

MIGRATION MUSEUM PROJECT
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

Registered Company No: 08544993
Registered Charity No: 1153774

MIGRATION MUSEUM PROJECT

YEAR ENDED 31 MARCH 2022

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MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE INFORMATION

FOR THE YEAR ENDED 31 MARCH 2022

Trustees	Barbara Roche Charles Gurassa Mohan Mansigani OBE OstJ George Alagiah OBE Zelda Baveystock Sarah Caplin Margot Finn Nilufar Fowler Ayesha Hameed Kuljit Kaur Jackson Eric Langham David Olusoga OBE Robert Winder	(Chair – resigned 7 July 2021) (Chair – from 7 July 2021) (Treasurer) (resigned 7 July 2021) (appointed 7 October 2021) (appointed 7 October 2021) (appointed 7 October 2021) (appointed 7 October 2021) (appointed 7 October 2021)
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	

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 2022. 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) (second edition effective 1 January 2019).

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.

Objectives and Activities

Our purpose

Our mission is to deliver Britain's missing museum: a moving and inspiring cultural institution to put Britain's migration story at centre stage, where it belongs. We aim to explore how migration has shaped who we are – as individuals, as communities and as nations – and to provide context and backdrop for contemporary conversations about migration and related topics that can be heated and polarising. Our vision is of a society in which each of us feels personally connected to, and owns, our shared migration story as an essential part of British history. Our values, both within and beyond our organisation, are to promote integration, representation, participation, understanding and respect.

Ultimately we aim to:

- Become the go-to museum destination for learning about migration
- Be a key voice and facilitator in the national debate about migration
- Have national and international significance
- Be a financially sustainable and thriving organisation
- Be an innovative and established place-maker
- Have audiences that feel connected, represented and empowered
- Have an outstanding reputation as an innovative cultural producer
- Have strong delivery partnerships

During the year we aimed specifically to:

- Engage with audiences in our temporary home in Lewisham Shopping Centre, breaking down barriers to access to the arts and establishing the museum's value to our local community whilst also building profile and credibility
- Grow our reputation as an innovative cultural producer and nationally relevant sector-supporting organisation
- Support pupils and teachers by providing learning opportunities and teacher training whilst increasing the national reach and relevance of our education programme through strategic partnerships including with examination boards
- Strengthen our board of Trustees, increase and diversify our funding, build strategic partnerships and develop our case for support for a permanent Migration Museum ecosystem with national reach

Achievements and Performance

1 Introduction

Having been closed to the public for all but 15 days during the previous financial year, we were able to open our doors once again in our temporary home in Lewisham Shopping Centre, in accordance with government guidelines, from May 2021. During the year more than 36k people visited our exhibitions and we delivered a compelling offer for passers-by and destination visitors alike, attracting an audience that was much more ethnically and socio-economically diverse than the average for London museums. Our *Departures* exhibition was both popular and critically acclaimed, and we broke new ground with a viral *#FootballMovesPeople* campaign that reached more than 5m people on social media alone. Our education programme, including interactive workshops, teacher training and resources, went from strength to strength and we hosted the launch of Pearson Edexcel's new migration history module as well as conceiving an exciting competition for young people to design an exhibit to be realised in the museum. We hosted record numbers of participants from across the UK in four sector-supporting Migration Network events, and we were proud to be part of the steering committee and to participate in delivering Lewisham's Borough of Culture 2022. We grew and diversified our income, nurtured valuable partnerships, created a compelling prospectus for the permanent Migration Museum and welcomed five dynamic new Trustees bringing a wealth of skills and experience in education, business planning, venue development, community engagement, digital innovation and more.

2 Cultural Programme and Public Engagement

Exhibitions

We re-opened our acclaimed exhibition, *Departures*, an exploration of the little-known story of 400 years of British emigration from the sailing of the Mayflower to the present day. Through personal narratives, contemporary art and a range of media, *Departures* illuminated the vast scale of this movement of people, the motivations that lay behind it and its effects on both Britain and the world. The exhibition reached audiences across the UK through partnerships with The Box in Plymouth, Royal Cornwall Museums and the National Trust, and via a 9-episode podcast downloaded more than 14k times, and was well-reviewed in *iNews*, *BBC Arts*, *The Voice* and the *London Review of Books*. The scandalous story of the transportation of WWII German Jewish internees to Australia aboard *The Dunera* was brought to life through a previously unexhibited family archive that featured on BBC R4's *The Edge of History*. The exhibition provided strong support for students studying AQA's *Migration, Empires and The People* History module at GCSE and was a powerful showcase for artists including Osbert Parker whose animated timeline was shortlisted in the Films category at the Cannes Lions Awards.

