

MIGRATION MUSEUM PROJECT
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019

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COMPANIES HOUSE

Registered Company No: 08544993
Registered Charity No: 1153774

MIGRATION MUSEUM PROJECT

YEAR ENDED 31 MARCH 2019

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MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE INFORMATION

FOR THE YEAR ENDED 31 MARCH 2019

Trustees	Barbara Roche	(Chair)	
	Dr Jill Rutter	(Deputy Chair)	Resigned 19 November 2018
	Zelda Baveystock		
	Silaja Birks		Resigned 20 November 2018
	Sarah Caplin		
	Charles Gurassa		
	Mohan Mansigani	(Treasurer)	
	David Olusoga		Appointed December 2018
	Robert Winder		
Company Secretary and CEO	Sophie Henderson		
Charity Registration Number	1153774		
Company Registration Number	08544993		
Principal Address and Registered Office	15 Larkhall Rise London SW4 6JB		
Independent Examiner	Olayinka Tomori ACA DChA Longmeade Consult Ltd Regus House Victory Way Admirals Park Dartford DA2 6QD		
Bankers	The Co-operative Bank P O Box 250 Skelmersdale WN8 6WT		

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TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2019

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2019. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

The Migration Museum Project (MMP) is a private charitable company limited by guarantee. The directors of the charitable company are its Trustees for the purpose of charity law. None of the Trustees has any beneficial interest in the company. At year's end, Barbara Roche was a Member of the company and guaranteed to contribute £10 in the event of a winding up.

Objectives and Activities

Our purpose

Our aim is to contribute to a society that feels connected to, and owns, our shared migration story as an essential part of British history. Our mission is to establish an inspiring and moving national Migration Museum, with a strong education programme, that explores how migration has shaped who we are as individuals and as a nation.

Specifically, we aim to:

- Increase knowledge, understanding and appreciation of Britain's long, shared history of migration, including emigration, as an essential part of Britain's national story
- Encourage understanding of our personal connections to Britain's migration story
- Locate contemporary debates within a broader historical context
- Bring people together through meaningful interactions
- Deliver the Migration Museum in a permanent London home, but with national reach and relevance

Our main objectives for the year ending 31 March 2019 were to:

- Continue to develop the Migration Museum concept from our temporary home at The Workshop in Lambeth, building our organisation and awareness of it
- Broaden our public engagement
- Grow our cultural programme
- Develop our education programme
- Work towards establishing a permanent home for the Migration Museum

Our activities for achieving the charity's aims and objectives were to:

- Put on exhibitions and events to test approaches, reach new audiences and attract publicity and support
- Deliver education workshops to school, university and community groups and take our education work nationwide through strategic partnerships with examination boards, teacher trainers and others
- Work with partners, including academic institutions, other museums, heritage and arts organisations, corporates and others to maximise the impact and reach of the Migration Museum and build the museum's credibility and brand nationwide

Achievements and Performance

1 Introduction

During the year we were fortunate that our temporary licence to remain at The Workshop in Lambeth was renewed, enabling us to extend the run of our acclaimed exhibition *No Turning Back: Seven migration moments that changed Britain* and mount a new immersive exhibition called *Room to Breathe*. Both exhibitions were accompanied by a packed and varied programme of events, and each was used by a wide range of institutions, including government departments, as the backdrop for conversations about the ever-important topic of migration. Our extended stay in Lambeth also enabled us to test revenue generation from venue hire and a small shop and café, and we continued to build our business model and engage property companies, local authorities and others with a view to securing a permanent home.

2 Development and fundraising

During the year we continued to benefit from multi-year core funding from (amongst others) the Esmée Fairbairn Foundation, Unbound Philanthropy, Paul Hamlyn Foundation, Unbound Philanthropy and the Alfred Caplin Charity Settlement, and we secured a two year grant from Trust for London to employ a new member of staff to build our public engagement. We secured exhibition and education funding from Arts Council England and a range of trusts, academic institutions and private donors and, by year's end, funding from private donors had grown to 25% of our total income, up from 5% the previous year. We continued to grow modest income streams from provision of education and community workshops, local walks and tours, venue hire and sales of merchandise.

We received significant in-kind support including:

- Exhibition space in Lambeth for one year from regeneration company U+I
- Creation and distribution of a spectacular World Cup football digital campaign by Wonderhood Studios
- Consultancy for the physical, operational and business aspects of developing a permanent Migration Museum from Van Heyningen and Haward architects, Gardiner and Theobald, Land Design, Rise Management Consulting, and Fourth Street amongst others
- Co-working space and facilities from The Office Group
- Legal advice and diverse operational assistance from Hogan Lovells LLP

