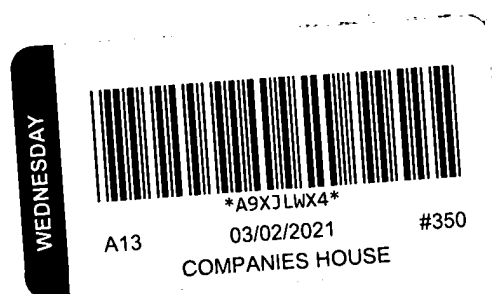


MIGRATION MUSEUM PROJECT
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020



Registered Company No: 08544993
Registered Charity No: 1153774

MIGRATION MUSEUM PROJECT

YEAR ENDED 31 MARCH 2020

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MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE INFORMATION

FOR THE YEAR ENDED 31 MARCH 2020

Trustees	Barbara Roche George Alagiah Zelda Baveystock Sarah Caplin Charles Gurassa Mohan Mansigani David Olusoga Robert Winder	(Chair) (appointed 12 January 2021) (Treasurer)
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 2020

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 2020. 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 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. Our values, both within and beyond our organisation, are to promote tolerance, understanding, respect, representation and participation.

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 home that has national reach and relevance

Our areas of strategic focus for the year ending 31 March 2020 were to:

- Build our reputation as an innovative cultural producer
- Grow our education programme
- Develop our public engagement and communications
- Fundraise and build our case for support

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

- Delivering a vibrant cultural programme of exhibitions and events
- Providing interactive museum-based workshops for school, university and community groups and increasing the national reach and relevance of our education programme through strategic partnerships with examination boards, teacher trainers and others
- Testing approaches for improving audience reach and impact in accordance with our theory of change and building the public profile and credibility of the museum
- Increasing and diversifying our funding, building strategic delivery partnerships and establishing the museum's value as a place-maker

Achievements and Performance

1 Introduction

This was a year of spectacular change for the Migration Museum. Our lease at The Workshop in Lambeth was generously extended by our landlords, regeneration company U+, to the end of 2019, allowing us to prolong the run of our popular and acclaimed immersive *Room to Breathe* exhibition along with a packed and lively programme of events. During the year we established a number of important relationships including embarking on a collaborative residency with the Arts and Humanities Research Institute of King's College London. We received a visit from London Mayor, Sadiq Khan, who enjoyed a tour of the museum where he met exhibition contributors, engaged in a discussion with students from Harris Westminster Academy and held a press conference. We were also selected by the Mayor of Lambeth, Ibrahim Dogus, as one of two charities to support during his term of office.

In December 2019 we secured a wonderful and much larger new temporary home, generously provided free of charge by Land Securities, in the heart of a busy shopping centre in Lewisham, with the potential to deliver a much more substantial museum offer and really break down barriers to access, bringing the museum to people rather than the reverse. We received the warmest possible welcome in Lewisham from local people, institutions, community groups and politicians and, following a celebratory opening event featuring performances from young local musicians and a welcome from the Mayor of Lewisham, we opened our doors for just one month - to more than 400 visitors each day - before enforced closure in mid-March due to the Covid-19 Pandemic. Right at the end of the year, we embarked on a transformative journey of learning how to connect with our audiences in challenging and distressing times, in new ways and through new digital means.

2 Cultural Programme

(i) *Room to Breathe* at The Workshop in Lambeth

Our extended tenure in Lambeth meant that we could show *Room to Breathe* for a full nine months during which time it continued to be warmly appreciated by audiences, as well as being a valuable educational tool and backdrop for a wide variety of events and conversations. During the exhibition's run we welcomed 13,000 visitors and held more than 100 events. Our detailed visitor surveys showed that the exhibition, which consisted of a series of immersive 'rooms' bringing to life the experience of arriving and settling in a new country, was particularly valued for being highly 'engaging' and 'relevant', though less highly 'educational' than previous exhibitions, which was consistent with our intention to trial audience engagement, exploring themes of resilience and belonging through the emotional intimacy of personal stories.

Visitors expressed very high levels of satisfaction, with 94% saying that they would encourage others to visit, 93% that they now had a better understanding of people who migrated to Britain, and 79% that they would make use of knowledge gained in their work, studies or conversations. Visitor responses included the following:

I loved the kitchen, especially the projected stories on the kitchen table interacting with the table and plates which just made everything really unique and fun... This was an incredibly engaging room, appealing to several senses and really highlighted how central food is to culture, family and heritage

I loved the videos in the barber shop because they felt a very natural glimpse into other people's lives and cultures - like conversations with friends, with a neighbourhood-y vibe

I love that the museum demanded and invited interaction in a way that other museums don't; being able to sit down, pick up objects and read first-hand accounts draws you in and helps you relate to their experiences.

