of funding and resources, as well as the impact of the Covid-19 pandemic. They also noted the often-short-term nature of funding and projects, and the lack of staff and therefore time due to lack of funding.

- "One of the issues is that this kind of work is always project-based and with an end date. You need the funding to continue, otherwise how do you keep the momentum and the connections going?"
- "Within the museum and heritage sector, there are lots of people with extremely good intentions and creative ideas, but no money or time to do them. That's the biggest frustration for me. You can do something short term on a small scale, but that work then ceases because we don't have the resource to carry on, and those relationships are lost. And then when we come to doing our next project, we have to build relationships from scratch. If there was some way of a continuity of that kind of relationship, that would be really great."

Some identified an institutional lack of will to prioritise migration and related topics, or in some cases direct institutional resistance and pushback. Others noted the competing needs of including different kinds of hitherto marginalised stories in this context of limited resources.

- "Big organizations are really risk-averse and say: 'We can't do this, that or the other.' When we were doing work on Bengali migration, they didn't want to mention the role of colonial Britain or the Empire or any of that stuff. Then Black Lives Matter happened, and people stopped shaking their heads in meetings and actually started nodding and saying: 'Well, maybe we should refer to the Empire.' Of course you bloody should! So I think there is a moment of opportunity, but then of course, you've got pushback against it from [the government] and everybody else. So it's a moment of opportunity, but it's also a moment of struggle."

Suggested Network aims

In the qualitative research, participants articulated a set of useful *aims* for the Network:

To collect, share and disseminate information

Many thought the Network should collect and share summaries and evaluations of existing projects. As with Network events, these summaries should include best practice and tips, but also discuss failures and learnings. Sharing in these ways could help break down silos between institutions, sectors, and regions. Participants also noted that the Network could disseminate information about funding sources and collaborations.

- "Institutions do evaluations of these projects, but even if it is being written up, it's not being made available publicly. As a researcher, I start to get worried about there being so much work going on and people not having the opportunity to learn from each other and to improve practice. Everyone's working in a really siloed way, which is something that hopefully the Network can play a role in breaking down so that we can share knowledge and people can learn from each other's experiences and not make the same kinds of mistakes."

To connect people, organisations and sectors

To connect people and organisations is another suggested aim for the Network. Some thought the Network's role should be to create spaces for mutual support, collaboration and discussion, a space where everyone has an equal role and where relationships across organisations and sectors could be built and deepened. Others noted that this connecting function could extend beyond the UK, and that the Network might help to create horizontal relationships between institutions in the Global South and North.

- "The big thing is to create a genuine Network where people can communicate, help each other and share resources, because a lot of these organisations are terribly small, often run on a wing and a prayer by two or three people and need all the support they can get."

To inspire and reflect

Participants frequently noted that they would like opportunities to showcase their successes and to be inspired by hearing about other projects and initiatives. They would also welcome a space to discuss challenges and problems they were facing and to reflect more broadly on the sectors in which they work. For example, identifying practical ways to create more inclusive and democratic spaces, and improving the diversity of staff, audiences and stories told.

- "It can be really hard to talk about failures because we want to promote the work that we're doing and get more funding. Encouraging people to be reflecting on failures and what's learnt through them is important."
- "Sharing interesting ideas and good practice is fantastic. It's really inspirational to hear from other people, and it was great to come to the event and see projects working on a scale that I could see us doing as well."

To support, train and raise awareness

Another set of suggestions involved the provision of training, education, and awareness-raising initiatives. This might involve written guidance on best practice and practical 'how-to' guides.

Some also felt that the Network had a role to play in raising awareness and educating society more broadly. In practice, this larger societal impact might arise indirectly from the Network's work with migration and related topics; to tell these stories more effectively, and to include more diverse voices and critical perspectives on topics such as colonialism, slavery and racism. This, it was highlighted, needed to be done in ways that reached audiences that might be least receptive to these topics.

Enable and empower migrants and migrant-led initiatives

Finally, some thought that the Network should play a role in supporting and enabling migrants, pushing organisations to create equitable structures of work and hiring, and/or elevating migrant-led projects.

- "Even if migration is not the only thing we do, it's important for organisations to think about how we can really champion migration, and act and campaign and use our voices in a more fruitful way."

Suggested Network activities

There was a consensus that the Network events so far have been successful, and that future events on different themes would be welcomed. However, some participants said they were not clear on what the Network consisted of beyond the event(s) they had attended and thought it would be good to have a broader range of activities beyond events.

This evaluation has collated many suggested ideas as to what else the Network might do in this respect: from newsletters and online chat forums to social media accounts, 'project fairs', and 'matchmaking' and 'speed dating' events.

Events

Themed events

While the regional focus of Network events was broadly welcomed, many participants expressed a desire for future events to be based around themes rather than geographical regions. Suggestions for themed events included:

- Urban and rural themed events: the difference between rural and urban settings can be "quite significant" and there can be "completely different feelings and expectations". Plus, activities that work well in rural areas could potentially be applicable in other rural areas in different regions or nations of the UK. As one participant put it: "there are some things that could work really well in Cornwall that would work in rural North Yorkshire too."
- A sports-focused event: for example, in collaboration with the Sporting Heritage Network.
- A regular online seminar series, with each seminar followed by discussion. As one person noted, "the regularity builds into something interesting".
- Site visits for Network members, for example, to Network-affiliated museums.
- A reading group, which could be informal, online, and geographically dispersed, "to encourage more informal relationships as well as professional ones".
- An event on how to revisit existing collections to elicit hidden stories and how to tell well-worn stories in fresh ways and from different viewpoints.

- "I came away highly satisfied. I also had the opportunity to connect with so many like-minded creatives. The only thing I would improve is to hold these Network events more frequently, perhaps one per quarter. These could then be themed."
- "'It was such a useful event that more of the same, but just with different speakers, [would be great], because you always learn something new. Keep doing what you're doing, because you're doing it so well."

Events to inspire, connect and support one another

Many noted that it was important to have a forum where different people and organisations can meet as a "loose federation" – a facilitated space to connect, debrief and decompress among like-minded professionals. Others sought ways to share experiences and content, and to facilitate collaboration across sector(s). Ways to do so included:

- More case-study-focused events: "Case studies are really useful to spark ideas."
- A 'project clinic': an occasional event for Network members to showcase their projects, share problems they've encountered and ask for advice from peers.
- Events to share successes: "People need a space in which to show off and talk about their success."
- An event dedicated to best practice on specific elements of work – for example, how to plan and implement difficult projects.
- Online 'Project Fairs', where organisations or projects can introduce their work. Such online events might be a "one stop shop" and allow people to find out about lots of different projects without having to spend time researching themselves.
- Sessions to talk about the emotional impact of doing this kind of work. For example, one participant referenced a session in their work outside the Network that they had facilitated in which a participant had used racist language, and said they would welcome a dedicated place where Network members could get support and decompress.
- Informal coffee mornings, either in person or online. As someone suggested: "Emily is good at linking people together – but would there be space for informal coffee catch ups beyond her?"
- Opportunities to network across sectors through events like 'Academics meet Artists', or an "exchange lecture" model, where, for example, museum practitioners, academics or artists from different countries present together and engage in dialogue.