3 Exhibitions and Events

(i) No Turning Back: Seven migration moments that changed Britain

We extended the run of our popular and acclaimed multi-media exhibition, *No Turning Back: Seven migration moments that changed Britain*, exploring seven significant migration 'moments' in British history - from the expulsion of the entire Jewish population in 1290 to the 2011 Census and Brexit. During the exhibition's year-long run, we welcomed nearly 15k visitors (7k general visitors, 4k to events and 4k school, university and community group visitors). During the period covered by this report, the exhibition was accompanied by a number of temporary exhibits, including a display of drawings by artist Sophie Herxheimer, and by a wide-ranging events programme that included:

- Events relating to the subject-matter of the exhibition, and a programme of 'lates', for example Rock Against Racism's 40th anniversary, an event with street artist Dreph, a panel discussion about *Migration and the Media*, events for Refugee Week including art from young refugees and food from migrant chefs provided by social enterprise Migrateful, and a music and spoken word event called *Beats Beyond Borders*
- Events in association with other cultural partners, for example a performance by the London Street Orchestra, and a conversation with Turner-prize winning artist Jeremy Deller convened by Historic England
- Literary events in association with the Commonwealth Writers Foundation and Literary Natives, book launches, for example of *Migrant Britain* edited by Professor Tony Kushner and others, and a new Migration Museum book club

- NGO events, for example with *Our Second Home* and *TERN*, concerned with young refugees and entrepreneurship
- Education events, including the final of our competition with examination board OCR, and teachers' evenings
- Film screenings and discussions in association with the London Migration Film Festival and a Tooting oral history project called *Journeys*
- Academic events in association with King's College London, the Open University, Oxford University's Centre on Migration Policy and Society (COMPAS), Winston Churchill Memorial Trust and others
- Away-days for corporates and funders including the Esmée Fairbairn Foundation, Air BnB and Oath
- Cultivation events for donors and supporters

(ii) **Room to Breathe**

In October 2018, we opened a new exhibition, *Room to Breathe*, an immersive, theatrical exploration of the experience of arriving and settling into a new country, told through a series of rooms, animated by 150 personal stories, digital interactives, and participation points encouraging visitors to share their own stories. One of the rooms, an artist's studio, was inhabited for a month at a time by 6 migrant or refugee artists who created a body of work on their own account, and together with exhibition visitors, on migration themes. The studio was a living space, with a 'behind-the-scenes' feel. We were proud to provide a platform for Iraqi Kurdish artist, Shorsh Saleh, who went on to gain a major commission from the Imperial War Museum, and to welcome back Afghan artist Habib Sadat, now a refugee in the UK, as an artist in residence, having previously exhibited his work in our 2016 exhibition *Call me by my name: Stories from Calais and Beyond*, at a time when he had been an asylum-seeking resident of the 'Jungle' refugee camp in Calais, unable to travel.

Room to Breathe manifestly chimed with our visitors, who contributed hundreds of their own experiences of building resilience in a new country or situation when prompted to do so at various points in exhibition: writing post cards in the bedroom; contributing recipes and ingredient ideas in the kitchen (we grew the displays in response); taking part in collage, print-making, carpet-weaving and other workshops in the artist's studio; providing school memories in the classroom; and penning private messages, suspended from ribbons, to a friend, stranger or family member who has helped them find their feet in a beautiful installation called *The Colours of Kindness*.

This was a truly 'living' evolving exhibition and was backdrop to a large number of events including:

- Launches of exhibitions in our Breathing Space Café: *Nowhere People*, an exhibition of photographs by Greg Constantine highlighting the plight of stateless people, mounted by UNCHR, and *We are Movers*, an exhibition to bridge academic research and lived experiences of migration, put on by UCL in partnership with the Helen Bamber Foundation and Lewisham Refugee and Migrant Network
- Theatrical performances including *Touching Home* - an immersive promenade performance by those with lived experience of migration put on by 27 Degrees
- Films: *Babylon; Race, Borders and Empire* with the London Migration Film Festival; short documentary films about people connected to The India Club's history, in partnership with Chocolate Films, presented alongside rarely seen archival footage relating to South Asian migration in the UK; *Welcome to Britain*: a collection of short films looking back on a century of arrivals to the UK in collaboration with The Independent Cinema Office; *The Road: A story of life and death* plus Q&A with director Marc Isaacs; *Child Migrants Welcome?* a series of short films about the welcome and non-welcome experienced by young people who have migrated to the UK including plus panel discussion with Gulwali Passarlay, author of *The Lightless Sky*, and others; and *Migrant Voices in London*, in collaboration with the Migration Research Group and King's College London (KCL)
- Meet the Artists and drop-in workshops with artists-in-residence: T-shirt, pillow, carpet, collage and print-making and interactive video performances as well as pussy-hat knitting and story-telling for International Women's Day

- Cookery classes from Ethiopian, Nigerian, Albanian and Cuban chefs in partnership with Migrateful
- Book launches including *The Good Immigrant USA* with editor Chimene Suleyman and contributors Inua Ellams and Darren Chetty discussing the experience of editing and contributing essays to both the US and UK editions
- Academic events including an exploration by KCL of their 10 year Sanctuary strategy and Syracuse University looking at Borders