This is the most touching exhibition I have attended. There need to be more of these.

We are proud that *Room to Breathe* provided a platform for our six migrant and refugee artists-in-residence, one of whom, Shorsh Saleh, went on to win a major commission from the Imperial War Museum as a result.

(ii) Other exhibitions at The Workshop in Lambeth

We hosted a variety of temporary exhibitions created by others in our Breathing Space Café:

- *The New Londoners* a photographic exploration by Magnum photographer, Chris Steele-Perkins, of all the world's nationalities who live in London, told through family portraits
- *Caribbean Takeaway*, a café-style oral history exhibition of interviews with Caribbean elders by artist EVEWRIGHT
- *MIGRATE*, polaroid photography by refugee and migrant photographers who took part in a two-day workshop at the museum arranged by UNICEF

(iii) Events at The Workshop in Lambeth

We hosted a vast array of events during our time at The Workshop, including:

- An ambitious Family History Day including popular talks from TV personality and barrister, Robert Rinder, workshops on tracing family history, photo-dating with the National Trust, and using migration records with the National Archives and featuring exhibition stalls from London Metropolitan Archives, Black Cultural Archives, Family Tree magazine, Imperial War Museums, Lambeth Archives, the Jewish Genealogical Society of Great Britain and more
- *Borderless Cup*, a football and basketball tournament engaging 80 young people, organised by the museum and held at the Black Prince Trust community centre, involving local teams and referees, followed by a reception for participants at the museum, hosted by Paul Canoville, Chelsea's first black player
- Our annual lecture, delivered by Baroness Sayeeda Warsi, in conversation with Baroness Shami Chakrabarti on the subject of *Growing up as a Muslim Woman in Britain*
- Two further conversations in our *Migrants Mean Business* series, sponsored by Allianz Global Investors: Sir Lloyd Dorfman in conversation with George Alagiah and Karen Blackett in conversation with David Abraham
- A virtuoso piano performance from Syrian refugee, Aeham Ahmed, author of *the Pianist of Yarmoukh*
- A Windrush Day celebration, *Caribbean Takeaway Takeover*, bringing together elders who contributed to the *Caribbean Takeaway* installation with members of the public
- Drop-in workshops for visitors to make T-shirts, cushions, carpets, collages, prints, Latin American cardboard books, participatory videos and more
- A series of *TalkingART* conversations with Chris Steele-Perkins on portraiture, EVEWRIGHT on *Developing and Preserving Black British identity*, broadcaster Alan Dein on *Who tells our stories?* and various artists on *Animating Migration Stories*
- Theatrical and comedy performances including immersive plays *Three Mothers*, and *Homework* exploring conflict in East Africa, performed by actors with experience of displacement, an interactive art performance in masks called *Awakening Sweet and Sour*, and stand-up Comedy for Refugee Week, *No Direction Home*.
- A programme of 'Lates' including *Queer Migrations*, a night of spoken word, poetry, conversation and music, exploring LGBTQI+ migration stories, and a Refugee Week Late featuring Syrian story-telling, music, a dance workshop, and food.

- Food events including breakfast cooked by Jerome Grant, executive chef of the award-winning *Sweet Home Café* at the National Museum of African American History and Culture in Washington DC, and a conversation between him and celebrity chef and founder of *Darjeeling Express*, Asma Khan, jointly hosted with the US Embassy's culinary diplomacy programme. We continued to run popular and enjoyable evening cookery classes in partnership with Migrateful, facilitated by Ethiopian, Nigerian, Ecuadorian and Cuban chefs, and we held a *Global Story Café* evening hosted by refugee supper club *Stories and Supper* in partnership with Queen Mary University London. Together with the Asia House Bagri Foundation Literature Festival we hosted a conversation about food and migration with BBC newsreader and author of *The Corner Shop*, Babita Sharma, at Asia House
- Book launches included a conversation between Lord Dyson, former Master of the Rolls and Supreme Court Justice, and Baroness Shami Chakrabarti to launch Lord Dyson's memoir, *A Judge's Journey*, including reflections on his migrant heritage
- Academic and museum conferences including: a series of one-day workshops convened by Kings College London Digital lab to explore across a range of disciplines how virtual and augmented reality can be used by museums to rehumanise stories of migration; a UCL Student Conference; a discussion about emerging museums - of Youth Culture, Homelessness, British Colonialism and more; and a talent development programme, *New Museum School*, for those embarking on careers in galleries and museums
- Education events including the launch of the Migration Museum's second competition for schools in partnership with examination board OCR, evenings for teachers to learn about the work of the museum, and *National Writing Day* with *First Story* bringing writers and pupils together
- Museum staff led migration history walks in Lambeth, East London and The City as part of the London Festival of Architecture and Lambeth Festival.