- "Just as the name 'Network' implies, there's an opportunity for conversations like this and dialogue between professionals across different fields. There's a lot of passion for this work, but people need moral support and they need suggestions and collaboration across the country."
- "At the moment the tide is running with us. But there will be times where the tide runs against you as well. And I think it's during those times that your Network is particularly important, because it supports what we should be doing and what may at some time in the future be frowned upon."
- "It's a fantastic opportunity to see different ideas and to hear how other people have responded to challenges that you might be facing. They might have responded in a completely different way, and that's really useful as well, because sometimes you're facing a challenge and you can only see one way forward but, by having a discussion with and learning from others, you can gain new perspectives."
- "Just having a space to think about the topic and to interact with colleagues and contemporaries is very valuable."

Events for more general reflection

Finally, participants would welcome the creation of spaces that allow them to collectively reflect more generally on their sector(s), for example:

- A follow-up programme to discuss topics such as implementation and organisational change.
- A space to identify barriers. The Network can "help a lot in picking up on patterns, and identifying issues and barriers within the sector, and hopefully help people to work together and get over these barriers".
- A space to discuss how to ensure everyone is included in the conversation, to "keep asking questions about how to include people genuinely, rather than ticking boxes".

Online vs in-person events

There were mixed views on whether events should be held online or in person. Some noted that having an annual in-person meeting would be great, also because in-person events allow for better informal networking. On the other hand, it was noted that in-person events can be exclusionary because of cost, time and the need to travel, whereas online events are more accessible and facilitate collaboration "at a distance".

In future, it thus seems right to strike a balance between online and in-person or hybrid events.

- "Keeping the events online makes them accessible. My workplace would not be willing to pay for an expensive train ticket if the event was held at the Migration Museum."
- "Whilst in-person events would be valuable, I think it's really important to maintain the online elements, because they bring together people who would not be able to come together easily otherwise, for geographic reasons."
- "What online events lack is that chance to socialise after 'the business' has concluded. Not everyone has access to social media."

Building a database of work on migration

There was a perceived need for a database that could serve as an 'archive' of migration-related work across the museum sector and other related sectors. This database could further include relevant resources, such as:

- Summaries of Network events
- Best-practice guidance
- Summaries of existing projects and project evaluations/write-ups
- Related materials, such as the Museum Association decolonisation working group's guidance.

In addition to setting up such a database, the Network could also provide project evaluation templates and guidance to help organisations and teams to integrate participatory evaluation approaches into projects and practice. Finally, some noted that such a database could also help "identify holes in the data and migration stories".

- "It's important to document everything, because there's a huge lack of documentation, especially when projects are temporary. After a few years, it's impossible to go back and find out what happened. So it would be amazing if there was a way of archiving all of the research, exhibitions and activities that the Network features. It would be a very good resource."

An online platform

Many participants noted that it would be useful to have an online platform in order to:

- Share resources with others
- Call for collaborators
- Ask advice about a specific problem they might be encountering
- Share write-ups and best practice
- Learn about each other
- Have follow-up conversations after an event
- Create a space for ongoing discussions.

This platform should be easy to use and accessible. Suggestions included a *'Jiscmail'* mailing list, an online discussion and chat forum, and a members' directory.

- "A forum that people can dip in and out of, so that people can make use of the Network whenever they have the space and the capacity."
- "Some sort of forum with different conversation channels, like Teams or Slack, e.g. one could be for policy discussion, another to pose questions, seek collaborations etc."
- "I'd find it really useful to have smaller groups and very informal platforms for chats and sharing, where you can sense check with somebody that is running similar projects or potentially having similar kind of queries and concerns. So it would be nice to have a way of connecting on a more informal basis and a space to ask questions that you might not always want to put out to a much wider network."

A social media account and/or newsletter

Participants also felt it would be useful to have a dedicated Network dissemination channel. This might be a social media account, for example a LinkedIn and/or Twitter account. Another frequent suggestion was a regular newsletter that could:

- Keep people aware of what is happening in the sector
- Pull together and disseminate relevant events, case studies and resources
- Share calls for collaborators, new roles, projects and funding opportunities
- Showcase 'Projects of the Month', especially smaller organisations and projects.

- "It would be great to hear about projects that are happening on an ongoing basis. There's this amazing work going on, and not a lot of it is being chronicled in a way that's accessible, beyond the exhibitions or the projects themselves. And as we start new projects, thinking about how the Network might function as a way of sharing learning, calling for contributors, advertising events etc."

Training and awareness-raising activities

Some suggested that the Network should offer and/or disseminate professional development training, and written guidance on best practice. Examples included:

- Training on equality, diversity and inclusion
- Tips on how to curate and embed migration-related stories in sensitive, inclusive and effective ways to reach different sectors of society
- Tips on diverse and inclusive staffing and effective horizontal and democratic decision-making structures for organisations
- Tips on how to work in partnership with migrants and migrant communities
- Advice on how to most effectively reach out and invite marginalised migrant and refugee groups to museums
- Practical advice on how to secure funding
- A set of recommendations, such as the Museum Association's guidance on decolonising museums.

Many Network event attendees were new to the topic of migration or engaged with it only tangentially in their work. These people in particular expressed a desire for best-practice guidance and skill-building activities to support them to tell more diverse, effective, and nuanced stories about migration.

- For a lot of people working in museums – particularly those working in education – because migration is such a potentially contentious issue, they're really nervous about dealing with it. Either because they're worried about offending individuals by doing the wrong thing, or getting embroiled in some kind of culture war. They're just frightened. One thing that was particularly helpful for me was meeting a woman at the event who has done loads of work on migration. During the course of the afternoon, I asked her if we could follow up because we are keen to explore migration themes but I don't think we have the in-house expertise. She said yes."
- "It's tricky – I'm the youngest member of our team, so I'm coming up against people in the organisation who have more experience of doing community work, and I'm also very conscious of my position as a white woman. But then I think: we should do it, we're going to make mistakes, but that's better than not doing anything at all, as long as it's well-intentioned and well thought through."

Additionally, a number of participants noted the challenge of getting senior staff on board and suggested the Network should do targeted engagement with and focused training for senior management. As one participant suggested: "Maybe do a course for museum directors. It's team members from learning and development who are interested in being part of these networks and there is only so much we can do".

> - "The gap is widening. Other people in my organisation could do with antiracism and 'inclusivity training, but I am seen as having time to engage with these events, whereas my bosses do not engage."
> - "These get togethers you are doing are so valuable, but you need the entire institution on board, because I think sometimes institutions want to do the right thing, but they don't have the knowledge and the experience of working with vulnerable people, and they can do actually more harm than good."