(iii) Events beyond The Workshop

During the year, we ran a lively programme of events in other venues and beyond the walls of the Migration Museum:

- Professor David Olusoga OBE, historian and Migration Museum trustee, delivered our annual lecture at London's School of Oriental and African Studies (SOAS) on *The perils of our insular illusion* and trustee Robert Winder delivered the Penny Lecture at Morley College, Lambeth on *Why do we fear migration?*
- In partnership with Allianz Global Investors, we launched a new series of events called *Migrants Mean Business* to explore the personal and professional lives of some of Britain's most prominent business leaders with a migration background. The first conversation was between EasyJet founder, Sir Stelios Haji-Ioannou, and Daniel Franklin, executive and diplomatic editor of the *Economist*. The series is accompanied by a downloadable podcast introduced by Migration Museum distinguished friend, George Alagiah
- We ran a number of migration walks: teambuilding and awaydays for the Esmée Fairbairn Foundation and others, migration history walks including for the German Historical Institute in Bloomsbury and a series of walks with a literary focus led by Dr Nadia Valman from Queen Mary University London
- We contributed to Windrush Day at City Hall by collecting stories and running boat-making workshops
- We held a reception for our supporters in the House of Lords, hosted by Baroness Janet Whitaker, and contributed to several events involving other institutions throughout the year: exhibition launch of *Emigré Medallists* at the British Museum; conferences and panel discussions with the International Council of Museums on the subject of working internationally at the British Library, with the National Trust at London's India Club, and in association with London First on the topic of Brexit; and events hosted by the Charities Aid Foundation, Association of Professional Tourist Guides, Hogan Lovells and London First

4 Education

(i) Workshops and other activities

The Migration Museum's education team hosted workshops for 3,100 young people during the course of the year, many co-delivered with young refugees. There were 42 school visits from 27 schools, including international schools, and 38 University visits from 34 different universities, including 10 from the US, as well as universities from the Netherlands, Japan, German and France. Visiting school pupils were almost all from state schools, 76% were BAME and disproportionately from low socio-economic groups; the average pupil premium of visiting schools was 51%, well above London and national averages. We reached new audiences through our education programme in that pupils visiting our exhibitions had much lower levels of arts engagement: 25% primary school children and 11% secondary school children visited a museum, gallery or heritage site at least once a month, compared with 49% of our adult visitors.

We welcomed a number of youth and education interest groups including from Creating Ground, the Centre for English Studies, the Foundation for International Education, Hightrees Community Development Trust, Into University, Kairos Europe, Applied Educational Solutions, CAPA Global Education Network, Euro Voyages and the New Schools Network.

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TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2019

We worked with pupils from Martin Primary School to create the art and wall decorations for the classroom in *Room to Breathe*, and pupils from the school visited and were delighted to see their work represented in a museum. The school also worked with Transport for London to create a display of the Migration Museum's signature 'story discs' in East Finchley tube station for commuters to complete on their way to and from work.

We facilitated a number of teacher training events including for Harris Academy primary teachers, the Princes Teaching Institute, teachers delivering AQA migration modules and some teachers from Norway.

Feedback received during the year included the following:

Visiting 'No Turning Back' with 20 students from Harris Westminster Sixth Form was an incredibly powerful experience for all of us. Reflecting on the visit, one student realised that it was acceptable to identify as having multiple ethnicities, which gave her an immense feeling of confidence she had not felt before. Another learnt that he could be proud of his Afghan heritage. Others had conversations with their parents that they had never thought to have before, about what their own experiences had been coming to the UK. The students were moved to create their own exhibition within our school, to share their reflections, to educate their peers, and to invite students and staff to share their own migration stories. The exhibition is still a fixture in Harris Westminster Sixth Form, and something I hope we can continue to add to.

Teacher, Harris Westminster Sixth Form

The pitch of the sessions was correct for the age group. Even though some of the concepts were tricky they were explained to the children very clearly and in a child friendly way. Temor [a young refugee co-delivering the session] was very engaging and it was great that he was open to so many questions. Allowing the children to ask so many questions meant that they were very engaged. Both sessions leaders quickly built a great relationship with the children. Reading out other people's stories was a good way for the children to think about their own migration story. It was really well organised and all the staff were very helpful and friendly.

Teacher, Harrington Hill Primary School

As a university lecturer, leading a range of courses for undergraduate American exchange students including classes on British national identity and European immigration, I have taken student groups to the Migration Museum's exhibition 'No Turning Back' on multiple occasions. I have never encountered a museum space like this before. The friendly and professional education team have consistently provided an invigorating, engaging and comfortable learning environment for group discussions on complex and sensitive topics, and the feedback from my students has been overwhelmingly positive. The exhibition itself is imaginatively and beautifully constructed, painting a vivid, inclusive and ambitiously broad narrative of pivotal moments in British migration history. It is essentially a timely conversation on what it means to be 'British' in a dynamic, multicultural society, and in an increasingly interconnected world.