(iv) Move to Lewisham Shopping Centre

Our move to Lewisham Shopping Centre, to a much larger space, meant that we could plan to stage two major exhibitions simultaneously, whilst also presenting a programme of temporary exhibitions, a museum shop and space for education and events. Our move also presented a ground-breaking opportunity to make the museum truly accessible, bringing it to a space frequented by people who may not otherwise be museum-goers. The shopping centre attracts annual footfall of 14 million predominantly local people and Lewisham is one of London's most ethnically and culturally diverse boroughs, but also one of its most economically and educationally disadvantaged.

Within six weeks of moving, we had completely transformed this former H&M retail unit with a re-staged *Room to Breathe* including the 'classroom' created entirely from content from a local primary school. We also re-created Angélica Dass's beautiful and thought-provoking meditation on skin colour, *Humanae* (previously part of the Migration Museum's *No Turning Back* exhibition in 2017) and created an eye-catching museum shop at the front of the space. We further secured an exciting loan from street artist Stik, consisting of two sections of the Berlin Wall, painted by Stik and French artist Thierry Noir, which majestically framed the entrance to the museum on the main concourse and fittingly symbolised our aspiration to bring people together across divides.

We were open for just 4 weeks before having to close due to the Covid-19 Pandemic. During that time, however, we welcomed more than 11,000 visitors, 65% of whom were passers-by, averaging nearly 400 visitors per day. The response from visitors was overwhelmingly positive, with many engaging in conversation with our front of house staff, attending workshops and events, contributing their stories and bringing their friends back. The Berlin Wall sections were a talking point, and a lively accessible portal to the museum. We received warm responses from local politicians, community groups and on social media and began to develop important relationships with local cultural and educational institutions including the Horniman Museum, Lewisham College, Goldsmiths College and the National Maritime Museum.

We ran some successful events in Lewisham. In addition to a buzzing launch, we ran a flesh-colour painting workshop with *Humanae* creator Angélica Dass, a sell-out stand-up comedy evening with migrant and refugee comics headlined by Kae Kurd, and the first of our planned monthly coffee morning for local groups to come for a facilitated workshop to get to know us and each other. We hosted a number of school groups and a well-attended teachers' evening.

Visitor comments included:

Very welcoming and friendly. Emotional and human. I really enjoyed it

Great for this to be in a location like a shopping centre that is accessible to a wide community

Will be visiting Lewisham more now!

(v) Departures exhibition

We started to plan, raise funds and convene a steering committee for an ambitious new multi-media exhibition, *Departures*, highlighting the under-appreciated but long and important story of British emigration, timed to coincide with the 400 year anniversary of the sailing of the *Mayflower* in 2020. This exhibition is intended to present the flip-side of immigration, showing not only the vast scale and scope of British emigration over hundreds of years but also that the reasons that have historically motivated people to leave are similar to the reasons that bring people to this country today. By the end of year we had secured funding from Arts Council England and others to stage this exhibition and our move to Lewisham Shopping Centre presented an excellent opportunity for display in spacious surroundings with high footfall. We planned to work with partners out of London to give the exhibition national presence, and to create an accompanying podcast.

(vi) Migration Network

With support from Art Fund and Oxford University's Centre on Migration Policy and Studies (COMPAS) we launched the Migration Network, successfully piloted in 2017/18. The Network, which aims to increase and improve migration story-telling in museums and heritage institutions across the UK, is steered by founding partners (National Trust, Counterpoints Arts, Tyne and Wear Archives and Museums, Horniman Museum, National Museums Liverpool and the Museums Association) who will work with the museum to convene a series of national events for participants to hear and present case studies and join workshops so as to share learning and best practice. Research and development for the Network was also supported by PhD student from King's College London, and a researcher seconded from the Wellcome Collection who published a background report reviewing the national context and how representation of migrations in museums might be increased and improved.

