

The Liliesleaf Trust UK  
Trustees' Annual Report and Financial Statements  
For the period ended 31.08.2022

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The Trustees have paid due regard to the Charity Commission's guidance on public benefit and this has informed the direction and delivery of all activities undertaken by the Trust.

## Legal and Administrative Information

Charity Number: 1180953

Registered address: 118 Pall Mall  
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Social Media: <https://twitter.com/PentonStreetCML>  
<https://www.facebook.com/AntiApartheidLegacy/>  
<https://linkedin.com/company/the-liliesleaf-trust-uk/>  
<https://www.instagram.com/antiapartheidlegacy/>

Trustees: Baroness Lynda Chalker  
Lord Peter Hain  
Mr. Sarvothum (Suresh) Kamath (Trustee with responsibility for financial reporting)  
Dr. Lindiwe Mabuza (until December 2021)  
Professor Chris Mullard CBE DL Hon LLD. (Chair)  
Ms. Sasha Saretta Müller (from May 2022)  
Revd. Dr. Molefe Tsele

Secretary: Vacant

Project Director: Mrs. Caroline Kamana

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## **Vision, Mission and Values**

The Liliesleaf Trust UK (TLTU) was established in order principally to advance public knowledge of the solidarity displayed on both a civic and political level by international communities, particularly the British community, including those South(ern) Africans exiled to the UK, with the South(ern) African liberation struggle against the apartheid regime. It also aims to preserve and, where possible, make accessible historically significant physical structures relating to the struggle against apartheid in the UK.

Drawing from this world-changing history; we promote the values of solidarity, social justice, reconciliation, rights of equal participation in political and civic systems and anti-racism to encourage dialogue, reflection, and positive action for contemporary communities, whilst facilitating the sharing of culture and the arts.

## **Chair's Review of the Year**

I began last year's review with the words 'In the light of the continuing disruption from the Covid-19 pandemic during 2021, there has never been a greater need to support social inclusion and cohesion, to uplift and provide resources for those people and communities who were already disadvantaged and marginalised through socio-economics or by virtue of their ethnic heritage, and who have been subsequently disproportionately affected by the pandemic.' I hoped the essence of this preface to shift during this period of reporting, to August 2022.

Alas, it remains a true reflection of this reporting period, with several further waves of devastating Covid-19 in late 2021 and early 2022; its impact continued to expose and intensify structural inequality between communities. Post-austerity economic insecurity continued, and inflation spiralled. We entered an official 'cost of living crisis' and the borough of Islington, where so much of our work is focused due to our site in development (c.75% of our audiences coming from this and surrounding boroughs), is the second most densely populated local authority in the whole country. Nearly 30% of its young people live below the poverty line and it has the fourth highest levels in England for income deprivation affecting older people. Islington now has the 2nd highest prevalence of people living with a serious mental health condition in London particularly affecting socio-economically deprived communities and Islington's significant population of migrant, refugee and sanctuary seekers - with studies showing 61% of UK sanctuary seekers experience serious mental distress. 35% of Islington residents were born outside of the United Kingdom, compared to 14% nationally. Less than half of Islington residents identify as 'white British' (44%), with a third of the borough identifying as of Black and Global majority heritage (compared to 18% nationally).

During 2021/22, the UK continued to suffer heightened post-Brexit xenophobia, and the #BlackLivesMatter movement continued with important momentum, activating a call for the re-examination of structures that perpetuate disenfranchisement, inequality and racism, very sadly made all the more urgent with local examples of this, such of Child Q surfacing in June '22. The desire to create space for discourse against racism and around racial equality and the possibility of learning from the anti-

apartheid heritage speak more profoundly than ever to many of the most pressing social equality issues of the moment.

The Liliesleaf Trust UK is committed to doing just this. Through the development of the Anti-Apartheid Legacy: Centre of Memory and Learning (CML) at Penton Street and its programming. The CML will strive to reduce inequality and promote inclusivity through its programmes and events which empower as well as inform and which work towards redressing longstanding imbalances in the perceptions and experience of UK's multi-cultural heritage.

Thus, it is particularly important that young people should know the breadth and depth of involvement between South(ern) Africa and the UK during the struggles against apartheid.

There has been then no more challenging period than today in which to work to create a new cultural heritage space, to fundraise effectively to enable us to open the doors of the CML and to establish audiences. Also, there has been no time more crucial than now to bring the envisioned CML to life. Significant demand for our unique programming from schools, community groups and social change agencies during this period has only served to underline the critical need we seek to address.

To turn to what I might call factual accomplishments and support during this period, our fourth year of operation (September 2021–August 2022), we continued to be supported by the capital investment of £1 million by the Greater London Authority's Good Growth Fund, drawing down the grant to advance architectural design plans through to the completion of RIBA Stage 3 for 28 Penton Street.

This internationally important historic site is to become the physical home for the Anti-Apartheid Legacy: Centre of Memory and Learning.

Further we received £100,000 in core and capital funding from the Inclusive Society Institute, for which we were very grateful, likewise for the awarded project grant grants by Arts Council England (£14,995 for Digital Commissions), the London Community Fund (£9,900 for an intergenerational and community building programme, 70 conversations), Islington Council's Local Initiatives Fund (£4,433 for education and community programming) and the Joffe Charitable Trust (£2000 for heritage programming). During this time for many charities and Trusts, Covid-19 has impacted project timelines, and fundraising opportunities – with many funds being rightly redirected for immediate relief for communities and to support operational venues at a time when income from visitors was not possible. It has, along with Brexit, caused spiralling inflation and pushed up material costs which in turn has meant higher overall project costs and therefore a longer journey to securing total match funding. Our own project has not been immune to this and unfortunately our shifting timetable has meant we have had to forgo the AIM BIFFA grant award, losing over £50,000 for the project as we no longer met their required completion timeframe.

However, we were thrilled to learn in December 2021, that our application made in August 2021 for £251,030 development funding to the National Lottery Heritage Fund was successful. Therefore, during the second half of this reporting period, from mid-February '22 onwards, this generous grant enabled further progression of our

capital development project and the rolling out of our pilot programme. At the time of writing this report, I am delighted to report that in an 8-month period we engaged nearly 5000 project participants (with 2966 in person and the remainder online) in over 70 events. We were able to deepen the offer of our schools' work, pilot new community wellbeing programmes, offer heritage talks and screenings and deliver an ambitious series of artist commissions. This is exceptional progress, when in previous years we were engaging c.2000 participants in a full twelve months (outside of our large-scale partner exhibitions).

Internally, this period has further provided opportunity for organisational growth and development. To support delivery of this pilot-programme, and our enormously committed Director Caroline Kamana, we recruited 4 new part-time members of staff, to enable increased activity in this period. These included a Heritage and Community Engagement Manager, a Programmes Lead; a Research and Content Lead; and a Digital Marketing and Communications Lead. This development period has also offered us the opportunity to build new audiences and partnerships for our work, strengthen relations with existing audiences and partners and identity and refine best practice for our work.

In May 2022, we welcomed to the board of Trustees, Sasha Saretta Müller. A former cultural attaché in London for the South African department of Arts and Culture and special advisor to the South African governments Treasurer General, Sasha brings expertise from across marketing, communications, ethical digital innovation and business development to the Trust. Already Sasha has dynamically and diligently effected huge progress for the Trust in areas as diverse as content development in our online spaces, fundraising and stakeholder engagement.

Our Project Action Group (PAG), chaired by Trustee Suresh Kamath, has continued to strategise community engagement, develop partnerships, and shape programme content and direction, supporting the work of our Project Director. We have welcomed to the PAG Anna Njie, Colin Charles, Steve Marsling and Bob Newland, who will contribute their expertise in community engagement, arts and cultural engagement and social justice/anti-racist activism and in the case of Steve and Bob, as former anti-apartheid activists undercover London Recruits, to further the project's growth. All have already participated in our schools and community programming, as developers, facilitators and convenors, sharing lived experience and skills with our beneficiaries and shaping the direction of these programmes going forward; we are very grateful for their contributions.

Following months of preparation, working with our project partners London Metropolitan University, we launched phase 1 of our website in August 2022. [Antipartheidlegacy.org.uk](https://Antipartheidlegacy.org.uk) includes detailed information on our heritage and project, it also presents artistic digital commissions that respond to our heritage; learning resources and curated articles, including podcasts and blog posts exploring anti-apartheid themes. We have promoted our website through a soft launch and have so far received 10,772 visits. A Phase 2 website development is planned to continue across our anticipated Delivery Phase, creating the full version of the CML Online.

We have continued to work with Counterculture LLP to support fundraising and activity planning; and, as our project has grown, we transitioned the project

management and business planning to be managed by Cragg Management Ltd, supported by Appleyard and Trew in the QS role. Architectural practice Al-Jawad Pike to developed plans and studies for the Centre up to RIBA stage 3, signed off by our board and principal funders the Mayor of London's Good Growth Fund at the Greater London Authority in July 2022. Our planning application for the site, submitted in August 2021, was approved in November 2021 and we look forward to continuing to work to develop the CML to with RIBA stage 4 and beyond planned for 2022/23. Co-design with community input was achieved via in-person workshops with schools and community groups as well as with our online community.