Council on International Educational Exchange

I was blown away by the exhibition and the workshop was really thought-provoking and well-delivered. I'll definitely recommend the Migration Museum to our wider network of learning centres.

Into University

So many people in the group took away so much. I was also telling a colleague today how important it is that museums like yours are not just an echo chamber for already politically correct left/liberals but that they challenge and debate issues and opinions held by lots more people in the community such as the Manna clients you saw yesterday - that are different or based on prejudice or lack of understanding. That's what education and culture SHOULD be!

The Manna

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TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2019

(ii) OCR Competition

During the year, we held the finals of our first competition for schools teaching optional OCR migration modules at GCSE. The first cohort of students studying these modules were due to sit their examinations in June 2018, and as a complement to their course, this competition invited them to design a Migration Museum exhibit based on their studies. The idea was to bring the topic alive for the students, and to think of creative ways of transmitting their enthusiasm to others. The competition prize - a wonderful trip New York to visit Ellis Island and the Tenement Museum - was generously sponsored by a private donor and ensured enthusiastic take-up for the competition and a very high quality of entries. Fifteen schools from across the country entered, and the four finalists presented their ideas to a panel of judges, which included Martin Spafford, author of the OCR textbook and member of the Migration Museum education committee, and Michael Riley, director of the Schools History Project. All the shortlisted teams gave impressive presentations and spirited answers to penetrating questions from the judges. The winning team came from Aylesbury High School.

(iii) Education steering committee and team

Our education steering committee, chaired by Bushra Nasir CBE, met regularly throughout the year to guide the education programme. Towards the end of the year, our education team increased their hours to full-time employment and we engaged a number of freelance educators to meet increased demand for provision of workshops.

5 Community and other visits

We continued to be surprised by the extent of unsolicited demand from groups and organisations wishing to visit and make use of the Migration Museum as a backdrop for diverse purposes. In addition to those already mentioned in this report, such organisations included:

- Government departments (Department for International Development, Migration and Modern Slavery team, Cabinet Office and several teams from the Home Office)
- Groups supporting marginalised people (eg Kingston Wellbeing Service, Roots and Shoots, Creativity Works/Create Jobs, London Friendship Centre, the Manna)
- Migrant, refugee and advocacy groups (UNHCR, CARE international, Pan London Accommodation Collaborative Enterprise (PLACE), Bulgarians in London, South London Refugee Association, UCL Pathways, Praxis, Jewish Council for Racial Equality, Holocaust Memorial Trust, Bond International Development Network)
- Cultural and heritage organisations (National Trust, BBC Proms, Science Museum, Science Gallery, Youth Club Archive, New Museum School, London National Park City)
- Corporates (U+I plc, Four Communications, TLG Capital, Somethin' Else, Ben and Jerry's)
- Trusts (Prince's Trust, European Funders for Social Change)

6 Public engagement

In order to respond to this breadth of demand for the Migration Museum's outputs and to drive our theory of change, we secured funding for a new post holder - a head of public engagement - to devise and deliver a public engagement strategy aimed at broadening our reach and increasing our impact.

Our public engagement strategy since early 2019 is aimed broadly at continuing to provide a stimulating offer for our 'core' audience (young, ethnically diverse, highly educated migration liberals) while at the same time increasing engagement with those who are less positive about migration and those who may not feel well represented in mainstream British narratives or in the world of museums.

Our means of public engagement include:

- Events targeted at particular audiences including museum 'lates', discussions, lectures, history and art-focused events, and enjoyable, participatory activities on themes of football, family history and cookery
- Facilitated workshops in particular bringing disparate groups together on the topic of migration
- Increased social media presence with a focus on value-add content to increase shareability and active online engagement.

7 Network of Migration in Museums

The Network of Migration in Museums, co-ordinated by the Migration Museum in partnership with the National Trust, Museums Association, Counterpoints Arts and others, aims to bring out and share best practice in telling migration stories in museums and heritage organisations nationwide. A successful pilot of the Network in 2017/8, that engaged more than 140 institutions across the country over two events held at the British Museum and Discovery Museum in Newcastle, demonstrated the appetite and viability of such a Network and we sought funding during the year to roll out the Network in more ambitious fashion.

8 Evaluation

We rigorously evaluate all our outputs and work closely with think tank British Future who conduct their own research on the Migration Museum and independently assess our evaluation methods and efficacy. British Future's May 2018 findings about the Migration Museum included the following:

In evaluating the aims of an organisation perhaps the most pertinent question is 'Is there a need for this?' In that respect the Migration Museum starts in a good place. Britain's migration debate is noisy and polarised, dominated by the loudest and shrillest voices – both those who feel negatively and positively towards immigration. This public discourse does not accurately reflect where people are attitudinally...