Another suggestion for engaging with new audiences was to collaborate with community organisations, refugee organisations, religious support organisations or charities like the YMCA, on joint events that would bring in audiences from those organisations. Other organisations that participants suggested the Network could work with included the Association of Independent Museums (AIM), the Group for Education in Museums (GEM), the Heritage Alliance, Culture Health and Wellbeing Alliance, the Sporting Heritage Network, the Social History Curators Group, the Neurodivergent Museum, and the Cities of Sanctuary and Universities of Sanctuary Movements.

> - "One thing I think the Migration Network could be really helpful with is how to tell migration stories in a way that will actually be listened to and understood, because our audiences tend to be older, more settled, white, more affluent, and they tend to be less receptive to these issues. How do we bring them on this voyage of discovery?"

Empower migrants and migrant-led initiatives across the sectors

Finally, some thought that the Network should have a role supporting and enabling migrants and migrant-led projects. For example:

- Creating a programme to allow marginalised migrants and other marginalised people to gain experience in the UK museum sector
- Lobbying across the sector to tackle exclusive hiring processes and create more accessible opportunities
- Connecting with other networks or groups delivering provision to migrants and refugees to create joint opportunities
- Having more of a focus on migrant-led activities to allow migrant communities and groups to share and promote their work
- Paying migrants and refugees to co-curate or be involved in a steering group for the Network.

> - "The most useful aspect of the event was understanding that the idea of co-production does not necessarily extend to the fair distribution of power and resources, which can potentially leave migrant and refugee communities to having to dig into their own resources simply to participate and provide content for museums."

Suggestions on future structure

As this evaluation shows, the Network events organised thus far have been hugely valued by attendees.

Going forward, it is worth thinking about how to structure and run the Network. The responses collected in this evaluation suggest that there is strong appetite for a Network in which people can engage and connect with each other laterally; while also maintaining elements of a centrally coordinated and run group. This means putting structures in place that decentralise the Network, to allow people to connect directly and on an ongoing basis outside of formal Network meetings and events, and to get involved in creating activities under the umbrella of the Network.

One way of enabling ongoing engagement could be the creation of a membership model. This could be allied to having a members' directory, an online chat forum or an online notice board.

Ways to decentralise the Network could include convening a rotating Network Steering Committee or Working Groups drawn from UK-based and cross-sector organisations.

Such a Steering Committee would allow organisations or individuals to take a lead on designing and implementing events and other activities under the umbrella of the Network and with support from the Migration Museum. Alternatively, the Migration Museum could conceive Network projects and recruit organisations and individuals to implement these and thus actively participate in running and shaping the Network.

Appendix 1: Migration Network 2020/22 – summary of events and contributors

Migration Network 2020/22 – Map of Events

1. North-West England, with National Museums Liverpool
2. North-East England and Yorkshire, with Tyne and Wear Archives and Museums
3. South-West England and Wales, with Bristol Culture and Creative Industries
4. London and South-East England, at the Migration Museum
5. Midlands, with Birmingham Museums Trust
6. East of England, with Norfolk Museums Service
7. Scotland, with Museums & Galleries Edinburgh

1 North-West England, with National Museums Liverpool, October 2020

Welcome and introductions
Emily Miller, Migration Museum
Paul Gallagher, National Museums Liverpool

Case study 1: The Colonial Countryside project at Speke Hall and changes at the National Trust
Professor Corinne Fowler, Leicester University, leading the Colonial Countryside project
Pete Kalu, freelance writer

Case study 2: The People's History Museum's Migration Season programming
Agnes Fough, People's History Museum
Zofia Kufeldt, People's History Museum

Case study 3: The Museum of Liverpool's project: The Secret Life of Pembroke Place
Liz Stewart, Museum of Liverpool
Poppy Learman, formerly Museum of Liverpool, now at the British Museum

Case study 4: The Migration Museum's digital public engagement for its Heart of the Nation exhibition
Robyn Kasozi, Migration Museum

Discussion group 1: Liverpool's approach to becoming a more welcoming city to refugees, people seeking asylum and migrant workers
Facilitated by:
Claire Benjamin, National Museums Liverpool
Ellen Kiely, Liverpool City Council community development team
Jannine Antigha, Liverpool City Council community development team
Phil Clarke, Liverpool City Council community development team

Discussion group 2: Living your Solidarity Statement – or constructing your policy if you haven't quite got there yet!
Facilitated by:
Robyn Kasozi, Migration Museum

Discussion group 3: Teaching Migration: How museums can engage schools in education programmes
Facilitated by:
Pablo Guidi, Liverpool World Centre

Discussion group 4: The process of co-developing a long-term collection display on migration at Manchester Art Gallery
Facilitated by:
Clare Gannaway, Manchester Art Gallery
Hannah Williamson, Manchester Art Gallery
Ruth Edson, Manchester Art Gallery

Attendees (by organisation/profession):

Anglia Ruskin University
Art Fund
Arts Council England
Birkbeck, University of London
Bolton Local Government
British Museum
Cheshire Council
COMPAS, University of Oxford
Counterpoints Arts
Forestry England
Find My Past
Freelance Artist
Freelance Heritage Consultant
Freelance Podcaster
Global Link Development Education Centre, Lancaster
Headland Design
Heritage Trust
Historic England
Imperial War Museum
Kirklees Council
Lancaster Local Government
Liverpool Council
Liverpool World Centre
Manchester Art Gallery
Manchester Metropolitan University
Museum of London
Nadder Libraries
National Museums Liverpool
National Museums Northern Ireland
National Trust
NHS
Northern Illinois University, USA
Oldham Council
People's History Museum
Portuguese Embassy
Queen Mary University of London
SOAS, University of London
Sola Arts
Tullie House, Cumbria
Tyne and Wear Archives and Museums
Ulster University
University of Cambridge
University of Central Lancashire
University of Liverpool
University of Manchester
Victoria and Albert Museum
The Wiener Holocaust Library, London
Whitworth Art Gallery

2 North-East England and Yorkshire, with Tyne and Wear Archives and Museums, January 2021

Welcome and introductions
Emily Miller, Migration Museum
Kylea Little, Discovery Museum Tyne and Wear Archives and Museums

Case study 1: The work of D6: Culture in Transit, particularly their project There is beauty in the journey
Andrea Carter, D6: Culture in Transit
Clymene Christoforou, D6: Culture in Transit
Henna Asikainen, Artist

Case study 2: Reflections on the touring exhibition Digging Deep: Coal Miners of African Caribbean Heritage
Georgina Ascroft, Woodhorn Mining Museum, Northumberland
Norma Gregory, Nottingham News Centre, curator of Digging Deep and the Black Miners Museum

Case study 3: Feels Like Home: Community, creativity and confidence for newcomers to Barnsley
Artela and Ela, members of Feels Like Home
Gaby Lees, Barnsley Museums
Joanna Newman, ESOL teacher

Presentation 1: Communities up close: neighbourhood change and migration in Yorkshire and Humber
Vicky Ledwidge, Migration Yorkshire

Presentation 2: Colonial Countrysides project at Harewood House
Emily Zobel Marshall, Leeds Beckett University