3 Education programme

Our education work continued to be guided by a high-powered steering committee, chaired by Bushra Nasir CBE, that met regularly throughout the year. We engaged a number of freelance educators to meet increased demand for provision of interactive, exhibition-based workshops.

(i) Workshops

Our education workshops continued to be popular, with demand far exceeding our capacity to supply. During the run of *Room to Breathe* at The Workshop and in Lewisham we welcomed nearly 3,000 primary and secondary school pupils and 1,000 university students for visits facilitated by members of our education team. Primary school pupils were particularly taken with the interactivity of *Room to Breathe*. Over 80% of primary school pupils said that they had a better understanding of the stories of people who migrate to Britain and of British migration and 64% that they now had a more positive view of people who migrated to Britain after visiting the exhibition. Pupils from years 4-6 said:

This was much more interesting than most museums – like you are able to touch objects

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TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2020

I liked the Bedroom best because it tells about the trouble people have been through

It was amazing. It really taught me a lot and I would come here again

Secondary school pupils, of whom 12% came from outside London, are among the museum's least arts-engaged audiences and have the least positive views about migration of all the museum's visitors. Nevertheless their responses were strongly positive with 87% saying that they now had a better understanding of the stories of people who migrate to Britain, 67% a better understanding of British migration and 56% that they now had a more positive view of people who migrated to Britain.

Pupils from Years 9 and 10 said:

My favourite room was the classroom because some of their ages were similar to ours, so it was understandable and relatable

I enjoyed the level of interactiveness and amount of emotion and thought it gave me

I really liked that I could relate to the stories and that they were honest and not just made up

It was really fun and the people hosting us were really nice so thank you to them!

68% of secondary and 71% of primary pupils said that they would be likely to visit a permanent Migration Museum.

Teachers were exceptionally positive, in particular about the warmth and skill of our education staff, with more than 90% rating all aspects of the workshops highly. Nearly half of teachers came to the museum following a recommendation from a colleague, 95% would recommend our education programme to others and 90% would consider bringing their students back. Two thirds of teachers planned to continue their engagement and learning about the topic inspired by their visit.

Teacher comments included:

Wonderful trip, thank you so much! Facilitators superb, and brought our topic of 'Human and Civil Rights' to life!

I liked seeing the students engage with the stories and artefacts around the gallery. Especially in conversation led by museum staff. You have helped me know my students better

Loved how interactive the children could be in each room - they were all engaged and loved telling stories they'd found

My favourite part was the warmth of the staff and their expertise and professionalism in approaching the subject

In relation to onward learning teachers said:

I will work on them creating their own migration exhibition

We will follow up on the terminology used and encourage children to apply new concepts in lessons

They will report back about the visit through a performance

We are going to make group films on an area of migration

In our new home in Lewisham, we anticipated welcoming more schools from outside London, a greater emphasis on students at KS3 and KS4 and more self-directed visits by schools accompanied by downloadable resources.

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TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2020

Visiting university students came from a range of British institutions, were highly appreciative of all aspects of the exhibition, and were more international than general visitors, with 34% coming from outside the UK, compared with 12% of general visitors. 90% of student visitors said that they would like to visit a Migration Museum.

(ii) Competition for Schools

We launched our second Competition for Schools to engage pupils taking optional migration history modules at GCSE, in partnership with examination board OCR. We received entries from schools across the country and in March four finalist teams were selected, exploring themes such as the influence of migration on popular culture and music, local and ancestral migration stories, asylum in the UK and migration and the NHS. Sadly, both the finals which were due to be held in April, and the prize trip to Paris which was due to take place in July, had to be cancelled due to the Pandemic. Instead we rewarded each of the finalist students with a certificate and shopping voucher.

(iii) Teacher training and strategic partnerships

We continued to work with teacher training institutions, delivering training and CPD to 200 teachers nationwide and started work on a collaborative migration teacher training project called Shared Ground, led by the Consortium of Development Education Centres and the British Council's Connecting Classrooms through Global Learning. We continued to build relationships with educational organisations, such as Action For Refugees in Lewisham, The Challenge, First-Story, ReachOut and IntoUniversity, allowing us to reach more students and engage them in new and innovative ways, and we worked with King's College London and King's Digital Lab to produce digital augmentation of *Room to Breathe*.