...a much younger audience is coming to the Migration Museum than those who go to museums more generally...the audience ... is more diverse than at museums more generally. People from a BAME background are less likely to visit museums and yet the Migration Museum has attracted a considerable audience from this group.

The Migration Museum has been able to engage a diverse audience through its education programme, both socioeconomically and ethnically...[this has meant] the Migration Museum's message has been exposed to an audience who are the least likely to visit museums...The OCR competition has allowed the Migration Museum to come into greater contact with schools further away from London [including] Bradford and Blackburn.

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TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2019

Engaging community groups and charities through visits appears to be helping the Migration Museum to reach one of its target audiences, those not represented in the heritage sector. Community group visits have introduced the message of the Migration Museum to an audience that wouldn't visit museums or have access to information on immigration... Community group visits also provide the opportunity for the Migration Museum to become a space of integration, for example by bringing together diverse groups such as migrants and older white Britons.

Overall British Future found that:

The Migration Museum is...achieving its aim of increasing the knowledge and understanding of its visitors through the education programme...has had some success in changing the opinions of those who visit...and has had an impact on the pupils by increasing their empathy towards migrants and refugees...The Migration Museum is therefore having some success in converting increased knowledge and understanding about migration into increased values such as empathy.

In addition:

The Migration Museum, alongside other partners, has been able to increase the level of teaching on migration in schools...and has connected with hundreds of trainee teachers through Birmingham University, London Metropolitan University, the Institute of Education, and Stockton-on-Tees SCITT. [Very high satisfaction ratings in surveys] suggest that the Migration Museum has helped teachers to better teach on migration and related themes.

The Network is a valuable project and it has a lot of support from the organisations who have been involved with it...The Network has had a large reach and some impact even after a short time and we recommend that the Network should continue in order to allow the connections to grow and for museums to continue to learn from what has been done so far. With the political and economic climate museums might have been put off from working on migration themes or with migrant groups but the Network has the ability to encourage more work to be done.

Finally the Network is valuable for the Migration Museum Project because it has a direct link to its core aim of contributing to the public debate on migration...[It] has given the Migration Museum very good connections with museums across the country and it has further improved its reputation. This gives the Migration Museum scope to partner with these museums in the future and use touring exhibitions to reach new audiences with a wider geographic reach and to connect with more of the persuadable audience within the 'Anxious Middle'. Doing so will be important if the Migration Museum is to expand its audience in order to achieve its aim of contributing to a more reasoned national debate on migration. By improving the work on migration themes in the heritage sector, helping museums learn from each other, it can also help museums and galleries communicate their messages about migration more effectively.

9 Communications and publicity

In June 2018 we launched a digital campaign with Wonderhood Studios consisting of an eye-catching graphic illustrating the line-up of the England team for their opening game, consisting of only five players, which is how it would appear without first or second generation immigration. The image was displayed on digital billboards around the UK in the hours before the game and went viral on social media reaching more than 0.5m people.

By year's end we had more than 9.7k followers on Twitter (up 1,730), 7,000 followers on Facebook (up 2,000) and 2,400 followers on Instagram (up 1,100). Our illustrated blog continued to be a regular feature of our website and we had 69k unique website visitors during the year.

Room to Breathe was well reviewed in publications including *The Observer*, *Evening Standard*, *Irish Times*, *The Londonist*, *The Hindu*, *TRT World*, *Wizz Air* and *Arab Weekly*, the Migration Museum's cookery classes were featured by Reuters and its value as a place-maker featured in *The Guardian*.

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TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2019

10 Trustees, staff, volunteers and distinguished friends

The board of trustees, advised by development and education sub-committees, continued to provide robust oversight for the staff team. Dr Jill Rutter and Silaja Birks stood down as trustees after several years and we welcomed new trustee, historian, author and broadcaster David Olusoga to the board.

A number of new distinguished friends joined us as supporters including Neil Mendoza, Lord Bilimoria and Nikesh Shukla bringing the total to well over 100.

We welcomed Robyn Kasozi to our staff team as new head of public engagement and most staff members increased their hours to become full-time employees towards the end of the year, reflecting the museum's increasing activity. We were assisted by a number of freelance gallery supervisors and more than 60 volunteers.

Staff development included the Migration Museum's director, Sophie Henderson, attending a periodic year-long Arts Council England funded programme called Museums and Resilient Leadership, head of creative content, Aditi Anand securing an ACE-funded opportunity to undertake overseas museum visits, and head of learning and partnerships, Emily Miller winning a Winston Churchill Memorial Trust Fellowship also to undertake museum visits abroad.

Financial Review

MMP's income during the reporting period was £479k (2018: £285k). This is a significant increase over the previous year, reflecting a substantial rise in grants received in the year and money received from private donors.

Expenditure for the year of £324k was marginally lower than the expenditure for the previous year of £335k where costs were incurred on the new office space.