Presentation 3: Homecoming; a placeless place, Scarborough Museums Trust
Estabrak, artist

Discussion group 1: Partnership working: The highs, lows and dos and don'ts.
Facilitated by:
Alex Watson, Second Generation (2G)
Victoria Ryves, Heritage Doncaster

Discussion group 2: Increasing diversity and Black history in schools
Facilitated by:
Helen Snelson, University of York

Discussion group 3: Who Do You Want To Meet?' – a practical way to bring people together
Facilitated by:
Corrine Kilvington, Sunderland Culture

Discussion group 4: Working with academia now
Facilitated by:
Chris Whitehead, Newcastle University

Attendees (by organisation/profession):

Arts Council England
The Augustinians
Barnsley Museums
Birmingham Museums Trust
Black Country Living Museum
The Black Miners Project
Bradford Museums
Bucks County Museum
Colchester Museums
COMPAS, University of Oxford
Counterpoints Arts
Culture Healing Communities
D6: Culture in Transit
Darlington Council
Demorgan
Doncaster Museums
Durham Council
Emma King Consultancy
ERS Research Consultancy
ESOL Teacher
Feels Like Home Project
Freelance Artist
Freelance Curator
Freelance Photographer
Grand Union Orchestra
Hartlepool Council
Heads Together
The Hepworth, Wakefield
Historic England
Iceandfire Theatre Company
Iron Stone Museum
J Arts
Jo Scott Heritage
Lancashire Council
Learning Unlimited
London Transport Museum

Middlesbrough Council
Migration Yorkshire
National Football Museum
National Lottery Heritage Fund
National Media Museum
National Museum for the Royal Navy
National Museums Liverpool
National Railway Museum
National Trust
NCBPT
Newcastle Cathedral
Newcastle University
North Lincs Council
Northumbria University
Red Cross
Rugby Council
Scarborough Museums Trust
Second Generation
Sheffield Hallam University
South West Heritage
Stockton on Tees Council
Stripe Partners
Sunderland Culture
Tamasha Theatre Company
Two Temple Place, London
Tyne and Wear Archives and Museums
University of Cambridge
University of Huddersfield
University of Reading
University of St Andrews
University of York
Woodcroft Mining Museum
York Museums Trust
York St John's University
Yorkshire Air Museum

3 South-West England and Wales, with Bristol Culture and Creative Industries, May 2021

Welcome and introductions:
Emily Miller, Migration Museum
Jackie Winchester, Bristol Culture and Creative Industries.

Case study 1: The Left Behind Wives of Cornwall: Casting a spotlight on a hidden migration history through museum exhibitions and podcast
Dr Lesley Trotter, Humble History, author of The Married Widows of Cornwall
Mukti Jain Campion, producer and presenter of the Migration Museum's Departures podcast

Case study 2: ESOL at Bristol Museums
Finn White, Bristol Museums

Case study 3: Re-Framing Picton: Community and youth-led engagement at Amgueddfa Cymru – National Museum Wales, Cardiff
Fadhili Maghiya, Sub-Sahara Advisory Panel
Sarah Younan, National Museum Wales

Discussion group 1: Literature and Trauma, working with those seeking asylum
Facilitated by:
Eric Ngalle Charles, author
Jo Furber, Swansea Council

Discussion group 2: Migration to Somerset: thinking through a new exhibition idea
Facilitated by:
Amal Khreisheh, South West Heritage Trust
Sarah Cox, South West Heritage Trust

Discussion group 3: The ongoing attempt to integrate a segregated Asylum Seeker community
Facilitated by:
Anna Waters, Artisan Avenue
Mark Lewis, Tenby Museum

Discussion group 4: Commissioning to remember: Black Lives Matter at Bristol Museum and Art Gallery
Facilitated by:
Jazz Thompson – artist
Julia Carver, Bristol Museum & Art Gallery

Discussion group 5: Legends and Legacy: The Box Mayflower 400
Facilitated by:
Chloe Hughes, The Box
Jo Loosemore, curator Mayflower 400: Legends and Legacy

Attendees (by organisation/profession):

Art Reach
Artisan Avenue
The Augustinians
BBC
Birmingham University
Bournemouth University
Bristol Culture and Creative Industries
Bristol Hospitality Network
Bristol University
Cardiff Council
Carmarthenshire Council
Ceredigion Council
Cornish Migration Project
Cornwall Museums Partnership
Culture Wise
Cymen Translation Services
Dorset Council
Exeter Museums
Foundation for Jewish Heritage
Freelance Artist
Freelance Heritage Consultant
Freelance Writer
Gwynedd Council
Humble History
Jane Austen's House
LGBT Youth Power
Musée Nationale de l'Histoire de l'immigration, Paris
Museum Detox
Nadder Libraries
National Museums Wales
NHS
Oasis, Cardiff
Plymouth University
Pomegranateseeds
Royal Museums Greenwich
Shutter Mountain Media
SOAS, University of London
South Gloucester Council
South West Heritage
SS Great Britain
Sub-Sahara Advisory Panel
Swansea Council
Tenby Museum
UCL
University of Exeter
University of York
Welsh National Government
York Archaeological Trust

4 London and South-East England, at the Migration Museum, October 2021

Welcome and introduction
Emily Miller, Migration Museum

Case study 1: The Migration Museum: the journey so far
Emily Miller, Migration Museum

Case study 2: Community Action Research Project at the Horniman Museum
Andrea Ferdinand, Community Action Researcher
JC Niala, writer, Horniman Museum
Johanna Zetterstrom-Sharp, Horniman Museum

Lightning Slot 1: Holly and Marion of Together Productions about their Singing Our Lives project

Lightning Slot 2: Rose from the Refugee Café in Lewisham

Lightning Slot 3: Lara about Legal Aliens Theatre Company

Lightning Slot 4: Daffodil and Roz from Wycombe Museum about their exhibition We Are the Windrush Generation

Discussion group 1: Refugee Week at your Museum
Facilitated by:
Emily Churchill Zaraa, Counterpoints Arts
Rana Ibrahim, Iraqi Women Art and War

Discussion group 2: Being there for those we have not been there for: welcoming migrants and refugees to the Powell-Cotton
Facilitated by:
Emma-Jayne Hamlington, Powell-Cotton Museum
Inbal Livne, Powell-Cotton Museum

Discussion group 3: Inviting Spaces: working on migration themes with museums and galleries as a freelance artist
Facilitated by:
Suman Gujral, freelance artist

Discussion group 4: Co-curating Community Stories
Facilitated by:
Kasey Ball-Scott, Hastings Museum & Art Gallery
Rossana Leal, Refugee Buddy Project

Discussion Group 5: Creating inclusive programmes and activities with equity, value and respect at their core
Facilitated by:
Nav Ndhlovu, Multaka Programme, Oxford
Nicola Bird, Multaka Programme, Oxford

Lightning Slot 5: Christine Bacon, of Iceandfire Theatre Company talking about her podcast 'I am an immigrant'