4 Public engagement and communications

(i) Extending our reach and impact at The Workshop in Lambeth

Our capacity to reach new audiences was significantly enhanced by the addition of our new Head of Public Engagement. At The Workshop in Lambeth we reached beyond our 'core' audience (young, highly educated, predominantly female, ethnically diverse and liberal on migration, who had tended to seek us out in our relatively out of the way location) through a series of targeted events and workshops. Our first Family History Day reached an older audience that was more mixed by gender and geography. And our Borderless Cup football and basketball tournament engaged more than 80 local young people, 90% from black and minority ethnic backgrounds and predominantly not in education, employment or training, none of whom had previously visited the museum.

Our engagement strategy broadly was to continue to provide a stimulating offer for our core audience but also to increase our reach to those traditionally under-represented in the cultural sector, and to those with mixed views about migration - with an understanding that there is considerable overlap between these categories.

We reached more arts and history focussed audiences through a series of TalkingART 'lates', walking tours, and by providing tailored workshops for local arts and historical societies. We welcomed older people through outreach to a range of organisations like University of the Third Age, and we aimed for broad popular appeal through 'everyday migration' themed events featuring food, family history and football. We placed particular emphasis on connecting groups from different backgrounds. For example we brought together young refugee and asylum-seeking film-makers from the Red Cross Surviving to Thriving Birmingham programme and alumni from Create Jobs Creativity Works programmes, through a workshop combining film-screenings, careers advice and structured networking. Another facilitated discussion brought together intending university students attending the SOAS Summer School with ESOL students at Hammersmith and West London College, many of whom had arrived in the UK as unaccompanied asylum seeking children. And we hosted More In Common groups from Boston in Lincolnshire and Lambeth so that they could eat together, explore the museum and discuss their migration stories.

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TRUSTEES' REPORT (continued)

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Lambeth's More in Common coordinator commented that:

The Museum is a unique resource that brings issues about migration to the fore in an accessible way. In our case, we are trying to heal divisions across the country and start a new dialogue by bringing people together in a safe space to talk. The Museum is the perfect example of such a space.

(ii) Reaching new audiences in Lewisham

Our emerging engagement strategy for Lewisham recognised the potential for much wider audience reach than previously, and the need to respond to shopping centre users who are generally very local and largely repeat visitors. Our focus at the end of the year was on developing targeted strategies for engaging key audience segments identified by Arts Council England including 'Kaleidoscope Creatives', 'Experience Seekers' and 'Commuterland Culturebuffs'.

(iii) Other visitor engagement

We continued to demonstrate our relevance by responding to unsolicited demand from a broad range of groups and organisations wishing to visit and make use of the Migration Museum for a variety of purposes. These included:

- Government departments including the Home Office Community Sponsorship Team and Migration Advisory Committee, and Immigration Judges
- Staff away days for teams from the Science Museum, National Trust, National Portrait Gallery, Black Country Living Museum, BBC Proms, Kings College London, Somerset House, Cathedral Museum Florence, Imperial War Museum, Gunnersbury Museum and Black Cultural Archives
- Staff away days and workshops for corporates and funders including Charities Aid Foundation, Park Plaza Hotels, Ben & Jerrys, The Funding Network and Winston Churchill Memorial Trust
- Groups supporting refugees, migrants and marginalised people including Queers and Allies Re:Set, Roots and Shoots, Beetfreaks, King's College London Sanctuary programme, the Baytree Centre, Migrants Organise, and the London Migration Film Festival
- Groups for older people including University of the Third Age, Kingston University Retirement Association, South London Cares, London Friendship Centre and Southwark Explorers Club
- Groups involved with education and young people including Holocaust Memorial Trust, JCORE, Oxford University Teacher trainees, Year Here, the Forgiveness Project, United World Schools and Kairos Europe
- Local history societies including Bermondsey Local History Society, River Thames Society, Friends of Durning Library
- Corporate events and private venue hire including Somethin' Else, Halcyon School, Ben and Jerrys, Park Plaza Hotels, Google, Laura Devine Solicitors and Vauxhall One
- Miscellaneous other groups including: Future City, East London NHS, MI Skills Development Centre, the Green Party, Mary Seacole Trust, Life Tabernacle Church and Poplar HARCA