Funds held at the year-end was £233k (2018: £78k) of which £64k (2018: £57k) were restricted.

Investment powers and policy

The trustees have the powers to make investments on behalf of the charity as they deem fit. The charity's current risk profile indicates that investments should be held in low risk assets. Consequently, all investments are currently held in bank account balances.

Reserves policy

Our income to date has largely consisted in restricted, project-based funding. As we develop, we encourage our core funders to designate funding as unrestricted, so far as possible, to enable us to pursue development of the project overall, notably our wider ambition to establish a permanent Migration Museum for Britain in a physical site. In particular, we seek to establish free reserves (unrestricted funds that are not designated or tied into fixed assets) to provide us with flexibility in developing our case for support and capacity for fundraising. Once we have identified a permanent site, we are likely to require 10-15% of the capital sum that we seek to raise in free reserves to meet our fundraising costs during a capital fundraising campaign over three years.

Free reserves at the end of the year were £169k. This exceeds the target of free reserves of at least 3 months of expenditure (£85k). The excess of free reserves exists due to the timing of events held by the charity and it is expected that a substantial part of these reserves will be utilised in the next financial year.

Statement of Trustees' Responsibilities

The trustees (who are also directors of Migration Museum Project for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable for that year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Received and approved by the Board on 21st December 2019 and signed as authorised on their behalf by:



.....
Barbara Roche
Director/Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF MIGRATION MUSEUM PROJECT

I report on the charity trustees on my examination of the accounts of the charitable company for the year ended 31 March 2019.

This report is made solely to the charity's Trustees, as a body, in accordance with Section 144 of the Charities Act 2011 ('the Act') and regulations made under section 154 of the Act. My work has been undertaken so that I might state to the charitable company's Trustees those matters I am required to state to them in an Independent Examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charitable company and the charitable company's Trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the charity's trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....
Olayinka Tomori ACA DChA
Longmeade Consult Ltd

Regus House
Victory Way
Admirals Park
Dartford DA2 6QD

21st December 2019

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2019

INCOME AND EXPENDITURE		Unrestricted funds £	Restricted funds £	Total 2019 £	Total 2018 £
	Notes				
<u>Income and endowments from:</u>					
Donations and legacies	2	224,706	210,208	434,914	269,491
Other trading activities	3	7,269	-	7,269	-
Charitable activities	4	36,803	-	36,803	15,467
Total Income		<u>268,778</u>	<u>210,208</u>	<u>478,986</u>	<u>284,958</u>
<u>Expenditure on:</u>	5				
Raising funds		18,470	-	18,470	12,936
Charitable activities		101,852	203,522	305,374	322,633
Total Expenditure		<u>120,322</u>	<u>203,522</u>	<u>323,844</u>	<u>335,569</u>
Net income/(expenditure) before transfers		<u>148,456</u>	<u>6,686</u>	<u>155,142</u>	<u>(50,611)</u>
Gross transfers between funds	13	(244)	244	-	-
Net movement in funds		<u>148,212</u>	<u>6,930</u>	<u>155,142</u>	<u>(50,611)</u>
Total funds brought forward		<u>20,864</u>	<u>57,230</u>	<u>78,094</u>	<u>128,705</u>
Total funds carried forward		<u><u>169,076</u></u>	<u><u>64,160</u></u>	<u><u>233,236</u></u>	<u><u>78,094</u></u>

All recognised gains and losses are included in the Statement of Financial Activities.

All the charity's activities are classified as continuing.

The accompanying notes form an integral part of these financial statements.


BALANCE SHEET

AS AT 31 MARCH 2019

	Notes	2019 £	2018 £
Current Assets			
Debtors	8	1,405	-
Cash at bank and in hand		250,303	97,338
		<u>251,708</u>	<u>97,338</u>
Creditors: amounts falling due within one year	9	(18,472)	(19,244)
Net Current Assets		<u>233,236</u>	<u>78,094</u>
Net Assets		<u><u>233,236</u></u>	<u><u>78,094</u></u>
Funds:			
Restricted funds	13	64,160	57,230
Unrestricted funds		169,076	20,864
TOTAL FUNDS		<u><u>233,236</u></u>	<u><u>78,094</u></u>

The directors consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act. The directors acknowledge their responsibility for ensuring that the company keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at 31 March 2019 and of its result for the year then ended in accordance with the requirements of sections 394 and 395 of the Act and which otherwise comply with the requirements of the Companies Act 2006 relating to the financial statements so far as applicable to the company.

The financial statements were approved by the board and authorised for issue on 21st December 2019 and signed on its behalf by:


.....
Barbara Roche
Director/Trustee

The accompanying notes form an integral part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019

1. ACCOUNTING POLICIES

1.1. Basis of accounting

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', the Charities Act 2011 and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The trustees consider there are no material uncertainties about the Charity's ability to continue as a going concern. The financial statements have therefore been prepared on a going concern basis.