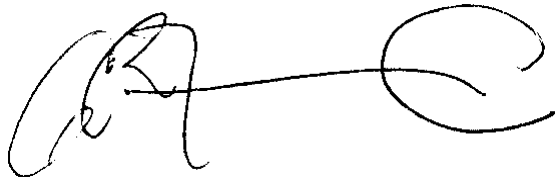
I conclude with a note of appreciation on behalf of my fellow Trustees, for Ambassador Dr Lindiwe Mabuza, who passed away in December 2021, after an illness. A founding Trustee of The Liliesleaf Trust UK she was highly valued both for her relentless support and for her skilled interventions on the Trust's behalf.

The long history of her unswerving and dedicated commitment to the struggle against Apartheid is, of course, well known, as is her upholding throughout her life of the principles of justice, equality and the rights of the individual that are so dear to us all. She was a true freedom fighter – and, of course, so much more. A South African politician, diplomat, poet, academic, journalist, and cultural activist, Dr Mabuza was Chief Representative of the ANC in Scandinavia (1979-1987), Dr Mabuza was appointed Ambassador to the Federal Republic of Germany in 1995 by President Mandela. She served as High Commissioner to Malaysia, the Philippines and the UK. As Professor of Literature and History at the Centre for African-American Studies at Ohio University, Athens, USA (1969-1977) she pioneered curriculum development in studies on Racism, Colonialism, Comparative Studies of Injustice (USA, South Africa, Palestine), African Literature and Black Women Authors. Dr Mabuza joined the African National Congress (ANC) in 1975 and became a journalist for the ANC's Radio Freedom, based in Lusaka, co-founding Voice of the Women (VOW), the ANC's feminist journal, which encouraged women to write poetry.

She remained committed to advocacy for women's rights and the transformative power of the arts and cultural practices. In her own words, "Poetry is part of the struggle. You use the armed struggle; you use political methods.... You recite a poem. It's better than a three-hour speech. It gets to the heart of the matter. It moves people." Her championship of the arts and her own magnificent creativity has done so much to enrich the lives of so many, weaving a magic in the minds of those receptive to her message of hope and freedom.

In this way, Lindiwe was herself a key inspiration for the main delivery methodology of our CML programming: education around the heritage, values of and learnings from the liberation struggle through the transformative vehicles of the arts and culture. Her remarkable legacy will live on in this way through the CML and we are currently planning how best we will be able best commemorate her name within the context of the project. In our next period of growth we will also continue to support pathways to employment; to provide, through development of our digital presence, a wider accessibility for the CML's audiences; and to strengthen communities by offering a platform for contemporary perspectives on the resonances from the liberation struggle heritage, with a particular focus around social equality, anti-

racism, inclusion, migration and equalities that will bring us closer to a fairer future for all.



Professor Chris Mullard  
Chair  
The Liliesleaf Trust UK

December 2022

## **Objectives**

Our charitable objectives are to advance education of the public about the South(ern) African liberation struggle and international solidarity with the cause, in particular by South(ern) Africans exiled in the UK and Britons. Learning about and learning from this heritage and related themes and values, are to be advanced through (physical and virtual) public access to the globally significant heritage of the former ANC London Headquarters (at 28 Penton Street Islington N1), through archive, exhibitions, arts and culture sharing, community engagement and educational programming.

Our Charitable objectives for the public benefit are laid out in our constitution as follows, to:

1. advance the education of the public about the South African liberation struggle against the repressive apartheid regime pre-1994 by raising awareness of the role of international civic and political societies, particularly British and those South Africans exiled in Britain, in solidarity with this cause;
2. provide advancement of arts, culture and heritage and the preservation of historically significant physical structures relating to the liberation struggle in the UK;

In turn, we promote human rights and related themes by drawing on heritage and historical narratives from the liberation struggle and the contribution of the British anti-apartheid and international solidarity movement to this cause by encouraging dialogue and reflection around its principles and values (such as, though not limited to, social justice, reconciliation, equality, liberty, inclusivity, diversity, cohesion, respect and racial harmony).

For public benefit, TLTU's project, The Anti-Apartheid Legacy: Centre of Memory and Learning at Penton Street looks to support, galvanise and uplift local communities as well as offering these benefits to wider society through:

1. Creating a new Anti-Apartheid Legacy: Centre of Memory and Learning (CML); built on the legacy of one of the 20th Century's most important global social

histories, the international solidarity movement against apartheid, and a first for the UK.

2. Fostering social integration and promote responsible citizenship; galvanising active civic participants. The CML is committed to facilitating the sharing culture and the arts enabling dialogue, reflection and positive action through the themes, values and legacy of this globally significant history.
3. Building skills and wellbeing of local people; developing workplace-ready skills and empowering resilient and community involved leaders and participants.

### **Anti-Apartheid Legacy: Centre of Memory & Learning**

The site at 28 Penton Street, the former London headquarters of the African National Congress (ANC) in exiles, was vacated by its occupiers in late 2019. Its owners for several decades, the ANC, have reconfirmed their intention to lease the site to The Liliesleaf Trust UK to develop the Anti-Apartheid Legacy: Centre of Memory and Learning within its grounds.

It should be noted that while the African National Congress (ANC) are a key partner for TLTU, and their central part in the fight against apartheid is an important part of the narrative which our heritage illuminates; our charity is fully independent and committed to representing the actions of the many important organisations and individuals that led to defeat of the apartheid regime.

Across varied interpretative spaces, the CML will offer a permanent gallery that speaks to the wider history of the liberation struggle and a temporary gallery hosting changing displays and installations co-curated by the CML and community groups spotlighting themes and issues pertinent to local and wider audiences inspired by the struggle's legacy of social justice activism and encouraging civic participation. The CML aims to offer an accessible archive, study/reading spaces, a community learning garden and publicly accessible green space as well as offer affordable workspace for micro-businesses, charities and community groups that will address needs identified in the local economy.

Through its educational and wellbeing-promoting programming and outreach work, the CML will innovate learning opportunities that invite, inspire and inform all visitors, young and old, to imagine and create better fairer futures, together. Integrated programmes of workshops, events, talks, and participatory activities will enable the CML to develop sustainable relationships with harder-to-reach communities and the CML's meeting rooms, event spaces, and learning garden will provide new areas for these and other communities to come together.

Opening in 2023/4, the CML unlocks widely accessible engagement in one of the most powerful, Black-led social histories of the 20<sup>th</sup> century, promoting solidarity, social justice, reconciliation, and anti-racism. Home to an ongoing programme of heritage-based educational and wellbeing-focused activities, the world-changing history of the movement against apartheid, and those who led it and took part, will



inspire learning, skills and contemporary understanding, empowering marginalised communities today.

The CML will:

Unlock: widespread engagement in the movement against apartheid as a profoundly empowering yet underknown history through accessible programming including oral histories, community co-creation, talks, events, and creative engagement - built with and for currently underserved communities

Reach: appeal to wide audiences interested in the power of people to effect social justice transformation with particular reach to groups underrepresented in heritage audiences - youth, Black and Global Majority, diaspora and migrants. Building to 50000 annual visits by year 2 post-opening both onsite and online.

Develop Skills: through focused programming which builds participation, volunteering & employment opportunities, and which promotes positive leadership, equality & wellbeing for new generation of diverse heritage and community leaders.

Transform: 28 Penton Street into the CML, 260m2 of high quality, accessible indoor and outdoor heritage engagement space, a local community hub and a resource for MAA engagement internationally.

Launch: CML and TLTU as a new cultural community and heritage offer with a resilient and sustainable long-term business plan.

The Centre of Memory and Learning will foster social integration and promote responsible citizenship; galvanising active civic participators by offering:

- i. digital engagement through a website offering a globally accessible platform for creative contemporary resonance with the heritage's legacy, downloadable education resources and the virtual hosting of symposia, film screenings, workshops and exhibitions
- ii. an education programme, cross curricular and tailored to support different age groups and curriculum needs, resources and workshops
- iii. skills development through training programmes and workshops that foreground role models and leadership narratives from the struggle, particularly global majority and womens' contributions
- iv. platform the arts and culture as tools of changemaking and in building cross-cultural bridges, scaffolding creative exchange and transformation

## **Equality and Inclusion**

Whilst we work in London, Islington, our vision is not to work exclusively in Islington, as narratives of equality and inclusion resonate across the UK more widely. Nonetheless, the Equality and Inclusion metrics reflecting the lived experience of

those who live closest to the CML are fundamental to informing the vision and aims of our centre.