We continued to display *Humanae*, an engaging exploration of skin colour by renowned Brazilian artist, Angélica Dass, and we re-opened *Room to Breathe*, our popular and immersive exploration of the experience of arriving and settling in a new country told through a series of interactive 'rooms' – a bedroom, a kitchen, a classroom and a barber's shop. We launched our *Artist Showcase* in the museum's front windows to provide a stimulating offer for repeat visitors of work by local artists including an installation by graphic artists Nadina Ali in response to the question *Where Are You From?* and two collage projects, *Noras of Lewisham*, by Belén Yáñez and Cristina Villalonga and *Les Robes Géographiques* by Elizabeth Lécourt.

At year's end, installation was underway of the museum's most ambitious exhibition to date: *Taking Care of Business: Migrant Entrepreneurs and the Making of Britain*, an immersive exploration of the ways in which migrant entrepreneurs have shaped British high streets, fashions and tastes, from corner shops to tech unicorns and everything in between. Fittingly for its location in the middle of a busy shopping centre, the exhibition would feature a 'Chinese Takeaway' and a 'Corner Shop' guest-curated respectively by journalists Angela Hui and Babita Sharma, based on their family stories, as well as displays about clothing, arts, finance and banking, hair and cosmetics, technology and home goods. The exhibition would explore the complexities and deep historical roots of the story of migrant entrepreneurs – including household names like Marks & Spencer within the shopping centre itself – and would illuminate what is often taken for granted, that migration, far from being a 'cost', is central to our economy. Content and delivery was guided by an expert

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FOR THE YEAR ENDED 31 MARCH 2022

steering committee, and the exhibition would break new ground for the museum by supporting Business Studies at GCSE as well as providing opportunities for corporate engagement, training and skills-building. The exhibition's themes would extend into the community through walking tours of local businesses as well as to the museum's shop which was being redesigned as a stylish Migrant Makers Market with a Makerspace for weekend activities. The exhibition was due to be opened in April 2022 by musician and entrepreneur Levi Roots, deputy London Mayor for Business Rajesh Agrawal, and BBC journalist Babita Sharma.

Events and community engagement

Throughout the year we hosted numerous events, initially small scale and catering for local audiences and post-pandemic habits but culminating in larger events including bringing together participants in Lewisham's Borough of Culture 2022, convened by Lewisham Education and Arts Network, and a launch event attended by London Mayor Sadiq Khan. We introduced Family Fun Days into our programming, doubling average daily visitors, and instigated popular *Stories in Focus* talks at weekends by museum staff and volunteers providing a deeper dive into aspects of our exhibitions. We hosted meet the artist events, self-portrait painting workshops, a dance performance and an academic workshop as part of the Being Human Festival.

As ever there was high demand from a wide range of organisations for group visits to the museum and use of its spaces as a stimulating and resonant backdrop for a variety of activities. We gave tours and workshops for community groups including those supporting migrants and refugees (eg Action for Refugees in Lewisham and Love to Learn), older people (eg University of the Third Age and South London Cares), people with disabilities (eg Croydon Active Lives), groups with a focus on youth and skills (eg Circle Collective), as well as providing rehearsal and performance space for local theatre companies and a place for discussion and reflection for think tanks, GPs, local NHS workers, Lewisham Homes, and a range of cultural institutions such as the National Archives and Museum of London.

Recognising our need to be more strategic in our approach to community engagement, and to ensure that we deliver best value, guided by Trustee Ayesha Hameed, we started to conceive and plan a wide-ranging consultation to take place during 2022/23 to discover how best the Migration Museum can serve local people according to values established from the ground up in partnership with the community.

Audiences

During the ten months that we were open to the public we welcomed 34k general visitors and, though footfall was reduced compared with pre-pandemic levels (60%, in line with other cultural attractions and consistent with lower numbers visiting the shopping centre) it rose modestly throughout the year. While 53% of visitors were passers-by, who had not set out intending to visit the museum, 47% visited Lewisham specifically to come to the museum. Evaluation by The Audience Agency established that our audience is highly unusual for museums in that it is more than three times as ethnically diverse and twice as likely to come from less arts-engaged and lower socio-economic groups compared with other London museums. After their visit, 92% of visitors felt that they had a better understanding of British migration and, while 49% felt represented in mainstream British history, 65% felt represented in the Migration Museum. All visitors rated the quality of the exhibitions and the whole experience as good or very good, also as being a place for the whole community, a place where people can mix and understand each other's cultures and for being made to feel welcome. 91% rated the museum as good or very good for building pride in the local area. 50% visited mainly to learn something but other significant motivations were to be inspired, entertained, spend time with friends and family, enjoy the atmosphere or because migration is an important part of who they are. 89% said that they would be very likely to visit a permanent Migration Museum. Visitor comments included the following:

Absolutely brilliant, not enough museums in shopping centres. Excellent, thoughtful, well-researched exhibition!

Stumbled across the museum on a shopping trip, and it was a really well-spent hour or so. A thoughtful and insightful exhibition that turns your thoughts on immigration and emigration, two sides of the same coin.