1.2. Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity. Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor. The purposes and uses of the restricted funds are set out in the notes to the accounts.

1.3. Income

All income is included in the Statement of Financial Activities when the charity is legally entitled to the income, there is probability of receipt and the amount can be quantified with reasonable accuracy, except as follows:

- When donors specify that income given to the charity must be used in future accounting periods, then the income is deferred to the specified period.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the preconditions for use are met.
- When donors specify that income is for a particular restricted purpose which does not amount to preconditions regarding entitlement, the income is recognised as income when receivable.

No amounts are included in the financial statements for services donated by volunteers.

Income from investments is included in the Statement of Financial Activities in the year in which it is received.

1.4. Expenditure

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered and is reported as part of the expenditure to which it relates. Support costs which cannot be directly attributed to particular projects are apportioned in proportion to the direct staff cost allocated to the project. Governance costs, which form part of Support costs include expenditure on the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Charitable expenditure consists of all expenditure relating to the objects of the Charity. All costs are directly attributable to the activities under which they have been analysed.

Rentals payable under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

1.5. Pension schemes

The charity operates a defined Contribution Pension Scheme for its employees. The pension costs charged in the financial statements represent the contribution payable by the charity during the year.

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

1. ACCOUNTING POLICIES (continued)

1.6. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.7. Statement of Cash Flows

As a small charity, the Migration Museum Project is exempt from the requirement to produce a Statement of Cash Flows.

2. DONATIONS AND LEGACIES

	Unrestricted £	Restricted £	2019 £	2018 £
Donations and gifts	224,706	210,208	434,914	269,491

	Unrestricted £	Restricted £	2018 £
Donations and gifts	98,140	171,351	269,491

Details of the movement in restricted funds are shown in note 14.

3. OTHER TRADING ACTIVITIES

	2019 £	2018 £
Fundraising events	7,269	-
	7,269	-

4. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	2019 £	2018 £
Sales and consultancy fees	36,803	-	36,803	15,467

In 2017, total income from Sales and Consultancy fees were £15,467, all of which was unrestricted.

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

5. EXPENDITURE

	Staff costs £	Office costs £	Other costs £	Governance £	2019 £	2018 £
Raising funds						
Fundraising activities	3,662	198	14,610	-	18,470	12,936
Charitable activities:						
Exhibitions and events	103,004	5,572	135,391	-	243,967	252,324
Support costs	40,483	2,190	17,174	1,560	61,407	70,309
Total	<u>147,149</u>	<u>7,960</u>	<u>167,175</u>	<u>1,560</u>	<u>323,844</u>	<u>335,569</u>

Net income/(expenditure) is stated after charging:
Independent Examiner's fees (excluding VAT)

1,200 1,150

	Staff costs £	Office costs £	Other costs £	Governance £	2018 £
Raising funds					
Fundraising activities	3,579	855	8,502	-	12,936
Charitable activities:					
Exhibitions and events	99,954	23,864	128,506	-	252,324
Support costs	39,258	9,373	20,298	1,380	70,309
Total	<u>142,791</u>	<u>34,092</u>	<u>157,306</u>	<u>1,380</u>	<u>335,569</u>

6. TRUSTEES

None of the trustees (or any persons connected with them) received any reimbursement of expenses, remuneration or benefits from the charity during the year (2018: nil).

7. STAFF COSTS

	2019 £	2018 £
Wages and salaries	136,599	128,297
Social security costs	3,705	8,249
Pension costs	6,845	6,245
	<u>147,149</u>	<u>142,791</u>

No employee received emoluments of more than £60,000 in the year (2018: Nil)

Key management personnel received remuneration of £36,621 in the year (2018: £35,793).

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

7. STAFF COSTS (continued)	2019	2018
The average monthly employee headcount during the year was as follows:		
	2019 Number	2018 Number
Administration	2	2
Project management	4	4
	<u>6</u>	<u>6</u>
8. DEBTORS	2019 £	2018 £
Other debtors	-	-
Prepayments and accrued income	1,405	-
	<u>1,405</u>	<u>-</u>
9. CREDITORS: amounts falling due Within one year	2019 £	2018 £
Taxes and social security costs	1,819	1,376
Other creditors and accruals	16,653	17,868
	<u>18,472</u>	<u>19,244</u>

10. PENSIONS AND OTHER POST-RETIREMENT BENEFIT COMMITMENTS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension costs charge represents contributions payable by the charity to the fund and amounted to £6,845 (2018: £6,245). All contributions were paid during the year.

11. SHARE CAPITAL AND CONTROL

The charity is a company limited by guarantee. In the event of the charity being wound up, the liability in respect of each member is limited to £10. The charity is controlled by the board of trustees.