Significant wealth and education disparity are ingrained in our locality, the London Borough of Islington (LBI). LBI is marked by significant inequality; 27.5% are income deprived including around a third of the children who live in the borough (3rd highest nationally), and 4th highest levels in London for older adults. Areas in each LBI ward are among the poorest 20% nationally. Unemployment is at 15.9%, 20% of young people live in unemployed households. Educational attainment is shared unequally in LBI, with an almost 10% difference in attainment rates for disadvantaged pupils and lower attainment by pupils of Black ethnicity. 32% of LBI residents identify as black and/or of global majority heritage (with even higher levels amongst young people, approximately 60%). Societal exclusionary issues trace along socio-ethnic lines, with elders in Black and ethnically diverse communities experiencing higher levels of isolation, and young people more likely to live in low-income households, be stopped by police and/or be involved in the criminal justice system and have lower levels of educational attainment. These issues track across Greater London, with ethnically diverse (and Black communities in particular) experiencing inequality across education, employment, income, housing, and mental and physical health.

Islington now has the 2nd highest prevalence of people living with a serious mental health condition in London particularly affecting socio-economically deprived communities and Islington's significant population of migrant, refugee and sanctuary seekers - with studies showing 61% of UK sanctuary seekers experience serious mental distress. 35% of Islington residents were born outside of the United Kingdom, compared to 14% nationally.

London Borough of Islington announced their new Strategic Plan in 2021. The plan sets out the Council's local priorities for the next decade with a core focus on tackling local inequality, with intervening in poverty and racism key to addressing entrenched inequity in the Borough.

We are in conversation with LBI to ensure our project contributes to these wider strategic initiatives across the Borough in order to maximise collective impact across our shared objectives. The Islington Together strategic priorities our project responds to are:

- **Children and young people have the best start:** CML Response: looking at educational enrichment from early years to young adulthood. We will seek to work with young people in and out of the school system to provide accessible and empowering educational experiences that challenge negative experiences of formal education and promote equality, diversity and inclusion at their heart
- **Communities feel safe, connected and inclusive:** LBI public consultation before and during the pandemic highlighted the importance of community connection and relationship building, particularly in supporting the most vulnerable including young people at risk of exploitation or isolated elders. CML Response: We will take community, sociability and intergenerational and intercultural connection as its starting points across all engagement

- **Invest in local jobs and businesses to ensure a thriving economy:** CML Response: Our employment footprint will be relatively low but all jobs created will be vocational and not precarious. We will also be creating 1000s of skills opportunities, training, and voluntary roles that will equip Islington residents with the expertise to pursue jobs across the wider sector. While initially, we will lead this work informally, we see this as a key potential area for development in the future through formalising partnerships across the sector and/or partnering with accredited skills providers to become an access pathway for diverse young heritage professionals. We will also support at least 3 local businesses through workspace provision and retail opportunities.

TLTU builds its programme, profile, and impact in a context of significant global disquiet. When the impacts of Covid-19 are exposing and intensifying structural inequality between communities, and the need to not only state clearly that Black Lives Matter remains – learning from anti-apartheid heritage and the example of successful movements (political and civic) from within and serving black majority communities speaks more profoundly than ever to many disenfranchised communities today. Collaboration between peoples and grassroots community action does effect change.

The pandemic has exacerbated some of London's most deeply rooted social issues. Disproportionally affecting the already disadvantaged, it has increased isolation, aggravated inequality, heightened unemployment, widened educational attainment gaps and damaged the confidence, wellbeing and aspiration of communities in need. Cuts to services are decimating existing support structures for those in need. The London borough of Islington has the highest rates of mental health illness in London, the second highest rates of depression and 14% of residents live with a disability. The borough has the second lowest amount of public green space in London.

The heritage that the Centre of Memory and Learning will make accessible has profound potential to engage with the communities most affected by these challenges; increasing the visibility of minority/Black and ethnically diverse struggles and connecting audiences to inspiring programmes that support solidarity, collective action, leadership and skills development and state clearly that Black Lives Matter.

We know that the communities for whom these messages most meaningfully resonate (Black and global majority, migrant, diasporic and disenfranchised groups) are some of the least frequent visitors to heritage venues in our capital and across the UK. Our research has evidenced that many people of global majority heritage, particularly Black Britons of Southern African decent and Black South Africans in Britain feel that their histories are hidden or are underrepresented in mainstream UK cultural heritage and that a dedicated venue would serve to redress this balance and contribute to the redress of imbalanced narratives across UK heritage as a whole. The development of the Centre of Memory and Learning and its programming will contribute to the redressing of this disparity and, through digital presence, will enable us to:

1. Foreground artists, civic and cultural participators and amplify narratives of resilience, transformation and action from and for marginalised backgrounds particularly young people, those from Black and ethnically diverse

- backgrounds and women.
2. Support the diversification of and access to an inclusive history of Britain and its peoples
3. Scaffold creative exchange around injustices, human rights and democratic principles.
4. Create meeting places to support transformation healing and action, in the physical centre and garden and across our digital spaces.
5. Expose contemporary resonances with anti-apartheid solidarity/apartheid injustice to draw attention to contemporary socio-political justice struggles.
6. Underline that social justice struggles the world over affect us all by virtue of shared humanity, encouraging social cohesion and dynamic transformation.
7. Recognise the important contribution of artists, young people and the marginalised to transformative praxis.
8. Create paid opportunities for artists and young people, offering skills and portfolio development, particularly for those from disenfranchised backgrounds, diversifying and upskilling Britain's cultural heritage sector.

London has a lack of opportunities that effectively bring these people from different ethnic backgrounds and different ages together in positive experiences. Black (African, Caribbean, British) Londoners are less likely to feel they have positive frequent contact with people of a different age (23%), different social class (8%) or different ethnicity (31%) to themselves compared to any other ethnic group apart from residents identifying as Asian or British Asian, with the exception of White British residents reporting positive contact with people of different ethnicities (26%).

All programme is designed to promote collaboration between peoples, uplift and support wellbeing and to drive participation in society to effect transformation, equality and justice.

## **Funding & Project Development**

### **Funding**

In March 2020, TLTU was awarded £1M capital funding to develop the CML by The Mayor of London's Good Growth Fund, administered by The Greater London Authority (GLA). The Good Growth Fund is supported by Her Majesty's Government and LEAP (London Economic Action Partnership). In 2021 we were awarded £6,000 of revenue and capital funding by the Barry Amiel and Norman Melburn Trust and a pledge £100,000 from the Garfield Weston Foundation to our capital project. Initial grant conditions in our agreement with the GLA required our expenditure to complete by 2022. Due to delays caused to project timeline and difficulty in raising match funding during the period of Covid-19 (2020-22), the GLA have afforded the project the opportunity to extend completion to late 2024. During this reporting period, we have therefore been continuing to work to secure full capital funding (essential before any contracts are tendered and construction can begin at 28 Penton Street). Fundraising for charitable purposes and capital projects is a competitive fundraising environment, NLHF funding becomes crucial to leveraging this match. Without completion of our match funding target within this window, we will not meet powerful anniversaries marking critical events in the history of international solidarity against apartheid, risk losing key testimonies and oral histories to memory and mortality, and heritage assets deteriorating beyond repair.

During this reporting period we have built on this contribution from the GLA, the Garfield Weston Foundation and the Amiel and Melburn Trust, receiving a generous contribution from the Inclusive Society Institute of £100,000 to our capital and core costs. Revenue and programme funding contributions have been gratefully received from Arts Council England, the London Community Trust, Islington Council's Local Initiative Funding, The University of East Anglia, and the Joffe Charitable Trust. The National Lottery Heritage Fund awarded a development grant of £251,030 which was apportioned to both capital and revenue streams of the project.

Developing architectural planning and design for the Centre of Memory and Learning (CML) are Al-Jawad Pike, an award-winning London-based architectural studio founded in 2014 by Jessam Al-Jawad and Dean Pike, selected not least because of their mission to produce architecture that not only transforms the experience of its users but that of the wider community through co-design and engagement throughout the design process. RIBA stage 3 is now complete and a planning application to London Borough of Islington was granted in November 2021. Pending successful completion of our project fundraising target, we anticipate beginning renovation works at the site in the forthcoming calendar year.

### Project Development

Weekly Team meetings are held to monitor progress and ensure communication between all parties, led by TLTU, and with relevant representation from our External Project Managers and Contract Administrators, Cragg Management Ltd <https://www.craggmanagement.co.uk/> and fundraisers and cultural heritage consultants, Counterculture LLP <https://www.counterculturellp.com/>

Team meetings cover Design development, Fundraising, activity planning and other development work.

Monthly meetings with CML Project Advisory Group / Management Board are held with the Project Managers and TLTU. The purpose of the meetings is to consider all issues, formulate procedures and agree instructions.

Design Team meetings are held fortnightly alternating between purely technical design review meetings and formal review and reporting meetings. These will be supported by the attendance of the appointed contractor once selected at a later project stage.

Internally, capital project development is overseen by our Director Caroline Kamana keeping momentum and implementing robust project controls on behalf of the board who hold overall responsibility for delivery and completion.