Lightning Slot 6: Iyamide Thomas on curating the Krios exhibition at the Museum of London Docklands

Lightning Slot 7: Michael Holden on the 'Music, Migration and Mobility' project by the Royal Academy of Music and Royal Holloway, University of London

Lightning Slot 8: Local Foreigners photography project

Lightning Slot 9: Lily and Laura of the Migration Collective about the London Migration Film Festival

Attendees (by organisation/profession):

Anti-Apartheid Movement
Ashmolean Museum
The Auckland Project
Birkbeck, University of London
Bridge Group
Bristol University
British Library
City of Sanctuary
Climate Museum UK
Cornish Migration Project
Counterpoints Arts
The Courtauld Institute of Art
Crawley Museums
Dash Arts
Deptford Working Histories
Francis Crick Institute
Freelance Artist
Freelance Facilitator
Freelance Filmmaker
Freelance Photographer
Freelance Podcast Producer
Goldsmiths, University of London
Greater London Authority
Haslemere Museum
Hastings Museum and Art Gallery
High Wycombe Museum
Horniman Museum
Huguenot Museum
Iceandfire Theatre Company
Imperial War Museum
Jewish Museum London
Kenyon University, USA
Legal Aliens Theatre

LSE
Museum of London
Museum of the Home
Nadder Libraries
Norfolk Museums Service
Old Royal Naval College, Greenwich
Oxford Museum
Oxford University Museums
Phosphorous Theatre Company
Plume Secondary School
Powell-Cotton Museum
Queen Mary University of London
Ralph Appelbaum Associates
The Refugee Buddy Project
Refugee Café
Royal College of Music
Royal Holloway, University of London
Schools of Advanced Study
Science Museum
SOAS, University of London
Society of Antiquaries
South East Museum Development
Southwark Museum
St Albans Museum
Together Productions
Tunbridge Wells Council
UCL
University of Cambridge
University of Kent
University of Oxford
Victoria and Albert Museum
University of Westminster
Xenia

5 Midlands, with Birmingham Museums Trust, November 2021

Welcome and introductions
Emily Miller, Migration Museum
Janine Eason, Birmingham Museums Trust
Lynsey Rutter, Birmingham Museums Trust

Case Study 1: Wampanoag Perspectives Programme at the Bassetlaw Museum, Retford
Isabelle Richards, Bassetlaw Museum
Sam Glasswell, Bassetlaw Museum

Case study 2: Refugee Week 2021 at the National Justice Museum, Nottingham
Simon Brown, National Justice Museum

Case study 3: Leicester: Museums of Sanctuary
Linda Harding, Leicester Museums
Sadiq Ahamed, Leicester Museums

Discussion group 1: Diversifying industrial heritage sites. What are the top 10 tips for success?
Facilitated by:
Norma Gregory, Nottingham News Centre and Black Miners Project

Discussion group 2: Rethinking a Community Gallery programme
Facilitated by:
Kiran Sahota, artist
Rosie Barker, Birmingham Museums Trust

Discussion group 3: Creating Together: working with Gypsy, Romany and Traveller communities in storytelling
Facilitated by:
Elizabeth Woledge, Royal Crown Derby Museum

Discussion group 4 : Migrant Voice – migrants telling our own stories
Facilitated by:
Adam Ali, Migrant Voice
Anne Stoltenberg, Migrant Voice
Salman Mirza, Migrant Voice

Discussion group 5: Developing Ikon's Migrant Festival: the learning so far
Facilitated by:
Linzi Stauvers, Ikon Gallery

5 Midlands, with Birmingham Museums Trust, November 2021

Attendees (by organisation/profession):

Arts Council England
Bassetlaw Museum
BIM CIC
Birmingham Museums Trust
Black Country Living Museum
Bristol University
Brush Strokes Sandwell
Centrala Space
Culture Coventry
Delapre Abbey
Freelance Journalist
Freelance Photographer
Ikon Gallery
Leicester De Montford University
Leicester Museums
LSE
Midland Creative
Nadder Libraries
National Justice Museum
National Trust
Norfolk Museums Trust
Nottingham News Centre
Railway Museum
Royal Derby Museum
UCL
University of Birmingham
University of Leeds
University of Leicester
University of Lincoln
University of Nottingham
University of Oxford
University of York

6 East of England, with Norfolk Museums Service, March 2022

Welcome and introductions
Emily Miller, Migration Museum
Sarah Gore, Norfolk Museums Service

Case Study 1: Arriving and Belonging: Stories from the St Albans Jewish Community. Our back to front exhibition
Helen Singer, St Albans Masorti Synagogue
Sarah Keeling, St Albans Museum and Gallery

Case study 2: Migration Heritage and Belonging – an Esmée Fairbairn Collections project at Time and Tide Museum, Great Yarmouth, Norfolk. With input from Royal Museums Greenwich and Bristol Museums
Johanna Jones, Time and Tide Museum
Lee Hutchinson, Bristol Culture and Creative Industries
Ros Croker, Royal Museums Greenwich
Warda Ibrahim, Bristol Culture and Creative Industries

Case study 3: 'I matter' the exhibition and tour and the 'We matter' artists collective
Liz Falconbridge, Freelance Heritage Consultant
Olu Taiwo, Freelance Curator

Discussion group 1: 'Brave Spaces' - authentic storytelling with communities.
Facilitators:
Eleanor Root, Colchester + Ipswich Museums
Elma Glasgow - Aspire Black Suffolk CIC

Discussion group 2: To understand the value of culturally diverse art in a rural context & question if there is an appetite for it
Facilitator:
Devi Singh - Curator, gallerist & art consultant based in Aldeburgh, Suffolk

Discussion Group 3: Multi-partner projects – pros, cons, and avoiding pitfalls
Facilitators:
Hannah Salisbury, Suffolk Archives
Jake Rose-Brown, Norfolk Schools of Sanctuary Network
Dr Jeannette Baxter, Anglia Ruskin University

Discussion group 4: What does it mean to be a place of sanctuary?
Facilitators:
Duygu Guzeltas, Rethink Mental Illness
Liz Ballard, The Sainsbury Centre for Visual Arts, UEA

Attendees (by organisation/profession):

Anglia Ruskin University
Aspire Black Suffolk
Bristol Culture and Creative Industries
City Culture Peterborough
Colchester Museum
Ely Museum
English Plus ESOL
Freelance Artist
Freelance Artist
Freelance Curator
Freelance Heritage Consultant
Gecko Theatre
Historic Royal Palaces
KCL
National Horse Racing Museum
National Trust
Norfolk Museums Service
Powerful Histories
Primary School Teacher
Royal Museums Greenwich
Royal National Lifeboat Institution
Sainsbury's Centre for Visual Arts
South West Heritage
St Albans Museums
Suffolk Art Link
Suffolk Libraries
Suffolk Museums
UCL
University of Cambridge
Uttlesford Council

7 Scotland, with Museums & Galleries Edinburgh, May 2022

Welcome and introductions
Emily Miller, Migration Museum
Gillian Findlay, Museums & Galleries Edinburgh