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Fund balances at 31 March 2019 as represented by:			
Current assets	187,548	64,160	251,708
Current liabilities	(18,472)	-	(18,472)
	<u>169,076</u>	<u>64,160</u>	<u>233,236</u>

In the prior year, total funds amounted to £78,094. Total restricted funds of £57,230 were represented by current assets. Unrestricted funds of £20,864 were represented by current assets of £40,108 and current liabilities of £19,244.

13. RESTRICTED FUNDS

	At 1 April 2018 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2019 £
Unbound Philanthropy	-	30,000	(23,041)	-	6,959
Paul Hamlyn Foundation	9,193	55,031	(63,627)	-	597
Pacey and Brynberg	23,000	-	(14,918)	-	8,082
Arts Council England	18,205	40,000	(37,465)	-	20,740
Calais Private Donations	1,007	-	-	-	1,007
Northwick Trust	5,000	-	-	-	5,000
OU and QMUL Funding	825	8,850	-	-	9,675
Cockayne	-	10,000	(10,065)	65	-
Rideau Foundation	-	40,000	(40,179)	179	-
Alan and Babette Sainsbury	-	7,500	(2,751)	-	4,749
Trust for London	-	-	(864)	-	(864)
Home Office	-	10,827	(10,612)	-	215
Aziz Foundation	-	8,000	-	-	8,000
	<u>57,230</u>	<u>210,208</u>	<u>(203,522)</u>	<u>244</u>	<u>64,160</u>

The transfers between funds are to move expenditure over and above the restricted donation received and charging to unrestricted funds.

Restricted funds received/used during the year were for the following purposes:

Unbound Philanthropy – Grant towards exhibitions, events and education.

Paul Hamlyn Foundation - towards interpretive design and master planning for the Migration Museum Project.

Pacey and Brynberg - towards a new exhibition 'Room to Breathe'.

Arts Council England - towards exhibition; 'Call me by my name: Stories from Calais and Beyond'.

Calais Private Donations - towards exhibition; "Call me by my name: Stories from Calais and Beyond".

Northwick Trust - to support the education programme.

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

13. RESTRICTED FUNDS (CONTINUED)

OU and QMUL Funding - from the Open University and Queen Mary University of London for academic and knowledge exchange activities.

Cockayne – grant towards 'Room to Breathe' exhibition costs.

Rideau Foundation – grant received towards the educational project.

Alan and Babette Salisbury – grant made for a series of termly workshops for young people in Southwark.

Trust for London – grant towards the salary of the Head of Public Engagement and to implement an audience development strategy.

Home Office - grant towards salaries of the Head of Learning and Partnerships, Education Manager and Administrator/assistant.

Aziz Foundation – grant received towards the "No Turning Back" exhibition.

Comparative Information for the preceding period - Year Ended 31 March 2018

	At 1 April 2017 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2018 £
Migration Foundation	5,367	-	(6,492)	1,125	-
Rothschild Foundation	1	-	(1)	-	-
Kohn Foundation	345	-	(345)	-	-
Unbound Philanthropy	6,239	32,000	(40,598)	2,359	-
Artistic Endeavours Trust	43	-	(43)	-	-
Esmée Fairbairn Foundation	32,487	-	(35,193)	2,706	-
German Private Donations	16	-	(16)	-	-
Paul Hamlyn Foundation	9,842	55,000	(55,649)	-	9,193
Pacey and Brynberg	-	23,000	-	-	23,000
City Funding Network	2,023	-	(3,536)	1,513	-
Arts Council England	505	46,000	(28,300)	-	18,205
ESRC Calais	2,403	-	(2,450)	47	-
Calais Private Donations	1,817	-	(810)	-	1,007
Northwick Trust	-	5,000	-	-	5,000
OU and QMUL Funding	-	10,351	(9,526)	-	825
	<u>61,088</u>	<u>171,351</u>	<u>(182,959)</u>	<u>7,750</u>	<u>57,230</u>

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

14. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES (2018)

INCOME AND EXPENDITURE		Unrestricted funds £	Restricted funds £	Total 2018 £
	Notes			
<u>Income and endowments from:</u>				
Donations and legacies	2	98,140	171,351	269,491
Other trading activities	3	-	-	-
Charitable activities	4	15,467	-	15,467
Total Income		<u>113,607</u>	<u>171,351</u>	<u>284,958</u>
<u>Expenditure on:</u>	5			
Raising funds		12,936	-	12,936
Charitable activities		139,674	182,959	322,633
Total Expenditure		<u>152,610</u>	<u>182,959</u>	<u>335,569</u>
Net (expenditure)/income before transfers		(39,003)	(11,608)	(50,611)
Gross transfers between funds	13	(7,750)	7,750	-
Net movement in funds		<u>(46,753)</u>	<u>(3,858)</u>	<u>(50,611)</u>
Total funds brought forward		67,617	61,088	128,705
Total funds carried forward		<u><u>20,864</u></u>	<u><u>57,230</u></u>	<u><u>78,094</u></u>