Our design team includes:

Architects: Award-winning young practice Al-Jawad Pike architects  
<http://aljawadpike.com/>

Structural Engineers: Milk [www.splashhofmilk.com](http://www.splashhofmilk.com)

MEE: Richie & Daffin <http://ritchiedaffin.com/>

Access Consultant: Ann Sawyer [www.accessdesign.co.uk](http://www.accessdesign.co.uk)

Quantity Surveyors: Appleyard & Trew <https://appleyardandtrew.com/>  
Planning Consultants: Gerald Eve LLP <https://www.geraldeve.com/>  
Fire Safety Consultants: BB7 <https://bbseven.com/fire-engineering/>

The Design Team have completed RIBA 3 and are working to develop RIBA 4 that integrates ongoing co-design with user groups/specialists. A number of surveys/site explorations have been completed.

We have procured and/or worked with the following specialists to further develop the project, including working towards the production of project delivery phase documentation and a second-round application to National Lottery Heritage Fund:

VAT Advisors: Value Added Consultancy

Legal Advice: Lewis Silkin LLP <https://www.lewissilkin.com/>

Exhibition Designers and heritage research: Totem Media <https://totem-media.net/>

Project Evaluation and Audience Development: Hybrid Consulting  
<http://www.hybridconsulting.org.uk/> and Sam-Culture <https://sam-culture.com/>

Activity Planning and Fundraising: Counterculture LLP

Business Planning: Cragg Management and Counterculture LLP

Archives, Conservation and Collections: Janice Tullock Associates  
<https://janicetullock.co.uk/>

During this period, we have worked to collect and analyse baseline data on current audiences to inform programme development (activity planning) and building design. This informs the consolidation of KPI's that we will measure against throughout the delivery of the CML and its various project stages. We have undertaken new pilot programmes that target new and previously under-engaged with priority groups, trialling new co-production initiatives.

We have held a number of stakeholder reviews, gaining insight from partners, community representatives, funders and peers.

We have undertaken new research, working in tandem with South African(SA)-based researchers who have uncovered learnings from holdings relevant SA archives. This work has fed into a Conservation Plan/Statement of Significance for our building (developed by Design Team and consultants) and for our on-site and off-site holdings. Our specialist archives consultant has supported us to develop an archives and collections policy and collections management strategy. Exhibition Designers have worked with staff, volunteers (including our Project Advisory Group) and stakeholders to evolve engaging designs and interpretation for the permanent Exhibition and ranged interpretation areas within the site.

A full Business Plan and Maintenance and Management Plan are being developed.

We launched our online platform in mid-2022 with a range of core resources and we continue to build our profile across social media/other platforms to drive engagement to this new resource.

## **Audiences and Communities**

This year has continued to build on our co-design work with community groups, listening to what they want from our venue and with their feedback shaping our vision. This included targeted sessions with schools, youth groups and open to the public sessions (online and in person). Attendees ranged from former anti-apartheid activists, schoolteachers, community participants, elders and young people. Over 4 years, we have gathered feedback from engagement activities, surveying visitors at TLTU co-produced exhibitions, events, and workshops.

Through consultation, we have repeatedly heard: 1) significant appetite to know more about Britain's role in anti-apartheid and international solidarity with the liberation of Southern Africa, 2) strong contemporary resonance with this heritage to Black and Global Majority and migrant/diaspora communities, 3) feelings of lack of current representation of these stories in mainstream heritage.

We gathered data from across our consultation on the themes and areas of interest in anti-apartheid heritage that our audiences and potential audiences were most interested in. These are ordered below according to audience feedback:

1. Anti-Apartheid as a model for social justice movements today
2. Origins of apartheid and Britain's role
3. Black leadership in anti-apartheid
4. Women's leadership in anti-apartheid
5. Solidarity across races, genders, borders in anti-apartheid
6. Nelson Mandela, Oliver Tambo, Ethel de Keyser and other key people in the movement
7. Anti-apartheid activism in South Africa and across the world
8. Music, art and culture in anti-apartheid
9. Anti-apartheid in Islington and the hidden history of Penton Street
10. Anti-apartheid in Britain as a story of exile and migration

These themes will be explored across the CML Interpretation and Activity Plans with all of our learning and engagement events taking them as a starting point. A number of activities are also designed to specifically explore particular areas in greater depth. We have outlined these thematic links in our description of our Activities below.

Our audience development priorities connect deeply to our strategic aims. Since TLTU's inception, our dual objectives have been:

- To raise awareness of our heritage across the broadest audiences we can reach - seeking to increase knowledge and understanding of our heritage and lead to a wider change of ideas or actions
- To target engagement to specific priority groups that hold particular connection to our heritage, and who multiple studies have identified as missing out on the benefits of cultural and heritage engagement, involving a wider range of people in heritage

Through data analysis from the learnings of our ongoing pilot programming, we have been able to build a stronger, strategic, and more nuanced picture of who our programme can, could, and should reach as well as the kinds of activities and themes that will ensure our underlying audience development priorities are met.

In response to this learning, we have refined our target audiences segmentation to include:

**Islington Young People (2-18):** We aim to connect to the broadest cross-section of young people in our local area with opportunities to learn and engage. Our Islington focused youth engagement will encompass regular programming for families and early years and a curriculum aligned formal learning programme that will work across Islington primary to Further Education. We aim to provide a quality learning resource that families and educational settings can rely on, building awareness and understanding of anti/apartheid in the next generation of young people in our area.

Activities for Islington young people will be a critical channel for *first access*, enabling us to connect content to 1000s of young people in education settings whose circumstances mean that they are unlikely to engage with heritage or cultural opportunities outside the classroom. We will also extend comparable opportunities to young people of school age who are learning outside mainstream educational settings, with tailored opportunities with SEND schools and home educators.

**Global Majority Young People (12-24):** A targeted and tailored approach will support deep connection with Global Majority Young People aged 12-24 to participate, volunteer and be empowered through our programme. Our *progression* pathways will be open to all but focused on this target group. Our Action Plan connects multiple progression pathways that develop engagement initiated through targeted first access points - schools programming and networks with community groups in particular - to deeper engagement opportunities that enable young people to engage in multiple ways that suit their learning interests and styles and *connect* anti/apartheid heritage to what matters to them now. We will support young people to progress on their own terms through self-led learning approaches that *integrate* confidence building, skills, wellbeing, and future educational and career pathways including co-creation, skills development, volunteering, staff, and advisory opportunities.

**Elders (70+), London-based Global Majority and 1<sup>st</sup> Generation Migrant:** The contribution of elders in telling their stories, sharing skills and bringing the realities of anti/apartheid or other related histories to life for people today is crucial to ensuring we *respond* to lived experience and *diversify* the perspectives of how we narrate our heritage. At the same time, elders face increasing threats to their wellbeing through diminished social connection and cuts to public services which many of our city's elders have previously relied upon.

Elders will be a key audience group across our activities with many of our “day out” visitors expected to belong to older age groups. We will also deliver a targeted strand of activities designed to reach elders who are traditionally the least engaged in other heritage activities but whose lived experiences are most resonant to anti/apartheid histories, this will include opportunities for Global Majority, South



African heritage and 1<sup>st</sup> Generation Migrant Elders focused in Islington and surrounding Boroughs. Programmes will prioritise opportunities to share skills, and stories, co-create, volunteer and *integrate* connective, wellbeing, and healing outcomes.

**Local people (-2km):** We will establish the CML as a resource for local people, communities and families to visit, learn from and participate with - building a strong community around our venue and programme. Content will draw out the local dimensions of anti/apartheid heritage, *informing* local communities of an important yet underknown part of their area's heritage and supporting local pride, ownership and community cohesion. Our permanent displays will be regularly revitalised by a range of rolling elements, alongside a programme of talks, events, and workshops designed to *diversify* understanding, *connect* contemporary relevance and encourage repeat visitors from the local area in particular. A coffee-stop, Wi-Fi, and small area for seating will encourage local people to make use of our spaces to stay, socialise, and hot-desk.

**Black-led/Social Justice Heritage Enthusiasts Internationally:** The CML will be a centre for research and exploration around Britain's role in anti-apartheid heritage, unlocking new knowledge of an internationally important history. Our programme will create a range of new resources both onsite and online that extend opportunities for audiences interested in South African, Black-led and migrant-led heritages to *inform* new learning, *diversify* existing contributions and understanding of this heritage, and *connect* relevance to people's lives now.

Our online platform will develop over the course of this project's delivery and will be an important platform for interested audiences, internationally, to engage with our growing body of anti/apartheid content.

**Special interest groups (former anti-apartheid activists, contemporary activists, academics, students):** To ensure our programme is able to rigorously *inform*, *diversify*, and *connect*, it is essential that we work closely with groups with lived and learnt experience of anti/apartheid heritage and the themes it connects to. We will draw from the lived experiences and first-hand knowledge of a network of former anti-apartheid activists and contemporary activists to ensure the spirit, power, and realities of activism are ingrained in our activities. We will also build on strong connections to university departments working in this field to collaborate on developing and sharing the latest research and knowledge in anti/apartheid heritage.