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Wow! I'm in awe. It's so touching that the stories of real people are finally being told. I hope the Migration Museum gets mainstream attention because there are so many stories that deserve to be told and heard by everyone. I am so proud to be British and the Migration Museum sums up everything I feel and I hope others also learn.

A gem of a museum. Would love to see it bigger and permanent. I've learned a lot

This is such an important museum! The Departures exhibition is incredible, so enlightening. The Room to Breathe exhibition was tremendously moving, it made me tear up.

Really love that it is in a shopping centre, so much less intimidating and more accessible. Can't wait to see it grow. Very exciting museum.

Other public engagement

We were invited to deliver sessions to support diversity and inclusion training for employees at Twitter and Société Générale, and further participated in a range of external events including for the Museums Association, National Museums Scotland, Association of Independent Museums, Museum of London, The Space digital agency, Jewish Museum, Museum of the Home, Butler Gallery, Wellcome Centre Innovation Lab and Greensboro History Museum. Our Artistic Director, Aditi Anand curated an installation within the Horniman Museum's *Hair: Untold Stories* exhibition and we worked with Good Chance Theatre and local schools to provide a Lewisham welcome for giant puppet *Little Amal* that had walked all the way from Syria.

Digital outputs

We radically grew our digital profile during the year, delivering a highly impactful social media and out of home campaign, *#FootballMovesPeople*, highlighting the diversity of the England team, to accompany the delayed men's 2020 Euros. Arresting graphics, designed *pro bono* by Wonderhood Studios, illustrated what the England line-up and match scores would look like without players with at least one parent or grandparent born overseas, and the campaign illuminated the migration stories of players and included trivia and quizzes with partners including *Find My Past* and *Football Manager*. The campaign went viral on Instagram and Twitter, achieving organic reach to more than 5 million people, with very high engagement, as well as being shown on digital billboards in high streets and shopping centres nationwide, and on screens in pubs and bars where the matches were being shown, geo-targeted towards areas where England players with migrant heritage grew up. The campaign was widely featured in both national and international media, including BBC, Sky Sports, NBC, New York Times and Washington Post, and was at the epicentre of media coverage focusing on the diversity of the England team and the racist abuse directed at Black England players after the final. In the week following the launch of the campaign, the Migration Museum was the most talked about museum in Britain. *#FootballMovesPeople* also had a hyper-local focus in the museum in Lewisham, with window displays featuring South London football heroes – including Ian Wright and the England women's first Black captain, Mary Phillip – nominated by members of the public.

The museum's first digital exhibition, *Heart of the Nation: Migration and the Making of the NHS*, conceived and produced during the lockdown of the previous year, attracted 13.4k online visitors throughout the year, bringing total visitors to more than 26.5k, with an accompanying programme of Instagram Live conversations that drove spikes in engagement.

The museum's following on Instagram more than doubled during the year and followers rose steadily on other platforms. There were more than 141k new visitors to the museum's website, nearly double the previous year's figure.

3 Education

Education lies at the heart of all the work of the Migration Museum, and we have developed a particularly strong trademark offer for schools, colleges and universities consisting of interactive, exhibition-based workshops, as well as providing teacher training, creating and disseminating education resources, building strategic partnerships, including with all major examination boards, and running a competition for young people to design their own museum exhibit.

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This year we were delighted to welcome new Trustee, Professor Margot Finn, to chair our education steering committee to build on our successes to date and further develop a broad and ambitious educational programme. We are indebted to Bushra Nasir CBE, who stood down as Chair during the year following six years' distinguished leadership.

School visits resumed in earnest in September 2021 and by year's end the museum's education programme was in full swing, with demand exceeding our capacity to supply. We welcomed 2k students to the museum and reached a further 2k via online workshops developed during lockdown. Most in-person visits were from London but, as in previous years, a significant proportion of university visits (17%) were international – from the US, Sweden and Switzerland. Evaluation by The Audience Agency demonstrated that 91% of school visits were from state schools, with 31% of pupils eligible for the Deprivation Pupil Premium, 59% from Black and Minority Ethnic backgrounds, 12% from White Other backgrounds, 32% without English as a first language and 48% represented in Audience Spectrum segments of the population with low levels of arts engagement.

Our own evaluation demonstrated consistently high satisfaction from teachers and pupils, with all teachers surveyed saying they would recommend the museum's education programme to colleagues. Feedback from teachers included the following:

The knowledge of staff brought each exhibit to life for all the children to access. Great variety of exhibits. Brilliant and informative - the children are fired up with questions and enthusiasm.

I think it helped make migration less abstract for students without direct migration experience, and also connected very well with students who did have direct migration experience.

It cemented children's learning and brought some aspects to life with real life stories

We will continue our work on migration and movement at school and reach out to other local groups to enrich our learning and understanding

Highlights the importance of talking openly about these issues and relating everyday experiences of our children to the reality of immigration policy.