(iv) Media coverage

Our exhibitions and events continued to feature regularly in a range of print, broadcast and online media including the *Evening Standard*, *Londonist*, *The Voice*, and *Time Out*. Our Family History Day was covered by the *Observer* and *Jewish Chronicle*, Sadiq Khan's visit by *BBC London News*, and Baroness Warsi's annual lecture by the *Evening Standard* and *Yorkshire Post*. Our move to Lewisham Shopping Centre attracted considerable attention including from the *Sunday Times*, in an article that also called for there to be a permanent national Migration Museum for Britain, *New Statesman*, *BBC London News*, *BBC Asian Network*, *BBC Radio London*, *Eastern Eye*, *Who Do You Think You Are?* magazine and *Alhurra TV*. Arts and heritage publications from the Museums Association, Museums Next, the National Museum Director's Council, Museums and Heritage Advisor, and Culture& also recognised the ground-breaking nature of the museum's move to the heart of a shopping centre.

(iv) Social media

During the year we grew our social media presence on Twitter (11.4k followers), Instagram (3.6k followers) and Facebook by focusing on original and historical content to increase shareability and engagement. Our illustrated blog continued to be a regular feature of our website and annual unique website visitors increased by 9% to 75k.

At year's end, following closure of the museum due to Covid-19, we started to focus on new ways of engaging online audiences via social media through sharing exhibition content and migration education resources, and we started to plan public engagement campaigns including on the theme of 'resilience'.

5 Building our organisation

The Migration Museum in both Lambeth and Lewisham continued to present an attractive showcase, and numerous conversations were ongoing throughout the year with local authorities, property companies, funders, supporters and others interested in delivering a permanent Migration Museum for Britain. We were joined by a number of new distinguished friends including Debbie Weekes-Bernard, Sir Ken Olisa, Kenan Malik, Althea Efunshile, Ibrahim Dogus, Kunle Olulode, Munira Mirza, Karen Blackett OBE, Nikesh Patel and Babita Sharma, and we welcomed these and other eminent visitors throughout the year including then Minister for Arts, Heritage and Tourism, Michael Ellis QC, Helen Hayes MP, Neil Coyle MP and representatives from Arts Council England and City Hall.

We continued to benefit from multi-year core funding from the Esmée Fairbairn Foundation, Unbound Philanthropy, Paul Hamlyn Foundation, Unbound Philanthropy and the Alfred Caplin Charity Settlement. We secured *Departures* exhibition funding from, amongst others, Arts Council England and Oak Foundation, and towards delivery of the Migration Network from Art Fund and Oxford University's Centre on Migration Policy and Studies (COMPAS). 20% of our annual income derived from private donors, and we grew revenue streams from merchandise, events, venue hire and education sales, together accounting for 10% of our annual income. We are grateful to the Nightwatchman Quiz at the Oval which selected the museum as its chosen charity.

We received transformative in-kind support in the form of exhibition space in Lambeth for a further year (totalling two and a half years) from U+I, and in Lewisham Shopping Centre from Land Securities. The Office Group who provided our team with free co-working space and we received legal advice and diverse operational assistance from Hogan Lovells LLP and Shakespeare Martineau LLP.

We established many important partnerships during the year, notably a mutually beneficial residency with the Arts and Humanities Research Centre of King's College London which is a civic university and a university of sanctuary. The museum will have access to academic expertise across a range of disciplines (from cultural studies to business), a central London venue for events and exhibitions, and student and staff volunteer time to support all aspects of running the museum. For KCL the museum present a hands-on opportunity for students and academics to embed themselves with an emerging cultural organisation engaging with one of the most important issues of the day.

At the end of the year we employed new front of house staff to manage the museum's operations and increased visitor numbers. We engaged a freelance curatorial assistant to prepare for *Departures*, and extended the role of our executive assistant to encompass full time volunteer management and administration.

Throughout the year staff spoke about the Migration Museum and its work at a range of conferences and events and developed their own professional practice and skills. Our Head of Creative Content undertook overseas museum visits supported by ACE-funded *Developing your Creative Practice*, and was appointed as a member of the National Trust Collections and Interpretation Advisory Group. The museum's CEO completed an ACE-funded programme in *Museums and Resilient Leadership* that included a US visit to the National Museum of African American History and Culture, Tenement Museum and Ellis Island. Our Head of Learning and Partnerships spent five weeks visiting museums in Belgium, France, Germany and the US pursuant to a Winston Churchill Memorial Trust Fellowship and further represented the Migration Museum at the Association of European Migration Institutions (AEMI) Conference in Belgium and at the Museums Next conference in New York.