**Heritage/culture day-out visitors (-10km):** The CML venue will draw in 1000s of people from the wider region who will visit us as part of a wider day-out to London/Islington, or specifically drawn to the area through their interest in our heritage. The core offer for these visitors will be the venue, its permanent/temporary displays, and archive that will *inform* awareness of anti/apartheid heritage in our broadest audience group and encourage learning to change ideas on the importance of anti/apartheid and Black-led narratives in their understanding of British heritage. Through marketing and membership, this group will also be encouraged to deepen engagement through attendance at talks, events, and workshops.

**“Priority Audiences”**

While some of our audience segments specifically target Global Majority, South African diaspora, and 1<sup>st</sup> Generation Migrant groups; people from these groups are considered our “Priority Audiences” within and across all of our audience engagement segments.

As demonstrated from our Development Phase activities for example, we expect a much higher than average percentage of peoples from these backgrounds to make up our core venue exhibition audience than that of our sector peers. The reason for this priority is both due to these groups holding a particular connection to the themes explored through anti/apartheid heritage, and because they are traditionally underrepresented in heritage audiences.

Activities will engage all communities, however priority groups include those who our heritage speaks to most profoundly: young people, Black, global majority, diaspora and migrant communities - responding to historic underrepresentation of these demographics in heritage audiences. Community involvement in project development has and will continue to be core to building a programme for and with the communities it serves.

Post-opening, the CML will reach over 40,000 people annually, including 25,500 visitors to the exhibition and other permanent resources. The CML will extend wider access to more general heritage audiences who will raise their awareness of Black British Social history (through the segmented audience groups as presented above). 20000 people will engage online - including 5000 actively engaging in online events, exhibitions & commissions

The CML will support 2500 annual targeted opportunities to learn, develop skills, volunteer, train, and undertake work experience. These will continue to be targeted at our priority engagement groups.

### (Inter)national Reach

A network of (inter)national partnerships will connect beyond Islington, across Britain and globally, speaking to the (inter)national dimensions of the movement. We will connect to institutions, community organisations, activist groups world-wide – promoting collaborative online programming through partnerships and collaborations.

Our audiences and communities are wide ranging, reflecting the interest in and need for cross-societal engagement with issues pertaining to equalities, inclusion and social justice. Anti-apartheid heritage and solidarity with the liberation struggle in South(ern) Africa sits within British and indeed global history’s narratives of action and struggle for equality, liberation and inclusion; contemporary resonances and invariant truths abound.

Using models of positive leadership from the breadth of the anti-apartheid struggle, the CML will inspire local young people to build skills, aspiration and leadership to support their progression through education and to employment. It will create tailored resources that augment opportunities for community/curricula /academic/historical learning as well as a programme that promotes community cohesion and healing. Drawing from a uniquely relevant past to foreground pressing international dialogue on issues such as institutional and systemic racism; community resilience;

collaboration and activism against socio-political injustices; decolonising and diversifying curriculum; it will also have global resonance in highlighting the crucial efforts of a diverse group of people (gender, ethnicity, geography, heritage, politics and religion) towards effecting societal change.

Through permanent displays, archives, and a programme of co-curated temporary exhibitions, events, education, and community engagement that channel the legacy of one of the most powerful social histories of the 20<sup>th</sup> Century; it will empower marginalised communities - particularly migrants, international diaspora, and global majority peoples - to engage with and respond to this integral part of UK heritage. This will generate important community recovery in Islington and beyond.

Participation as methodology and method will run through all programming with a focus on positive leadership. This will include:

- Youth programmes designed to build skills, confidence, community connection, and positive activism.
- Family and elder programmes focusing on wellbeing and learning
- Schools outreach and onsite programmes that support the curricula and particularly seek to engage those falling behind
- Access to CML based workspace for micro-business and space for community groups and charities to meet and progress their activities/activism
- Opportunities for national and international conversations through our digital offer and platforming of arts and cultural responses to the heritage's resonances.

Based on community consultation and research across partner and peer organisations we envisage 10,000+ engagements per year and 6,000 participatory experiences (including over 100 volunteering and work experience opportunities) each year.

The Trust would like to support and invite research possibilities around the resonances and impact (particularly in race, inclusion and contemporary social (in)justice) of the legacy of anti-apartheid struggle to augment and scaffold discourse in these areas, through Collaborative Doctoral Awards and/or university student placements programmes and through creative praxis, adding breadth oWhilst academic research around the significance of the anti-apartheid movement in shaping the political landscape in Britain exists, the Trust would like to develop partnerships that support platforming of its cultural, creative and sociological impact since-apartheid heritage sends a clear message that solidarity, active citizenship, community, and cooperation are powerful forces for the continued transformation of our world into a more equal and fair society.

## **Partnerships**

We have engaged with a wide-range of organisations to test, develop, and connect our plans within and across sectors. This has included a wider range of stakeholders than our focused consultation participants. It has ranged from heritage organisations Bodleian Library, Historic Royal Palaces, St Paul's Cathedral, LBI Heritage, Caledonian Clock Tower; Islington Guided Walks; cultural organisations: Art Against Knives, Cubitt Artists, and Open City; Community/youth Groups: Lift Youth Hub,

Room to Heal, Chapel Market, Woodcraft Folk, Islington Somali Community, Islington Bangladeshi Association, The Creative Society; LBI's Family Islington Life; and schools across North London.

Conversations have demonstrated demand to initiate new or evolve existing partnerships with a new breadth of potential engagement activities unlocked through the CML. We have worked with partners to input early advice on collections access, engagement, and management.

Our network of Black and Global Majority supporters, including LBI's Race Equality Network (October-December 2020), contributions to LBI Black History Month 2020-2022, BluePrint For All's Lewisham BAME Network, Nubian Jak Community Trust, Go Africa, ANC UK, confirms strength of support.

Partnership will continue to be key to how we design, plan, position, and promote our activities. We are continuing to build our community networks and have outlined our strategic objectives across each of our communities (local communities and communities of interest).

Community	Strategic Priorities
<p><i>Local Communities (less than 5km)</i></p> <p>Mixed residential and commercial area</p> <ul style="list-style-type: none"> <li>Significant (inter)national links through King's Cross/St Pancras</li> <li>163 Schools within 5km, 22 within 1 km - 10 state Primary and Secondary, 1 PRU, 1 SEND schools, 1 Higher Educ College, 1 state nursery</li> <li>In 2019/20, 44% (6,089) of primary school pupils in Islington's schools are eligible for the deprivation Pupil Premium. The proportion is even higher for secondary school pupils where 64% (4,935) are eligible for the deprivation Pupil Premium.</li> </ul>	<ul style="list-style-type: none"> <li>Focus on connecting to partners including schools with reach to priority groups that live within 2kms of our future venue.</li> <li>Focus on building a community around our venue who will become a core repeat audience for activities and resource engagement</li> </ul> <p>Key partnerships in development include</p> <ul style="list-style-type: none"> <li>Lift Youth Hub, Barnsbury Residents Association,</li> <li>Local schools network (14 engaged so far) via our partnership with LBI's 11 by 11 Enrichment programme</li> <li>St Silas Church</li> <li>Lift Youth Hub, Claremont Project, Room to Heal, Octopus Communities</li> </ul>
<p>Islington Borough</p> <p>Islington has a total population of 242,827 (2020) with 3% estimated population growth by 2030.</p>	<ul style="list-style-type: none"> <li>Focus on connecting to partners with the ability to extend reach across the Borough</li> <li>Focus on ensuring alignment to other local initiatives to pool resources and maximise impact</li> <li>Focus on extending a wider "core" audience who are deeply engaged with our programme and visit on a regular basis to engage with talks, workshops, and events</li> </ul>

	<ul style="list-style-type: none"> <li>Identified/established partnerships include: LBI, LBI Race Equality, LBI Black History Month, Caledonian Clock Tower, Cubitt Artists, Room to Heal, National Youth Theatre, Upward Bound, Age UK Islington, Islington Guided Walks, Go Africa Festival CIC, All Change Arts</li> </ul>
Wider London reach	<ul style="list-style-type: none"> <li>Focus on connecting to partners able to extend reach across North and wider London, in particular educational or Black-led bodies</li> <li>Focus on engaging with city-wide initiatives focused on our priority audiences of Black and wider Global Majority and migrant communities</li> <li>Identified/established partnerships include: Hackney Learning Trust, Barnet Learning Trust, Harris Academy Group, City of London Academy Trust, Africa Centre, Nubian Jak Trust, Algerian British Connection, Islington Centre for Refugees and Migrants, Africa Centre</li> </ul>
Former Activists and anti-apartheid participants	<ul style="list-style-type: none"> <li>Focus on collaborating with existing resources to maximise CML offer</li> <li>Focus on ensuring lived experience at the heart of our programme design</li> <li>Focus on building connection to network of former activists who will contribute their stories and experience to the heritage interpretation and storytelling</li> <li>Identified/established partnerships include: Action for Southern Africa, Journey to Justice, Anti-Apartheid Movement Archives, Facing History &amp; Ourselves, ANC UK</li> </ul>
Heritage and Culture Sectors	<ul style="list-style-type: none"> <li>Focus on building network of relationships with cultural and heritage organisations with shared audience development priorities i.e. reach to Black, wider global majority and/or sanctuary seeker and migrant groups</li> <li>Focus on pooling resources and drawing on experience in commissioning artists and cultural projects</li> <li>Identified/established partnerships include: Newington Green, Bernie Grant Arts Centre, Cubitt Artists, National Youth Theatre, Peckham Platform, Art Against Knives, Global Generation, All Change Arts</li> </ul>
Academic and University	<ul style="list-style-type: none"> <li>Focus on connecting to network of (inter)national universities with intersecting</li> </ul>