Much more personalised to us and having the whole space with 2 staff members to support is outstanding and quite unheard of! Thank you!!

Very accommodating staff - a warmer welcome than in other museums.

Our education team also reached tens of thousands more pupils across the UK through teacher training and partnerships. We provided initial teacher training and continuing professional development for more than 450 teachers in partnership with the Princes Training Institute, Ark Academies, Harris Federation, and PGCE providers. Our *Understanding Emigration* resource pack to accompany *Departures* for use with GCSE module *Migration, Empires and The People* was downloaded from the Migration Museum and Teach It websites 500 times and widely disseminated by examination board AQA. And in response to Black Lives Matter and widespread calls for there to be more and better teaching about migration, race and Britain's colonial past, Britain's largest examination board, Edexcel Pearson, published a new GCSE migration History module, *Migration in Britain*, which they launched at the Migration Museum and online, reaching hundreds of history teachers.

At year's end the museum's learning team was creating new downloadable resources for educators to accompany the forthcoming *Taking Care of Business* exhibition that would showcase the themes and stories in the exhibition and support facilitated and self-directed visits from primary schools and also from GCSE students of Business Studies, History, Geography, Citizenship and PSHE. Such resources are designed to facilitate greater numbers of self-directed learning visits, and we produced themed exhibition trails to enhance our offer for general visitors. We continued to nurture valuable education partnerships, including with The Black Curriculum and Teach First, whose summer placement students strengthened our family offer by devising activities for children within our galleries.

Towards the end of the year, we launched *Moving Stories: Lewisham*, an exciting competition for local young people, sponsored by Landsec and supported by Lewisham's Education and Arts Network, to devise and create, in partnership with business mentors and creative practitioners, a winning museum exhibit that will be developed and realised in the Migration Museum in early 2023.

4 Migration Network

We continued to deliver our sector-supporting Migration Network, bringing together hundreds of museums and heritage professionals as well as community representatives and academics through in-person and online events to learn from case studies and take part in discussion groups to bring out and share best practice in migration storytelling nationwide. The Network is guided by a steering group with representatives from the National Trust, Horniman Museum, Museums Association, National Museums Liverpool, Counterpoints Arts, Tyne & Wear Archives and Museums, and Oxford University's Centre on Migration Policy and Society (COMPAS) and is supported by Civic Leadership Academy students from King's College London.

During the year we delivered four Network events, in person and online, attended by more than 370 people representing museums and institutions in the South-West and Wales, co-hosted with Bristol Culture and Creative Industries, London and the South-East, hosted by the Migration Museum, the Midlands, co-hosted with Birmingham Museums Trust, and the East of England co-hosted with Norfolk Museums. These events showcased a wide variety of case studies, discussion groups and short presentations including from the Horniman Museum, Refugee Café, Legal Aliens theatre company, Singing Our Lives, High Wycombe Museum, Bassetlaw Museum, National Justice Museum, Leicester Museums of Sanctuary, and National Museums Wales. Lively discussion groups covered topics such as commissioning to remember Black Lives Matter, integrating segregated communities, diversifying industrial heritage sites, rethinking community galleries and working with Gypsy, Romany and Traveller communities. At year's end a further Network event focused on Scotland was planned in partnership with Museums & Galleries Edinburgh.

Interim findings of independent evaluation of the Network by Dr Sarah Kunz, Leverhulme Early Career Fellow in the School of Sociology, Politics and International Studies at the University of Bristol, disclosed very high rates of satisfaction and a high appetite for future events. Participants particularly appreciated having access to a wide diversity of interesting case studies, with contributions from across the UK from smaller museums, galleries and community organisations as well as larger institutions, the stimulating nature and honesty of discussions, and the excellent organisation and clarity of communications. Participants overwhelmingly felt that the Network would enhance their practice by sparking ideas, building confidence and making connections, one consequence being that the Migration Museum was asked to support a group of Cumbrian museums to deliver their own migration network.

5 Trustees, Distinguished Friends, Staff and Volunteers

During the year we grew and considerably strengthened our Board of Trustees and our Chair, Charles Gurassa, Chair of Oxfam GB and former Chair of Channel 4, was appointed Chair of the Guardian Media Group. Following a wide-ranging recruitment exercise that attracted more than 120 high-quality applicants, we were delighted to welcome five new Trustees: Kuljit Dhillon, Assistant Director of Strategy at the General Medical Council, formerly Head of Public Bodies at the Cabinet Office; Margot Finn, Professor of Modern British History at UCL, formerly President of the Royal Historical Society and Trustee of the V&A; Nilufar Fowler, Global Chief Growth Officer at Mindshare Worldwide; Ayesha Hameed, Head of Community Engagement at the GLA; and Eric Langham, founder of leading cultural consultancy, Barker Langham. These new Trustees brought a wealth of new experience, skills and energy and were highly active in supporting the museum throughout the year.