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TRUSTEES' REPORT (continued)

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We were assisted by 50 active volunteers who contributed to all aspects of running the museum. These included a secondee from Wellcome Trust who produced our report on *Migration and Museums*, a Leeds University PhD student and a leadership intern with Counterpoints Arts who curated our 'lates', UCL 'active citizenship' undergraduate placements who created an educational video and summer placements from the Museum of Memory and Human Rights in Chile. A number of our volunteers progressed to interesting roles at the New Museum School, Bankside Gallery and Teach First and one was appointed head of year in a London state school.

Financial Review

The Migration Museum's income of £421k was less than the previous year's income (£479k) though a number of funding applications were outstanding at year's end.

Expenditure of £479k was greater than the previous year's expenditure (£324k) owing to the costs of moving to and fitting out a much larger exhibition space in Lewisham, and increased staff costs and other expenses.

Funds held at the year-end amounted to £175k (2019: £233k) of which £66k (2019: £64k) was 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 embark on a capital fundraising campaign for the permanent museum we are likely to require 10-15% of the capital sum that we seek to raise in free reserves to meet our fundraising costs over three years.

Free reserves at the end of the year were £109k (2019: £169k). This is in line with our target of holding free reserves amounting to at least 3 months of expenditure (£110k). The charity intends to continue generating funds to meet its objective of increasing public awareness of the significance of Britain's migration story.

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TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2020

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 27th January 2021 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 2020.

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

27th January 2021

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2020

INCOME AND EXPENDITURE		Unrestricted funds £	Restricted funds £	Total 2020 £	Total 2019 £
	Notes				
<u>Income and endowments from:</u>					
Donations and legacies	2	181,304	197,346	378,650	434,914
Other trading activities	3	10,658	-	10,658	7,269
Charitable activities	4	31,368	-	31,368	36,803
Total Income		223,330	197,346	420,676	478,986
<u>Expenditure on:</u>	5				
Raising funds		31,545	-	31,545	18,470
Charitable activities		247,083	200,171	447,254	305,374
Total Expenditure		278,628	200,171	478,799	323,844
Net (expenditure)/income before transfers		(55,298)	(2,825)	(58,123)	155,142
Gross transfers between funds	13	(4,767)	4,767	-	-
Net movement in funds		(60,065)	1,942	(58,123)	155,142
Total funds brought forward		169,076	64,160	233,236	78,094
Total funds carried forward		109,011	66,102	175,113	233,236

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 2020

	Notes	2020 £	2019 £
Current Assets			
Debtors	8	-	1,405
Cash at bank and in hand		210,629	250,303
		<u>210,629</u>	<u>251,708</u>
Creditors: amounts falling due within one year	9	<u>(35,516)</u>	<u>(18,472)</u>
Net Current Assets		<u>175,113</u>	<u>233,236</u>
Net Assets		<u>175,113</u>	<u>233,236</u>
Funds:			
Restricted funds	13	66,102	64,160
Unrestricted funds		109,011	169,076
TOTAL FUNDS		<u>175,113</u>	<u>233,236</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 2020 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 27th January 2021 and signed on its behalf by:

B. M. Roche

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 2020

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 2020

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 £	2020 £	2019 £
Donations and gifts	181,304	197,346	378,650	434,914

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

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

3. OTHER TRADING ACTIVITIES

	2020 £	2019 £
Fundraising events	10,658	7,269
	10,658	7,269

4. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	2020 £	2019 £
Sales and consultancy fees	31,368	-	31,358	36,803

In 2019, total income from Sales and Consultancy fees were £36,803, 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 2020

5. EXPENDITURE

	Staff costs	Office costs	Other costs	Governance	2020	2019
	£	£	£	£	£	£
Raising funds						
Fundraising - general	5,148	600	659	-	6,407	5,414
Fundraising - merchandise	-	-	25,138	-	25,138	13,056
	<u>5,148</u>	<u>600</u>	<u>25,797</u>	<u>-</u>	<u>31,545</u>	<u>18,470</u>
Charitable activities:						
Exhibitions and events	212,017	24,708	127,546	-	364,271	243,967
Support costs	65,524	7,636	8,383	1,440	82,983	61,407
	<u>277,541</u>	<u>32,344</u>	<u>135,929</u>	<u>1,440</u>	<u>447,254</u>	<u>305,374</u>
Total	<u>282,689</u>	<u>32,944</u>	<u>161,726</u>	<u>1,440</u>	<u>478,799</u>	<u>323,844</u>