	<p>research priorities in order to strengthen our research and content development</p> <ul style="list-style-type: none"> <li>• Focus on supporting training, academic progression opportunities, and placements in partnership with universities</li> <li>• Identified/established partnerships include: London Metropolitan University, Goldsmiths, UEA, University of Cape Town, University of the Witwatersrand, Fort Hare University, UCL, University of Oxford, University of Chichester, Bristol University, Edinburgh University, Glasgow Caledonian University, SOAS, RCA and University of East Anglia</li> </ul>
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### **Programming:**

#### **Programme Prior to reporting period :**

Models of positive leadership from within the South African liberation struggle and anti-apartheid movement will, along with making visible role models of global majority heritage, enable the CML to build a programme of activities targeted at young people, global majority and lower socioeconomic groups in particular, building skills (communication, collaboration and resilience) and commitment to impact their own communities, driving aspiration and leadership to support progression to employment. Older people also shared skills, experience, and time to support this programme and to provide opportunities for intergenerational learning. The CML aimed to be a leader for training and employment locally and in the cultural sector.

During the previous reporting periods (September 20-August 21), we hosted and collaborated with partners to put on nearly 50 individual workshops, talks, and other events. These directly engaged over 17,700 participants. Whilst Covid-19 forced some online at the last minute, we had the opportunity to hold many in person. Some events were designed to be held online in order to bring together geographically disparate participants. Our youngest participants were pre-school age and older participants ranged all stages of adulthood, including some who are in their 80s. In the period between September 2020 – August 2021, the outreach programme included three areas:

**Learning Enrichment:** Over 24,000 school students have been reached (since autumn 2019 and through to end of this reporting period) through our partnerships with London Borough of Islington's 11by11\* programme and Heritage Service, Hackney Learning Trust, Barnet Schools Improvement and Journey to Justice. We work to strengthen curriculum education across a range of key stages through integrating empowering movement against apartheid (MAA)-inspired learning, via talks and tailored cross-curricular workshops and enrichment programming, using MAA global majority-heritage role models and whose stories promote societal cohesion and civic participation.

\*11 by 11 is the London Borough of Islington's Learning Enrichment Programme, that seeks to offer eleven high quality cultural, arts-related or sporting enrichment activities to all students by the end of year 11 over and above what is offered through the school curricula. TLTU are delighted to be official 11 by 11 cultural partners.

Empowering Young People: Nearly 400 young people, outside of formal education, were reached during this period. This included partnered work with the National Youth Theatre to support their nationally reaching Silent Statues project, to identify and celebrate hidden heroes nominated by young people to counter social and racial inequality in public commemorative commissioning. We worked in partnership with Art Against Knives to support marginalised young people by creatively amplifying their voices in society. Collaboration with Creative Society, Creative Jobs has enabled paid internships for several previously unemployed and/or out-of-work young people. We began to scaffold how we will support LBI's 100 Hrs of Work & Youth Employment services to develop skills and provide internships.

Exhibitions, Talks and Events: Through 2019-2021, we worked with partners Nelson Mandela the Official Exhibition, Journey to Justice, Islington Museum, Caledonian Clock Tower and the Anti-Apartheid Movement Archives to research, curate, interpret and share MAA history through exceptional heritage-inspired events and displays. These exhibitions have reached over 26,000 visitors, received significant positive media and audience feedback and engaged over 4,000 young people and teachers through accompanying learning events.

#### Programme between September 2021 to August 2022 :

September 2021 to February 2022, concluded our pre-pilot programme, through which offered 17 different events, for 589 participants across our three strands:

- Learning Enrichment (7 schools, 382 students)
- Young People & Communities (3 work-based learning seminar & workshops for 47 students, one community festival with 127 actively engaged, 2 bespoke sessions for 18 local elders, and one co-design consultation for 56 black and global majority heritage arts and cultural practitioners)
- Exhibitions, Talks and Events: 2 talks for 60 participants

With permission to start drawing down our National Lottery Heritage Fund development grant in place we were able to deliver our "Development Phase pilot programme" which took place between March 2022 and which ran until November 2022, lasting 8 months in total. This report contains detail gathered post reporting period (gathered Sept-Nov 2022). During we were able to reach 2,966, over 70 events (plus over 10,000 online visits in five months), increasing from a pre-Development Phase average of 2,202 over a full year.

The aims of the Development Phase Pilot Programme were:

1. To launch and test new strands of programming, extending from our strengths in schools and exhibitions to include talks, screenings, and events, community engagement, intergenerational connection, artist commissions

2. To build new audiences for our work, particularly those in priority participant groups
3. Lead co-creation activities that bring these audiences into the design and development of future activity planning, exhibition displays and collecting Strategies (consultation work)
4. Identifying the themes and approaches most relevant to our current and potential audiences
5. To collect baseline data on audience engagement to inform the Activity Plan and building design
6. Strengthen partnerships with peers, community partners, and local organisations to support our future planning
7. Expand digital engagement and launch website (Phase 1)

Table showing 'development phase' activities

Activity	Description	Themes	Audiences
Schools Programme	37 sessions delivered with 14 Islington schools and 3 wider London schools sessions included:  3 x Anti-Apartheid Lived Experience 2 x Cultivate a Garden 6 x CML Co-creation 6 x Art & Protest 7 x Author-led Talks	Anti-apartheid Leadership, Co-Design of the CML, heritage skills, MAA arts, culture and literature	Primary and Secondary School students, mainly in LBI (plus Lambeth, Westminster and Windsor)  Approximately 1258 young people reached overall
Partnership Exhibitions	3 x heritage exhibitions with: Caledonian Clock Tower  Anti-Apartheid Movement Archives  London Metropolitan University	Fighting Apartheid in Islington  Anti-Apartheid Heritage in Britain  Contemporary Creative response to anti-apartheid heritage	Young people, local residents & businesses  Young people, wider activist community  University Students, community stakeholders  Approximately 2000 reached
Community Programme	7 x "70 Conversations" (intergenerational oral histories) in partnership with Cubitt Artists	Oral histories, intergenerational storytelling, and anti-apartheid reminiscence	Mixed demographic from Islington, all ages 13-90, 28 "core" participants with 90 at finale event



	<p>Reminiscence session with Age UK Islington</p> <p>2 x Co-creation sessions with Community Focus Group</p> <p>4 x Mural Design with Manor Gardens Community Centre</p> <p>2 days x Go Africa Community consultation booth</p> <p>Early Years storytelling and art session</p>	<p>MAA reminiscence and storytelling</p> <p>CML Co-design</p> <p>Mural Co-creation</p> <p>Interpretation Co-Design</p> <p>What was apartheid and links to contemporary injustice</p>	<p>Ages 55-86, 8 participants (25%) White British, (25%) Black British, (25%) White other, (25%) Global Majority</p> <p>Local community stakeholders &amp; special interest groups Group 1 - ages 65+ mix demographic with 50% Black South African. Group 2, ages 40-60 with mixed demographic</p> <p>Over 55s migrant/sanctuary seekers 100% Black and/or Global Majority , 8 participants</p> <p>179 participants (80% local residents) all ages</p> <p>Local residents (100% Global majority, 5 families - 6 adults, 7 children)</p>
Heritage Talks and Screenings	6 x Talks ( 3 online and 3 in person)	<p><i>Shanthini Naidoo' Women in Solitary, SA diaspora in UK</i> Book Launch</p> <p>40th Anniversary Penton Street Bomb</p> <p>George Floyd 2 years on</p>	<p>SA diaspora, school students and teachers, community stakeholders, 3x london uni staff and teachers (mixed ages &amp; demo)</p> <p>50% LBI based, 50% international/outside of London. 65% global majority, 70% women</p> <p>Online - (inter)national audience, academics and special interest</p> <p>Mix local community and special interest inc. Age range 20-80.</p>