We engaged additional staff to grow our strength in fundraising, education and curation, two of whom had joined the museum initially on temporary contracts supported by the government's Kickstart scheme. Three members of staff benefitted from Clore leadership training and we instituted a series of exchange visits with the Turner Contemporary in Margate for each institution to learn about the other. We are supported by approximately 50 volunteers, including students from King's College London Leadership Academy, SOAS, Goldsmiths and the University of Greenwich, who

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assist with a wide variety of tasks ranging from front of house and visitor engagement to cataloguing and exhibition research.

We were joined by many new Distinguished Friends including Nick Merriman, Director of the Horniman Museum, Sonia Solicari, Director of the Museum of the Home, Gus Caseley-Hayford, Director of V&A East, Professor Lord Ajay Kakkar, London Assembly member Hina Bokhari and former leader of the Green Party Baroness Natalie Bennett.

6 Fundraising, Development and Partnerships

During the year we grew and diversified our funding. Approximately 40% of income was from trusts, and we secured new grants including from the Garfield Weston Foundation, Sigrid Rausing Trust, Nesta, School for Social Entrepreneurs and The Space. We received support from Arts Council England, the Culture Recovery Fund and Lewisham Council, together amounting to 30% of income, private donations accounted for 17% (up from 3% the previous year) and income from sales was 11% (up from virtually zero) owing to our renewed ability to drive income from our shop (including a new online shop), education sales and venue hire.

Supported by new Trustee Eric Langham and cultural consultancy Barker Langham, we created a powerful prospectus for the Migration Museum's permanent home setting out our vision, approach, space and location requirements, and economic and social impact. We articulated a compelling vision of a Migration Museum 'ecosystem' based on a permanent museum in London, dynamic website, dispersed hub(s) in High Streets and shopping centres across the country, a highly connected Network of museums and heritage professionals, and a broad education programme reaching into thousands of educational settings nationwide, all elements being interlinked, mutually reinforcing, sharing knowledge and building awareness. We convened a committee of leading property advisers from Derwent London, Patel Taylor, Say Property Consulting, Landsec and Crown Estates to drive our search for a permanent home, and by year's end were in conversation with a number of developers and local authorities.

We remain extremely grateful to our landlords, Landsec, who provide in-kind rent, rates and service-charge support for the Migration Museum equivalent to £356k per annum, and who have further given £27k to sponsor our competition for young people to design a museum exhibit. Other important partners include consistently supportive Lewisham Council; Hogan Lovells, a long-standing champion of the Migration Museum supporting with funding and *pro bono* legal assistance; and Shakespeare Martineau LLP who have provided further legal services *pro bono*.

Financial Review

The Migration Museum's income increased by 10% to £821k and expenditure increased, as anticipated, by a greater proportion, rising 53% to £730k reflecting significantly increased staff and project costs, overheads and expenses.

Funds held at year's end amounted to £539k (2021: £448k) of which £290k was restricted (2021: 254k).

The Trustees have considered the impact of the Covid-19 Pandemic on the charity's ability to continue as a going concern and have concluded that there are sufficient resources to meet its financial obligations for the foreseeable future.

Investment powers and policy

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

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Reserves policy

The charity's 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 our wider ambition to establish a permanent Migration Museum for Britain. 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 £249k (2021: £194k). This is in line with our target of holding free reserves equivalent to at least 3 months of expenditure (£180k) and setting aside funds for a capital fundraising campaign. The charity intends to continue generating funds to meet its objective of increasing public awareness of the significance of Britain's migration story.

Structure, Governance and Management

Governing Document

The charitable company is governed by its Memorandum and Articles of Association dated 24 May 2013.

Recruitment and appointment of Board of Directors

Five Trustees were appointed during the year, and two Trustees resigned, including former Chair, Barbara Roche. Charles Gurassa was appointed Chair of Trustees.

Trustee Induction and Training

New Trustees were appointed following a widely advertised recruitment supported by specialist recruitment agency, Green Park. All new Trustees attended an induction day and were provided with a pack containing information about the museum's mission, vision and values as well as details of the company's constitution and registration, Conflict of Interest and all other policies and a copy of *The Essential Trustee* published by the Charities Commission.

Organisational structure

The Board of Trustees oversees the running of the charity and meets at least four times a year, with one away day. The day-to-day running of the charity is carried out by the CEO who has delegated authority for operational matters, assisted by the staff team, freelancers and volunteers. Financial matters are delegated to the CEO and staff according to the museum's Financial Policy and Procedures. The work of the charity is guided by a Risk Register and Policies (Safeguarding, Equal Opportunities and Diversity, Volunteer, Whistleblowing and Conflict of Interest) that are periodically reviewed and approved by the Board of Trustees. The museum benefits from specialist Education and Property steering committees chaired by Trustees, and from further specialist committees that guide the work of the Migration Network and exhibition development. The CEO is managed by the Chair of Trustees and in turn manages the Senior Leadership Team, who supervise the staff team. All staff are appraised annually by their line manager.