Framing and context
Dr Sarah Kyambi, Migration Policy Scotland

Case Study 1: The Govanhill Baths Community Trust learning programme, Glasgow
Katherine Midgely, Govanhill Baths

Case study 2: Moving Art, Connecting Voices, Museums of the University of St Andrews
Ananya Jain, University of St Andrews
Eilidh Lawrence, St Andrews Museums

Short presentation: Maryhill Integration Network

Discussion Group 1: Who has power in heritage community led projects?
Facilitators:
Lisa, Edinburgh Caribbean Association
Lyn Stevens, Museums & Galleries Edinburgh

Discussion Group 2: Girls, Gutting & Games: Playing the stories of the Scottish Herring Lassies: internal migration, cross-disciplinary collaboration and archive-responsive game design
Facilitators:
Linda Fitzpatrick, Scottish Fisheries Museum
Mona Bozdog, Abertay University

Discussion Group 3: How can we create a 'new normal' in a museum space?
Facilitators:
Friederike Voigt, National Museums Scotland
Jane Miller, National Museums Scotland
Naina Minhas, South Asian Community Organisation NKS, Edinburgh

Attendees (by organisation/profession):

Abertay University
British Future
Freelance Curator
Freelance Photographer
Glasgow Life
Govanhill Baths
Heriot-Watt University
Higher Education Scotland
Intercultural Youth Scotland
KCL
Maryhill Integration Project
Migration Policy Scotland
Museums & Galleries Edinburgh
Museums Galleries Scotland
National Coal Mining Museum
National Museums Scotland
NKS Health
Norfolk Museums Service
Scottish Fisheries Museum
SOAS, University of London
UCL
University of Bristol
University of Edinburgh
University of Glasgow
University of St Andrews

Migration Network 2020/22 – Combined attendees list (by organisation/profession):

Abertay University
Anglia Ruskin University
Anti-Apartheid Movement
Art Fund
Art Reach
Artisan Avenue
Arts Council England
Ashmolean Museum
Aspire Black Suffolk
Barnsley Museums
Bassetlaw Museum
BBC
BIM CIC
Birkbeck, University of London
Birmingham Museums Trust
Birmingham University
Black Country Living Museum
Bolton Local Government
Bournemouth University
Bradford Museums
Bridge Group
Bristol Culture and Creative Industries
Bristol Hospitality Network
Bristol University
British Future
British Library
British Museum
Brush Strokes Sandwell
Bucks County Museum
Cardiff Council
Carmarthenshire Council
Centrala Space
Ceredigion Council
Cheshire Council
City Culture Peterborough
City of Sanctuary
Climate Museum UK
Colchester Museum
Colchester Museums
COMPAS, University of Oxford
Cornish Migration Project
Cornwall Museums Partnership
Counterpoints Arts
Crawley Museums
Culture Coventry
Culture Healing Communities
Culture Wise
Cymen Translation Services
D6: Culture in Transit
Darlington Council

Dash Arts
Delapre Abbey
Demorgan
Deptford Working Histories
Doncaster Museums
Dorset Council
Durham Council
Ely Museum
Emma King Consultancy
English Plus ESOL
ERS Research Consultancy
ESOL Teacher
Exeter Museums
Feels Like Home Project
Find My Past
Forestry England
Foundation for Jewish Heritage
Francis Crick Institute
Freelance Artist
Freelance Curator
Freelance Facilitator
Freelance Filmmaker
Freelance Heritage Consultant
Freelance Journalist
Freelance Photographer
Freelance Podcast Producer
Freelance Podcaster
Freelance Writer
Gecko Theatre
Glasgow Life
Global Link Development Education
Centre, Lancaster
Goldsmiths, University of London
Govanhill Baths
Grand Union Orchestra
Greater London Authority
Gwynedd Council
Hartlepool Council
Haslemere Museum
Hastings Museum and Art Gallery
Headland Design
Heads Together
Heriot-Watt University
Heritage Trust
High Wycombe Museum
Higher Education Scotland
Historic England
Historic Royal Palaces
Horniman Museum
Huguenot Museum

Humble History
Iceandfire Theatre Company
Ikon Gallery
Imperial War Museum
Intercultural Youth Scotland
Iron Stone Museum
J Arts
Jane Austen's House
Jewish Museum London
Jo Scott Heritage
KCL
Kenyon University, USA
Kirklees Council
Lancashire Council
Lancaster Local Government
Learning Unlimited
Legal Aliens Theatre
Leicester De Montford University
Leicester Museums
LGBT Youth Power
Liverpool Council
Liverpool World Centre
London Transport Museum
LSE
Manchester Art Gallery
Manchester Metropolitan University
Maryhill Integration Project
Middlesbrough Council
Midland Creative
Migration Policy Scotland
Migration Yorkshire
Musée Nationale de l'Histoire de l'immigration, Paris
Museum Detox
Museum of London
Museum of the Home
Museums & Galleries Edinburgh
Museums Galleries Scotland
Nadder Libraries
National Coal Mining Museum
National Football Museum
National Horse Racing Museum
National Justice Museum
National Lottery Heritage Fund
National Media Museum
National Museum for the Royal Navy
National Museums Liverpool
National Museums Northern Ireland
National Museums Scotland
National Museums Wales
National Railway Museum
National Trust

NCBPT
Newcastle Cathedral
Newcastle University
NHS
NKS Health
Norfolk Museums Service
Norfolk Museums Trust
North Lincs Council
Northern Illinois University, USA
Northumbria University
Nottingham News Centre
Oasis, Cardiff
Old Royal Naval College, Greenwich
Oldham Council
Oxford Museum
Oxford University Museums
People's History Museum
Phosphorous Theatre Company
Plume Secondary School
Plymouth University
Pomegranateseeds
Portuguese Embassy
Powell-Cotton Museum
Powerful Histories
Primary School Teacher
Queen Mary University of London
Railway Museum
Ralph Appelbaum Associates
Red Cross
Refugee Café
Royal College of Music
Royal Derby Museum
Royal Holloway, University of London
Royal Museums Greenwich
Royal National Lifeboat Institution
Rugby Council
Sainsbury's Centre for Visual Arts
Scarborough Museums Trust
Schools of Advanced Study
Science Museum
Scottish Fisheries Museum
Second Generation
Sheffield Hallam University
Shutter Mountain Media
SOAS, University of London
Society of Antiquaries
Sola Arts
South East Museum Development
South Gloucester Council
South West Heritage
Southwark Museum
SS Great Britain

St Albans Museum
St Albans Museums
Stockton on Tees Council
Stripe Partners
Sub-Sahara Advisory Panel
Suffolk Art Link
Suffolk Libraries
Suffolk Museums
Sunderland Culture
Swansea Council
Tamasha Theatre Company
Tenby Museum
The Auckland Project
The Augustinians
The Black Miners Project
The Courtauld Institute of Art
The Hepworth, Wakefield
The Refugee Buddy Project
The Wiener Holocaust Library, London
Together Productions
Tullie House, Cumbria
Tunbridge Wells Council
Two Temple Place, London
Tyne and Wear Archives and Museums
UCL
Ulster University
University of Birmingham
University of Bristol