	3 x Film Screenings	Joseph Archives/Senate House. Refugee Week/ Mandela Day  SA Womens' Day  Films 1. Dulcie September Screening 2. Winnie Mandela Screening 3. George Bizos screening	67%+ global majority International reach incl. USA, SA and Ireland visitors to London.  Ages 17-92. 12% non-binary/gender fluid/queer. 73% global majority identified, 27% over 66 yrs old, 10% under 25. Total participants/attendees: 764 (not including reach from Radio Scotland broadcast talk)
Skills workshops	3x Skills co-creation with Upward Bound  1 x LMU oral histories and life writing workshop	Comic design and heritage interpretation  Lived experience storytelling	16 young people 13-15 all identified as in need/at-risk by their schools  92% female, 65% global majority identified and all between 45-86. 13 participants.
Training and Work-Based Learning	2 x 2 semester long LMU Partnership WBL programmes  1x CPD for teachers and libraries staff across LBI, Hackney and Camden boroughs	Illustration and Animation based heritage interpretation Graphic Design and Branding development  Author led, new publications relating to heritage and it's themes	47 2nd year students across two courses, mixed demographic with predominant English as second language  40 teachers, North London boroughs
Oral Histories	8+ oral histories collected	Former activist lived experience of anti-apartheid (especially Penton Street connection)	Albie Sachs, Dr Frene Ginwala, Ronnie Kasrils, Paul Joseph, Peggy Stevens, Marcus Solomon tbc, Patti McDonald, Anna-Zohra Tikly
CML Online: Commissioned Contributors (artists, authors)	10 x artist-commissions to be hosted online  3 x commissioned articles	Penton Street Bombing Women in Struggle Steve Biko Political prisoners and Migration detention	10 artists commissioned, 100% Global Majority  1557 individual visitors viewed artworks following website launch

		Identity and cultural appropriation LGBTQ and anti-apartheid	
Informal Learning (Young People 16-25)	1 x Lift Youth Hub engagement & volunteer recruitment  3 x Young Activist Network sessions  7 x After-school enrichment (mix skill dev, heritage learning)	Volunteer opportunities  Heritage informed contemporary changemaking  Anti-apartheid in Islington	16 young people aged 16-21, 25% signed up as volunteers  18-25 yr old co-design for YAN programme. 90% Global majority.  Islington young people 11-14

A full analysis of the development phase programme and evaluation of its impact and audience breakdown will be made available in our next annual report.

Our website launched in August 2022; a review of this process and the contents of the website will be explored in our next annual report. The URL is <https://antiapartheidlegacy.org.uk/>

At the time of writing, we have over 1500 social media followers across four platforms, a following that grew by 2,367% during our development period.

Example demographics:

Facebook: 47% of audience is over 45 years of age, 22% is under 34 years old. 66% are UK based, 19% based in South Africa.

Instagram: 56% of audience is under 35 years old, 45% over 45 years old. 76% are UK based, 8% based in South Africa.

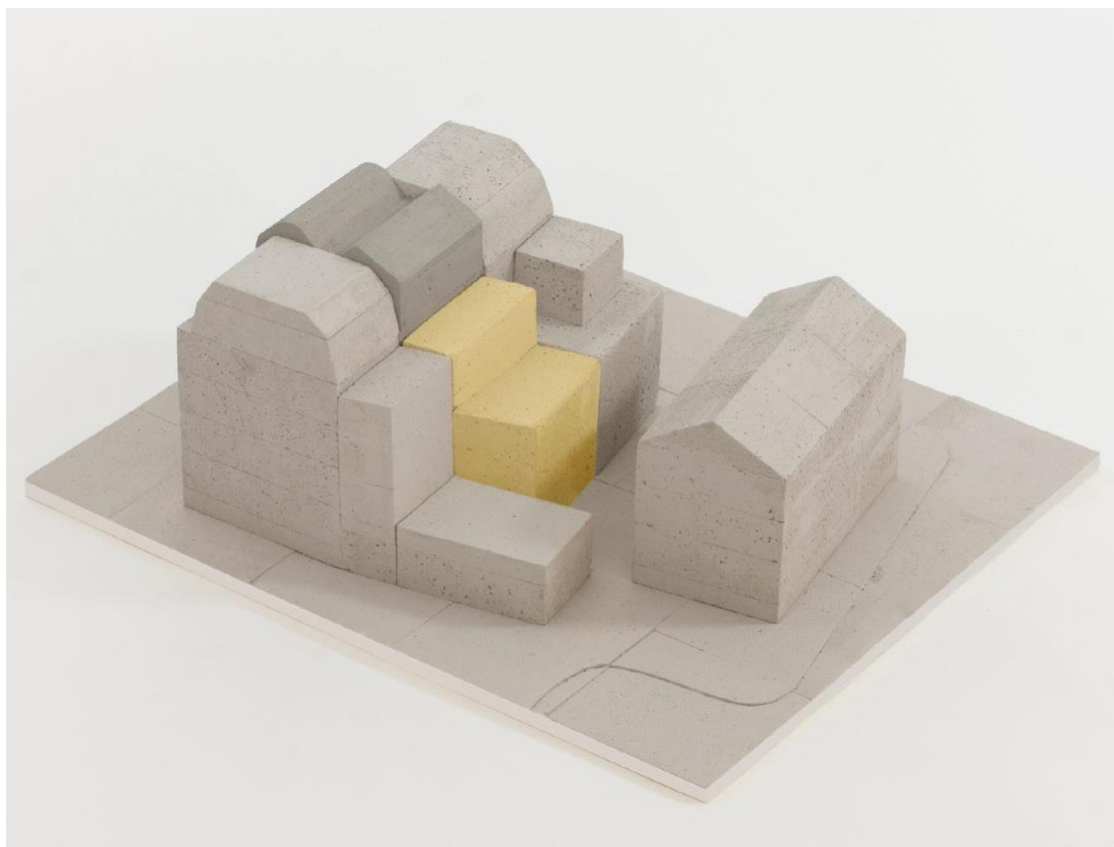
## **Design Update**

During this reporting period, our project has continued community consultation moved forwards significantly with design development, achieving planning permission to build an above ground extension to the existing building (granted in November 2021) and concluding RIBA stage 3 design for the site. RIBA Stage 3 designs have approved by the TLTU board as well as the GLA, having been advised by Greater London Authority's Design Review Panel (represented by three members of the Mayor's Design Advocate Team) during this period.

## **Planning Permission**

Site surveys (structural & drainage) revealed sound foundations at 28 Penton Street but showed that the placement of the outlet to the main sewer would necessitate significant and costly engineering adaptations to enable our intended plans to lower

the basement and introduce natural light into the underground space. In tandem with our community consultations (ongoing since 2019 and to date), which continued to highlight the significant value of the site as a community meeting and learning space, designs were reviewed and created to respond to these opportunities and challenges. The preferred and selected option unlocks new opportunity for the site through including an above ground extension to the existing building. This option increases the overall footprint of the building, enabling an increase of 1/3<sup>rd</sup> in dedicated exhibition and interpretation space – rising from 48m<sup>2</sup> to 65m<sup>2</sup>. It also enables an increase in the display of our central exhibition space, from 27m<sup>2</sup> to 33m<sup>2</sup>. The proposed designs create more space for visitor flow, improves accessibility features for the CML, accommodates group visits more comfortably, and expands the scale of interpretation activities that can take place in exhibition spaces.



Model of site, showing planned extension. The new, stepped out volume (shown as yellow) aligns with neighbouring buildings.

Full planning permission for this design (application number P2021/2238/FUL) has been granted, with conditions, to the site.

The development proposals to which planning has been granted are as follows:

Change of use of existing office (Class E) to a museum (Class F1(c), with associated external alterations for part three storey part two storey rear extension (following demolition of existing extensions and partial excavation of rear garden), alterations to the shopfront at ground floor and associated works including use and redevelopment of rear garden to provide cycle and refuse storage.

The conditions attached to the planning permission include the following:

1. A three-year consent period (from permission granted, 23 November 2021). I.e., development should begin no later than three years from this date.
2. Development shall be carried out in accordance with the following supplied designs and drawings 061\_00\_01 - Site Location Plan, 061\_11\_04/P01 - Proposed Basement, 061\_11\_00/P01 - Proposed Ground Floor, 061\_11\_01/P02 - Proposed First Floor, 061\_11\_02/P02 - Proposed Second Floor, 061\_11\_03/P02 - Proposed Third Floor, 061\_11\_05/00 - Proposed Roof Plan, 061\_11\_10/P02 - Proposed Garden Plan, 061\_16\_01/P02 - Proposed Section AA, 061\_16\_02/P02 - Proposed Section BB, 061\_16\_03/P02 - Proposed Section CC, 061\_16\_04/P02 - Proposed Section DD, 061\_17\_02/P02 - Proposed rear and side elevations, 061\_17\_01/P01 - Proposed front elevation.
3. Materials used for development should match existing building unless otherwise proposed/stated and agreed.
4. Creation of development storage for 4no bicycles and maintained into perpetuity unless otherwise agreed.
5. Creation of adequate refuse storage as per proposals and maintenance into perpetuity.

### RIBA Stage 3

The initial feasibility study developed by Al-Jawad Pike not only set out the narrative and strategic vision for the project; it also analysed TLTU's physical organisation and requirements in relation to their long-term objectives. The feasibility process provided the opportunity to engage with the challenges posed by the present building and site conditions and to define the client brief and architectural framework for the project. This enabled key design strategies to be tested and costed.