Related Parties

The Trustees and staff constitute the main related parties. The Trustees are not aware of the existence of any other related parties.

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Plans for future periods

We aim to create a permanent Migration Museum for Britain and to that end we seek to continue delivering a vibrant cultural programme of exhibitions, events and public engagement campaigns with a wide-ranging education programme, based from our temporary homes, whilst at the same time developing the vision and business plan for the permanent museum supported by an expanded board of trustees and staff team incorporating diverse talent. We believe that a vibrant showcase combined with a compelling prospectus for the permanent museum will grow the profile, support, skills and partnerships that we require to bring this ambitious project to fruition.

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 1st December 2022 and signed as authorised on their behalf by:



Charles Gurassa
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 2022.

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

1st December 2022

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STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2022

INCOME AND EXPENDITURE		Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
	Notes				
<u>Income and endowments from:</u>					
Donations and legacies	2	316,868	454,572	771,440	743,505
Charitable activities	3	38,425	-	38,425	5,826
Other trading activities	4	10,725	-	10,725	-
Total Income		366,018	454,572	820,590	749,331
<u>Expenditure on:</u>	5				
Raising funds		45,623	-	45,623	12,099
Charitable activities		261,007	423,710	684,717	463,848
Total Expenditure		306,630	423,710	730,340	475,947
Net income before transfers		59,388	30,862	90,250	273,384
Gross transfers between funds	12	(4,793)	4,793	-	-
Net movement in funds		54,595	35,655	90,250	273,384
Total funds brought forward		194,182	254,315	448,497	175,113
Total funds carried forward		248,777	289,970	538,747	448,497

The comparative Statement of Financial Activities for the year ended 31 March 2021 is included in Note 14.

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 2022

	Notes	2022 £	2021 £
Current Assets			
Cash at bank and in hand		626,704	483,759
		<u>626,704</u>	<u>483,759</u>
Creditors: amounts falling due within one year	8	(56,232)	(35,262)
Net Current Assets		570,472	448,497
Creditors: amounts falling due after more than one year	9	(31,725)	—
Total Net Assets		<u>538,747</u>	<u>448,497</u>
Funds:			
Restricted funds	12	289,970	254,315
Unrestricted funds		<u>248,777</u>	<u>194,182</u>
TOTAL FUNDS		<u>538,747</u>	<u>448,497</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 2022 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 1st December 2022 and signed on its behalf by:

 1/12/22

Charles Gurassa
Director/Trustee

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

STATEMENT OF CASH FLOWS

AS AT 31 MARCH 2022

	31 March 2022 £	31 March 2021 £		
Cash provided by operating activities	142,945	273,130		
Increase in cash and cash equivalents in the year	142,945	273,130		
Cash and cash equivalents at the beginning of the year	483,759	210,629		
Total cash and cash equivalents at year end	626,704	483,759		
Analysis of Cash and Cash Equivalents	2022 £	2021 £		
Cash at bank and in hand	626,704	483,759		
Analysis of changes in net funds	At 1 April 2021 £	Cash flows £	Other non-cash changes £	At 31 March 2022 £
Cash	483,759	142,945	-	626,704
Reconciliation of net movement in funds to net cash inflow from Operating Activities				
			2022 £	2021 £
Net movement in funds			90,250	273,384
Decrease in debtors			-	-
Increase/(decrease) in creditors			52,695	(254)
Net cash provided by/(used in) operating activities			142,945	273,130

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

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) (second edition effective 1 January 2019)', 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. In reaching this conclusion, the Trustees have given due consideration to the impact of the Covid-19 pandemic on the charity's operations. The Trustees have made this assessment in respect of a period of one year from the date of approval of these accounts. 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.

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES (continued)

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.

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.

2. DONATIONS AND LEGACIES

	Unrestricted	Restricted	2022	2021
	£	£	£	£
Donations and gifts	304,958	191,378	496,336	460,818
Government grants – Furlough Scheme	7,510	-	7,510	102,202
Government grants – Other	4,400	263,194	267,594	180,485
	<u>316,868</u>	<u>454,572</u>	<u>771,440</u>	<u>743,505</u>
	Unrestricted	Restricted	2021	
	£	£	£	
Donations and gifts	208,672	252,146	460,818	
Government grants – Furlough Scheme	102,202	-	102,202	
Government grants – Other	-	180,485	180,485	
	<u>310,874</u>	<u>432,631</u>	<u>743,505</u>	

Details of the movement in restricted funds are shown in note 12.

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted	Restricted	2022	2021
	Funds	Funds	£	£
	£	£		
Shop sales	<u>38,425</u>	<u>-</u>	<u>38,425</u>	<u>5,826</u>

In 2021, total income from Sales and Consultancy fees were £5,826 all of which was unrestricted.