University of Cambridge
University of Central Lancashire
University of Edinburgh
University of Exeter
University of Glasgow
University of Huddersfield
University of Kent
University of Leeds
University of Leicester
University of Lincoln
University of Liverpool
University of Manchester
University of Nottingham
University of Oxford
University of Reading
University of St Andrews
University of Westminster
University of York
Uttlesford Council
Victoria and Albert Museum
Welsh National Government
Whitworth Art Gallery
Woodcroft Mining Museum
Xenia
York Archaeological Trust
York Museums Trust
York St John's University
Yorkshire Air Museum

Appendix 2: Evaluation form questions

These were sent as a Google form to all attendees directly following each event and then a reminder sent along with the summary of the event

1. How did you hear about this Migration Network event?
2. The event ran from 11-3:30. How much of the day were you able to attend?
   a. On a scale of 1-5 [interesting and relevant scales] how would you rate the introductory session with Emily Miller and [name of person representing the co-host]?
3. b. On a scale of 1-5 [interesting and relevant scales] how would rate case studies 1, 2 and 3?
   c. On a scale of 1-5 [interesting and relevant scales] how would rate case studies 1, 2 and 3?
   d. On a scale of 1-5 [interesting and relevant scales] how would rate case studies 1, 2 and 3?
4. Which of the afternoon discussion groups did you attend [menu selection]. On a scale of 1-5 [interesting and relevant scales] how would you rate the afternoon discussion group you attended?
5. What was the most useful aspect of the whole event?
6. What was the least useful aspect of the whole event?
7. On a scale of 1-5 how likely are you to make use of the information you gained from the Network event in your work or studies?
8. On a scale of 1-5 how likely are you, as a result of the Network event, to make contact with another participant or a contributor from the event in connection with your work or studies?
9. What could we do to improve future Network events?
10. Which of the following best describes the organisation or institution you work for?
11. What is your chief area of responsibility within your organisation?
12. Is there anything else you would like to share with us about the event or your reflections on it?
13. Would you be willing to be contacted by us in a few months' time to find out how you have used the event – or not – in your work? If so, please write your email address below (*we need this as otherwise the form is anonymous)

Appendix 3: Migration Network Evaluation Interview Guide

1: INTRODUCTION (up to 5 min)

1. Briefly introduce yourself and your role
2. If relevant, introduce the MN again:
   - The Migration Network is a **knowledge and skills-sharing network** bringing together organisations from across the UK museums and heritage sector and beyond;
   - The Network aims to **facilitate dialogue and increase confidence** about working on migration and intersecting themes, share knowledge and examples of best practice, and to highlight hidden or lesser-explored stories across collections and sites;
   - The main activity of the Network is a series of **region and nation focused events** delivered in partnership with mainstream institutions across the UK through 2020 and 2021.
3. Introduce the scope & aims of this evaluation:
   - The Evaluation includes interviews & focus groups. We are hoping to hear from around 30 people for now – and adapting our strategy as we cover the next 4 events. The aims include:
     a. Find out what is really needed in the cultural sector & to support these needs;
     b. Improve future Network events & guide longer-term Network strategy;
     c. Advance the Migration Museum's wider vision and mission.
4. Explain what the call will involve & ethics
   - A set of questions about the event and network, it will take about 20-30 minutes. There are no right or wrong answers, we are interested in your experiences and views. Both critical and positive responses will be extremely helpful to this evaluation;
   - Please feel free to contribute anything you think is relevant, even if I did not ask about it. Equally, if there are any questions you can't or don't want to answer, just let me know and we'll skip them;
   - You can end the interview anytime or withdraw your data afterwards, until the point at which it has been used in any outputs;
   - We will anonymise any data we use, so it will not be possible to identify you in any outputs. The overall anonymised data from the study may be used by the Migration Museum and approved partners for further research or other projects;
   - If you are okay with that, I am recording this conversation. The recording will only be shared among the evaluation team.
5. Check if they have any questions. If they don't have any questions, turn on recording and **only** *then* read out the consent form. When read out, ask them to say they agree on the recording.

2: LOOKING BACK TO THE EVENT (up to 5 min)

The first questions I have are about the Migration Network event you attended [back in DATE]…

1. What motivated you to sign up to the event?
   - Probe: anything else?
2. What were you expecting from the event?
   - Probe: anything else?
3. What stood out for you from the event, both positively and negatively?
   - Probe: anything else & Probe: why?

3: SINCE THE EVENT (up to 10 min)

With the next few questions, I would like to find out what, if any, impact the event has had on your practice…

4. What, if anything, did you learn from the event?
5. Have you connected or followed up with anyone from the event (this could be someone presenting, facilitating or attending)?
   - If yes, possible probes: anyone else (until no more mentioned); Why that person? What was the nature of your further contact (e.g. a single call or an ongoing collaboration)? How did you like/find the further contact?
   - If no, possible probes: why not? Would you have liked to follow up with anyone? If so, what prevented you from doing so?
6. What, if any, other impact has the event /content had on your practice?
   - Probe for detail;
   - If none, ask how the event could have had more impact.
7. What, if any, impact has the event / content had on the practice in your institution/organisation?
   - Probe for detail.
   - If none, ask how the event could have had more impact.

4: GENERAL REFLECTIONS (up to 10 min)

With the final questions, we will reflect on the opportunities and needs of the migration and heritage sector…

8. What are the barriers to work on migration – and intersecting themes such as anti-racism, decolonising practice, working with refugees – that you face in your work?
   - Probe for detail;
   - How have you dealt with them so far, if at all?
9. In your experience and opinion, what are the barriers to work on migration and intersecting themes in the museum and heritage sector more generally?
   - Probe for detail.
10. How could the Migration Network better/ best serve you?
11. How could the Migration Network better/ best serve the sector more generally?
12. What kind of training or other resources would you find useful in your work on migration and intersecting themes?
    - Probe for detail;
    - Probe if any other ideas, until no more.
13. What sort of events or initiatives would you be excited to see in your region or the UK, in relation to migration?
14. Are you involved in any other sector-supporting or subject specialist type organisations or networks?
    - If yes, how did this event compare / what could we learn to add to our offering?

5: THANK YOU & GOODBYE

15. Before we end, could I confirm some demographic details. What is your age range (below 18, 18-29, 30-39, 40-49, 50-59, 60 and older)? What is your gender? What is your ethnicity? What is your country of citizenship(s)?
16. Is there anything else you would like us to know? Do you have any questions about this interview, the evaluation or the Migration Network?

Thank you again. If, later on, you have any questions, further comments on what we spoke about, or any queries about this interview, please get in touch with me.