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

1,200 1,200

	Staff costs	Office costs	Other costs	Governance	2019
	£	£	£	£	£
Raising funds					
Fundraising - general	3,662	198	1,554	-	5,414
Fundraising - merchandise	-	-	13,056	-	13,056
	<u>3,662</u>	<u>198</u>	<u>14,610</u>	<u>-</u>	<u>18,470</u>
Charitable activities:					
Exhibitions and events	103,004	5,572	135,391	-	243,967
Support costs	40,483	2,190	17,174	1,560	61,407
	<u>143,487</u>	<u>7,762</u>	<u>152,565</u>	<u>1,560</u>	<u>305,374</u>
Total	<u>147,149</u>	<u>7,960</u>	<u>167,175</u>	<u>1,560</u>	<u>323,844</u>

6. STAFF COSTS

	2020	2019
	£	£
Wages and salaries	248,920	136,599
Social security costs	21,521	3,705
Pension costs	12,248	6,845
	<u>282,689</u>	<u>147,149</u>

No employee received emoluments of more than £60,000 in the year (2019: Nil)

Key management personnel received remuneration of £48,983 in the year (2019: £36,621).

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2020

6. STAFF COSTS (continued)

The average monthly employee headcount during the year was as follows:

	2020 Number	2019 Number
Administration	2	2
Project management	8	4
	<u>10</u>	<u>6</u>

7. 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 (2019: nil).

8. DEBTORS

	2020 £	2019 £
Other debtors	-	-
Prepayments and accrued income	-	1,405
	<u>-</u>	<u>1,405</u>

**9. CREDITORS: amounts falling due
Within one year**

	2020 £	2019 £
Taxes and social security costs	4,801	1,819
Other creditors and accruals	30,715	16,653
	<u>35,516</u>	<u>18,472</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 £12,248 (2019: £6,845). Contributions payable at the year-end was £1,135 (2019: £891).

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 2020

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds £	Restricted funds £	Total funds £
Fund balances at 31 March 2020 as represented by:			
Current assets	144,527	66,102	210,629
Current liabilities	(35,516)	-	(35,516)
	<u>109,011</u>	<u>66,102</u>	<u>175,113</u>

In the prior year, total funds amounted to £233,236. Total restricted funds of £64,160 were represented by current assets. Unrestricted funds of £169,076 were represented by current assets of £187,548 and current liabilities of £18,472.

13. RESTRICTED FUNDS

	At 1 April 2019 £	Income £	Expenditure £	Transfers and gains £	At 31 March 2020 £
Unbound Philanthropy	6,959	30,000	(21,719)	-	15,240
Paul Hamlyn Foundation	597	-	(6,036)	4,850	(589)
City Funding Network	-	5,000	-	-	5,000
Arts Council England	20,740	35,178	(40,048)	-	15,870
Calais Private Donations	1,007	-	(1,007)	-	-
Pacey and Brynberg	8,082	-	(8,082)	-	-
Northwick Trust	5,000	10,000	(14,292)	-	708
Academic funding	9,676	4,000	-	-	13,676
Alan and Babette Sainsbury	4,749	15,000	(18,205)	-	1,544
Trust for London	(864)	44,500	(37,449)	-	6,187
Home Office	214	32,479	(32,610)	(83)	-
Aziz Foundation	8,000	-	(8,000)	-	-
The Arts Fund	-	13,500	(12,723)	-	777
London Community Fund/#1	-	-	-	-	-
Will Fund	-	7,689	-	-	7,689
	<u>64,160</u>	<u>197,346</u>	<u>(200,171)</u>	<u>4,767</u>	<u>66,102</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 - towards exhibitions, events and education.

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

City Funding Network - - towards education

Arts Council England - towards *Departures* exhibition

Northwick Trust – towards education

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2020

13. RESTRICTED FUNDS (CONTINUED)

Academic funding - from Universities towards knowledge exchange through exhibitions and Migration Network.

Alan and Babette Sainsbury - towards educational workshops for young people in Southwark.

Trust for London - towards the salary of Head of Public Engagement and audience development strategy.

Home Office - towards education and administration salaries

The Art Fund – towards the Migration Network.

London Community Foundations #1 will Fund – towards community engagement activities.

Comparative Information for the preceding period - Year Ended 31 March 2019

	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>

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2020

14. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES (2019)

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