4. OTHER TRADING ACTIVITIES

	2022	2021
	£	£
Venue hire	3,300	-
Fundraising events – Speakers and exhibitions	7,425	-
	<u>10,725</u>	<u>-</u>

Fundraising events were not held in 2021 due to the Covid-19 pandemic.

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

5. EXPENDITURE

	Staff costs £	Office costs £	Other costs £	Governance £	2022 £	2021 £
Raising funds						
Fundraising - general	4,434	677	132	-	5,243	4,801
Fundraising – shop sales	3,937	601	35,842	-	40,380	7,298
	<u>8,371</u>	<u>1,278</u>	<u>35,974</u>	<u>-</u>	<u>45,623</u>	<u>12,099</u>
Charitable activities:						
Exhibitions and events	328,517	50,140	183,976	-	562,633	373,348
Support costs	101,134	15,436	2,994	2,520	122,084	90,500
	<u>429,651</u>	<u>65,576</u>	<u>186,970</u>	<u>2,520</u>	<u>684,717</u>	<u>463,848</u>
Total	<u>438,022</u>	<u>66,854</u>	<u>222,944</u>	<u>2,520</u>	<u>730,340</u>	<u>475,947</u>

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

1,500 1,300

	Staff costs £	Office costs £	Other costs £	Governance £	2021 £
Raising funds					
Fundraising - general	4,202	507	92	-	4,801
Fundraising – shop sales	-	-	7,298	-	7,298
	<u>4,202</u>	<u>507</u>	<u>7,390</u>	<u>-</u>	<u>12,099</u>
Charitable activities:					
Exhibitions and events	229,250	27,669	116,429	-	373,348
Support costs	72,215	8,716	1,577	7,992	90,500
	<u>301,465</u>	<u>36,385</u>	<u>118,006</u>	<u>7,992</u>	<u>463,848</u>
Total	<u>305,667</u>	<u>36,892</u>	<u>125,396</u>	<u>7,992</u>	<u>475,947</u>

6. STAFF COSTS

	2022 £	2021 £
Wages and salaries	387,336	268,660
Social security costs	32,993	22,746
Pension costs	17,693	14,261
	<u>438,022</u>	<u>305,667</u>

No employee received emoluments of more than £60,000 in the year (2021: Nil)

Key management personnel received total employee benefits of £44,344 in the year (2021: £42,018)

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

6. STAFF COSTS (continued)

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

	2022	2021
	Number	Number
Administration	2	2
Project management	12	8
	<u>14</u>	<u>10</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 (2021: nil).

8. CREDITORS: amounts falling due within one year

	2022	2021
	£	£
Taxes and social security costs	10,888	4,889
Other creditors and accruals	38,134	30,373
Loan (see note below)	7,210	-
	<u>56,232</u>	<u>35,262</u>

9. CREDITORS: amounts falling due After more than one year

	2022	2021
	£	£
Loan (see note below)	31,725	-

The unsecured loan of £42,000 was received from Nesta and commenced in January 2022. It is cultural development loan repayable over five years and bears interest at 7.5%.

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 £17,693 (2021: £14,261). Contributions payable at the year-end was £1,804 (2021: £1,246).

11. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Fund balances at 31 March 2022 as represented by:			
Current assets	297,799	328,905	626,704
Current liabilities	(49,022)	(7,210)	(56,232)
Long term liabilities	-	(31,725)	(31,725)
	<u>248,777</u>	<u>289,970</u>	<u>538,747</u>

In the prior year, total funds amounted to £448,497. Total restricted funds of £254,315 were represented by current assets. Unrestricted funds of £194,182 were represented by current assets of £229,444 and current liabilities of £35,262.

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

12. RESTRICTED FUNDS

	At 1 April 2021	Income	Expenditure	Transfers and gains	At 31 March 2022
	£	£	£	£	£
AB Charity	10,000	-	(10,332)	332	-
Alan and Babette Sainsbury Charitable Fund	444	-	-	(253)	191
Corporate Donations	-	10,000	(5,777)	-	4,223
Dorfman Foundation	8,674	-	(8,850)	176	-
Esmeé	-	15,000	(14,407)	-	593
Lewisham Homes	-	3,500	-	-	3,500
London Community Fund/ #I Will Fund	9,885	-	(9,691)	115	309
Nesta Grant	-	15,000	-	-	15,000
Northwick Trust	708	-	-	(708)	-
Open Society Foundations	13,746	-	-	-	13,746
Paul Hamlyn Foundation	20,981	60,000	(22,507)	161	58,635
Rayne Foundation	1,818	10,000	(4,594)	-	7,224
Rumi Foundation	24,173	25,000	(37,769)	-	11,404
School for Social Entrepreneurs Heritage Trade Up	-	5,500	-	-	5,500
The Art Fund	9,777	-	(10,464)	687	-
The Funding Network	5,000	17,378	(18,660)	458	4,176
Trust for London	31,439	-	(29,877)	(245)	1,317
Unbound Philanthropy	15,568	30,000	(36,729)	1,464	10,303
Academic funding	18,157	-	(20,763)	2,606	-
Arts Council England TCOB	73,123	44,979	(53,256)	-	64,846
Creative Happenings	-	6,900	-	-	6,900
Heritage Lottery Culture Recovery Fund	-	104,478	(102,614)	-	1,864
HMRC Kickstart	-	14,640	(12,651)	-	1,989
Lewisham Business Support	2,972	92,197	(21,169)	-	74,000
US Embassy	7,850	-	(3,600)	-	4,250
	<u>254,315</u>	<u>454,572</u>	<u>(423,710)</u>	<u>4,793</u>	<u>289,970</u>