Appendix 4: Migration Museum Consent Form

MIGRATION MUSEUM CONSENT FORM

Thank you again for taking part in this evaluation of the Migration Network. Your contribution is important to the Migration Museum as we develop the Migration Network. If you have any questions before taking part, please contact Emily Miller who is overseeing the evaluation: emily@migrationmuseum.org

We intend to use anonymised data from the calls to evaluate the Migration Network, and in potential other outputs by the Migration Museum and members of the research team. If you would like to receive a copy of these, please let Emily know.

The purpose of this agreement is to ensure that your contribution is used in strict accordance with your wishes. Any additional requests can be written overleaf (or declared verbally on the recording). By signing this form, you indicate that you agree voluntarily to take part in an audio-recorded interview; understand that you can refuse to answer questions and can end the interview anytime, without having to give a reason; understand that it will not be possible to identify you from any outputs. Any information that can identify you (e.g., name or job title), will not be shared beyond the research team; you may withdraw your data, without giving a reason, until it has been used in the above indicated outputs.

Thank you again for your contribution.

Declaration

I confirm that I give my consent for the Migration Museum to use my contribution in the above ways.

Signed:_____

Name (printed):_____

Date: _____

Contact details
Address, email address and phone number (these will not be shared with any third party without your permission):

_____

_____

Signed on behalf of the Migration Museum by:

Signed:_____

Name (printed):_____

Date: _____

Additional requests/comments

_____

Appendix 5: Discussion Group Facilitation Guidance

First – *thanks for considering doing this!*

This document is here to provide some advice around facilitating a discussion group at one of the Migration Network (MN) events. Some of you will have lots of experience in this kind of facilitation and others will have less, I've tried to keep this in mind with what I have included here.

This advice is based on my coordinating 22 discussion groups for MN events so far, and digesting the evaluation comments after each event. I have come to see what works well and less well and what attendees best respond to, generally. If I haven't shared a summary of a previous event with you (with discussion group titles, blurbs, facilitator bios and the notes) please ask: these will help guide you.

These discussion groups are at the start of the afternoon and last for an hour. Unlike the case studies and Q+A in the morning which are attended by everyone; usually about 70 people, these groups are in smaller breakout rooms on Zoom with an average of 10 people. It is a more intimate setting; more conducive to a deeper, more detailed chat with people who have pre-selected your group as it is most relevant or interesting for them: they want to hear from you, and each other. And that is the main advice I want to convey – using this as an opportunity for a discussion, not to give a lecture or hour-long presentation – however tempting this might be if you have lots to say or are a bit nervous. This advice is here to ease any nerves.

General points:
- You'll have at least one Migration Museum team member/volunteer with you to take brief non-attributed notes. I will check these over with you before I add them to the summary document shared with all attendees after the event;
- An hour can both go very slow and very fast! Generally, feedback from attendees is that the hour goes very fast so do be careful to pace, and ask the MM member with you to help you keep pace if you need;
- You'll be invited to give 4 minutes of feedback when we are all back together in the main meeting at 3pm – we'll spotlight you. Again, lean on your MM member if you'd like support with this;
- Each facilitator is offered £150 for a discussion group. If you are co-facilitating I try to offer that fee to each of you.

Before the event:
- I send the discussion group choices out to all signed up before the event. I embed a google form where they can share their first and second choice and I assign people on a first come, first-served basis and try to ensure a fairly even distribution across the discussion groups;
- For this I need a short title, a blurb about your discussion group and your short bio;
- If there is something you'd like your group attendees to read or watch (homework!) in advance you'll need to get this over to me so I can send it to them as soon as they are assigned to you;
- I will share with you the names and organisation affiliation (where possible) of those who have chosen your group a day before the event FYI, but I can't share email addresses.

Suggested structure of the discussion group:
- Introduce yourself briefly and your workplace/organisation;
- Go round asking everyone to introduce themselves and say one thing about themselves relevant to this group (their role, their experience, their questions);
- Start your presentation explaining your motivation for facilitating the discussion group;
- Say that you welcome questions throughout the session (ie not squeezed into last minutes), but you might 'park' them if you want to return to them at a later point;
- **10 minute presenting** about the theme of the discussion group. You can share your screen so you can share slides. I'd advise keeping it to images or limited text;
- Start the discussion part (the majority of the session) with a question you want to discuss – something you'd like your participants' take on, or you could present a scenario you've come across and ask what they would do about it before sharing your approach/plans;
- Have a further question or scenario you'd like to discuss;
- Leave lots of time for questions or comments from attendees – throughout but particularly in the last section.

Best practice I have seen/received positive feedback about:
- When the facilitators come to the group with humility: with questions and genuine desire to learn together – you do not need to have all the answers and it is actually best when you don't!
- When the discussion group is co-facilitated – where appropriate and possible. ie when we can hear from 2 perspectives. For example, one discussion group was about true partnership working between a museum and a diaspora community group in that town and this was co-delivered by a member of staff from the museum and a leader of that group: and hearing both of their takes on the evolution of that partnership was particularly valued by those attendees;
- When, where appropriate, the group come up with some shared action points/agreed principles – people appreciate practical framing;
- When facilitators bring in quieter group members, to make sure they are given an opportunity to share/ask questions.

Thank you for taking the time to read and consider this advice. Any questions please contact Emily@migrationmuseum.org

l For the purposes of this report, Midlands refers to the Midlands region of England.

2 The 58 people who registered for and/or attended multiple events are counted multiple times. Because some people attended multiple events, the actual number of people who attended these seven Network events is somewhat lower than the 674 'attendances' recorded.

3 See https://www.markletic.com/blog/virtual-event-statistics/#:~:text=The%20average%20no%2Dshow%20percentage,joining%20virtual%20events%20is%20networking [accessed 27 June 2022].

4 The South-West England and Wales event had a somewhat higher no-show rate of 32%, while the Midlands event was attended by more people than had registered on Eventbrite.

5 All interviews and focus groups were audio-recorded using Zoom or other password-protected devices. Recordings were deleted from these devices upon being uploaded to a secure project folder hosted by the University of Bristol research repository. Copies of some interview recordings were temporarily stored on other cloud folders with access restricted to the research team.

6 Ritchie, Jane, and Jane Lewis, eds. 2003. Qualitative Research Practice: A Guide for Social Science Students and Researchers. Los Angeles: SAGE Publications.

7 Those who did not attend a case study or afternoon session were asked to leave this field blank. Those who attended multiple case studies, were asked to rank each one separately. Blanks are excluded from the analysis. Therefore, the number of total responses varies for each analysis.

8 These were adopted from a model the IKON gallery (contributors to the Midlands event) had suggested where varied contributors are invited to present for just 5 minutes at the event - with any specific follow-ups or calls to action they have. Examples of those doing lightning slots at the London+South-East event were London Migration Film Festival, Together Productions and a curator with specialism in the Krios of Sierra Leone.

Migration Museum
Lewisham Shopping Centre (entrance in Central Square)
London
SE13 7HB

Instagram @migrationmuseumuk
Facebook @migrationmuseumuk
Twitter   @migrationuk

www.migrationmuseum.org