The transfers between funds are to move expenditure over and above the restricted donation received and charging to unrestricted funds. The transfers also adjust for any misallocation of funds in the year.

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

AB Charity – towards education

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

Corporate donation - from Hogan Lovells to support the *Taking Care of Business* exhibition

Dorfman Foundation – towards Heart of the Nation exhibition

Esmeé Fairbairn Foundation small grants - to support *Taking Care of Business* and staff training

Lewisham Homes – to make the museum more appealing for families.

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

Nesta Grant - develop strategic support for the charity.

Northwick Trust - towards education

Open Society Foundations – towards installation of sections of the Berlin Wall in Lewisham

MIGRATION MUSEUM PROJECT
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

12. RESTRICTED FUNDS (CONTINUED)

Paul Hamlyn Foundation - towards interpretive design and master planning for the Migration Museum Project.
Rayne Foundation – towards *Heart of the Nation* exhibition
Rumi Foundation – Lead sponsor for *Heart of the Nation* exhibition
School for Social Entrepreneurs National Heritage Lottery Fund grant was to support development of the museum shop
The Arts Fund – towards the Migration Network.
The Funding Network - towards education
Trust for London - towards the salary of Head of Public Engagement and audience development strategy
Unbound Philanthropy - towards exhibitions, events and education.
Academic funding - impact funding from Universities supporting exhibitions and Migration Network
Arts Council England - towards Departures and Heart of the Nation exhibitions
Creative Happenings funding from Lewisham Council supported the museum's window display exhibits
Heritage Lottery Culture Recovery Fund – towards core staff salaries
The Government's Kickstart Scheme funding - support employment for 16-24 year olds on Universal Credit at risk of long term unemployment
Lewisham Business Support - towards non-core salary business support
US Embassy – towards *Departures* exhibition

Comparative Information for the preceding period - Year Ended 31 March 2021

	At 1 April			Transfers and gains	At 31 March
	2021	Income	Expenditure		2022
	£	£	£	£	£
AB Charity	-	10,000	-	-	10,000
Alan and Babette Sainsbury Charitable Fund	1,544	7,500	(8,600)	-	444
Dorfman Foundation	-	15,000	(6,326)	-	8,674
London Community Fund/Will Fund	7,689	10,000	(7,804)	-	9,885
Northwick Trust	708	-	-	-	708
Open Society Foundations	-	15,046	(1,300)	-	13,746
Paul Hamlyn Foundation	(589)	50,000	(28,430)	-	20,981
Rayne Foundation	-	10,000	(8,182)	-	1,818
Rumi Foundation	-	25,000	(827)	-	24,173
The Art Fund	777	9,000	-	-	9,777
The Funding Network	5,000	-	-	-	5,000
Trust for London	6,187	45,500	(20,248)	-	31,439
Unbound Philanthropy	15,240	35,000	(34,672)	-	15,568
Academic funding	13,676	12,250	(7,769)	-	18,157
Arts Council England	15,870	105,763	(48,510)	-	73,123
Heritage Lottery Culture Recovery Fund	-	64,722	(64,722)	-	-
Lewisham Business Support	-	10,000	(7,028)	-	2,972
US Embassy	-	7,850	-	-	7,850
	<u>66,102</u>	<u>432,631</u>	<u>(244,418)</u>	<u>-</u>	<u>254,315</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2022

13. 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.

14. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES (2021)

INCOME AND EXPENDITURE	Unrestricted funds £	Restricted funds £	Total 2021 £
<u>Income and endowments from:</u>			
Donations and legacies	310,874	432,631	743,505
Charitable activities	5,826	-	5,826
Other trading activities	-	-	-
Total Income	316,700	432,631	749,331
<u>Expenditure on:</u>			
Raising funds	12,099	-	12,099
Charitable activities	219,430	244,418	463,848
Total Expenditure	231,529	244,418	475,947
Net income before transfers	85,171	188,213	273,384
Gross transfers between funds	-	-	-
Net movement in funds	85,171	188,213	273,384
Total funds brought forward	109,011	66,102	175,113
Total funds carried forward	194,182	254,315	448,497