The feasibility process formed the basis of the Stage 2 concept design and concluded with the submission of a planning pre-application to Islington Council in February 2020. Whilst the Stage 2 feasibility considered various development options concluding with a two-phase development, it was decided by the project team that a single-phase scheme would be submitted for the planning pre-app. This included a lowered basement but no rear extension. Stage 3 designs do not include a lowered basement and propose the agreed rear extension.

Although the proposals were largely supported in planning and design terms, principle concerns related to the proposed change of use from Class E - Commercial, Business & Service, to F1 - Learning & non-residential institution. This was mitigated by demonstrating the loss of office space would be acceptable supported by relevant marketing evidence, as well as acknowledging the site's special heritage. It was also advised that the proposed shopfront was altered to be more consistent with the wider street scene and conform to Urban Design Guidance design advice.

Following the pre-app stage, the project was developed through an extensive planning and Stage 3 design process. This involved a full re-evaluation of the development options in relation to the client brief, accessibility, engineering requirements, planning feedback and value for money. Throughout this process, several co-design events were

undertaken with various segments of expected audience groups and with local communities. The outcomes of the consultation process informed aspects of our brief to the architects and subsequent design development throughout this stage. This process has been essential to galvanising support and establishing a final strategy for design that has been thoroughly considered.

The project was submitted for full planning in August 2021 and received consent in November 2021. Since then, the project team have refined and coordinated aspects of the Stage 3 design and these form the basis of this Stage 3 report. The proposed design plans for 28 Penton street will maximize potential heritage interpretation and visitor engagement space across the site and allow for a more linked design theme between the main exhibition spaces, the welcome area, and the adjoining community garden, increasing the visitor capacity and therefore community engagement within our spaces.

During the Stage 3 process Al-Jawad Pike have undertaken a consultation and briefing process with TLTU as client, and with key stakeholders and users interested in the project. Our brief for The Centre of Memory and Learning outlined the programmatic requirements for the new building, particularly the creation of high quality, accessible space for the archive and display of permanent and temporary exhibitions. The building must also provide a welcoming entrance/ reception hub, space for other associated activities including education/ study, a flexible space for meetings and seminars with associated storage and the ability to serve refreshments. An activity garden with seating for up to 30 people and a strong connection to the ground floor gallery is also required. Additionally, an independent office space that can be let to a local business is required to support the CML's revenue.

The primary challenges of organising the programme within the existing building were driven by the requirements to make the building fully accessible whilst maximising circulation efficiency within the existing floor plates. This process has been essential in developing the requirements of the new building interventions and in reaching a consensus on the aims and priorities of the project.

The design proposals seek a series of alterations, outlined below. We believe these will make a positive contribution to the appearance, character, quality and local distinctiveness of the local environment:

- Ground floor level lowered by 450mm to street level to make the entrance accessible.
- New entrance shop front to Penton Street.
- Adjustments to staircase to accommodate the change in level.
- New rear extension over 2 and 3 levels.
- New platform lift integrated within rear extension.
- Reconfigured layouts throughout to accommodate programme.
- Replace internal floor structures.
- Replace all small power and lighting throughout.
- New services strategy throughout including new plumbing and underfloor heating systems.
- Upgrade and replace finishes throughout all rooms and circulation areas using natural and sustainable materials.

- New 'community' garden design.
- New entrance boundary treatment to White Lion Street

Considerations include location and access needs, these have been approached in consultation with the local council and with an access consultant, Ann Sawyer of Access = Design.

The site is located on Penton Street in the borough of Islington. The current approach to the building is directly from Penton Street via two separate front doors each with stepped access. The L-shaped site extends around to 54 White Lion Street, which currently serves as an off-street parking space and secondary access to the rear of the property. The site is not Listed or locally Listed, however 28 Penton Street forms part of the Chapel Market Conservation Area, CA33 in the south west of Islington. The streets surrounding the site are typically residential streets with commercial uses at ground floor, with standard width footpaths and a number of mature street trees along Penton Street.

The proposals consolidate the entrances so that the public will use Penton Street as the main entrance and the White Lion Street entrance will provide a welcoming entrance to the community garden. This will also provide access for servicing, deliveries and refuse collection. Both entrances currently have a change of level which is accommodated by steps and a ramp. Al-Jawad Pike architects worked with Access Consultancy, Access=Design to create an accessible design plan for the site. This includes lowering the ground floor to create level access and entrance space to the building, including a lift to facilitate access to the first and second floors and the creation of a fire evacuation plan to suit needs of all visitors and which works within the constraints of the building specifics. The existing external arrangements at these entrances will remain unchanged, however, the entire ground floor level will be lowered to Penton Street level. This combined with a new wider entrance doorway will resolve the access issues for wheelchair users, pushchairs, and the mobility impaired and meet Disability Discrimination Act standards. An internal platform lift is also proposed as part of the new extension that will provide access to the upper levels. The existing steps present an immediate access issue that will be addressed in the proposals by reconciling the levels with the street.

Throughout the Stage 3 process that the design has been responsive to an evolution of the business model during this stage of project development. The architects have worked on the basis of the required commercial opportunities and income requirements as set out in the Liliesleaf Business Plan (draft) 4-year plan 2020-24, reflecting the commercial needs of the project. As such the building is designed to be as flexible as possible and provide opportunities for revenue, as follows:

- Corporate/community hire of whole building and separate floors/garden depending on corporate needs.
- The design enables sectioning of building for hire during day and enables segmented evening hire/use of part or full building during times when it is closed to the public. Separate access allows the building to be opened out of hours within minimum staffing costs.

- The designs include a small retail area with storage to accommodate concessions from local/black owned bookstores/cafes. This is located on the ground floor close to reception.
- Rentable workspace on the 3rd floor with flexibility to be used by the CML direct or as private hires.
- The Business Plan does refer to a nominal income from a café however the space does not provide for a dedicated café space but there is ample seating and space for vending style catering which could provide South African sourced products and provide the level of return indicated in the Business Plan (less than £1,000 pa).
- There is also the potential to invite food stalls to the community gardens for events.

Before Stage 4 Design can be embarked on, there are a few areas that need finalising within the wider project. These include:

Interpretation and exhibition design;

A final stage 3 Interpretation Plan and Exhibition Design Report is in progress and the architects have been provided with sufficient information on content and spatial requirements to inform the architectural RIBA stage 3 designs. The size and layout of the existing building provides limited opportunity for numerous options for interpretation and visitor flow, designs provide a permanent exhibition gallery on the first floor plus several other interpretation spaces around the building including the ground floor areas and in the garden.

Once the final interpretation plan is completed and the exhibition design developed, the architects will be able to assess further the visitor experience whilst the technical requirements for AV, interactives, oral interpretation would be considered in more detail during RIBA stage 4 design detailing.

Activities;

The activities requirements for the projected CML programme are in development and are to be formally set out in an Activities Plan and (costed) Action Plan that is anticipated to be complete in November 2022. have had numerous reviews with TLTU as to the aspirations and requirements and these are again set out in the Business Plan Section 1, the GLA funding application and the NLHF round 1 (development) stage funding application / award.

Despite the building's internal space constraints and what can be realistically accommodated, education and community needs have been taken into account in the stage 3 architectural designs. This ensures the main spaces are capable of taking full primary school classes and providing the facilities needed, for example adequate seating or connection to AV equipment. Specialist areas (such as archival store space and the archive/study room) are planned to take smaller numbers of visitors or not to be publicly accessible. All floors are capable of flexible use and both commercial and community / education purposes are possible.

Once the final Activity Plan is available and the data analysis from pilot events is completed, expected to be October/November 2022, this will be integrated as part of



the RIBA stage 4 development. Due to the building size and layout constraints, it is unlikely that the layouts and facilities will change significantly.

#### Garden/54 White Lion Street Entrance:

The final layout for the garden space and decisions around single or dual entry to the CML will be dependent on the resolution of ownership for the plot at 54 White Lion Street, adjacent to that of 28 White Lion Street. At this stage of project planning, it is likely that the designs will include a new 'temporary' garden design with any permanent built infrastructure to the current Title boundary to 28 Penton Street only. Effect on fire escape strategy will be reviewed as the project progresses and decisions made pending legal and specialist consultancy advice received.

The Stage 3 report contains the following documentation:

Stage 3 design report (including brief)

Structural engineering report

Services engineering report

Drainage report

Cost plan

Risk assessment

Here we outline a visual summary of stage 3 design proposals;

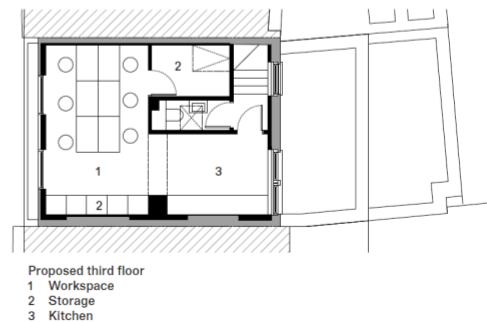
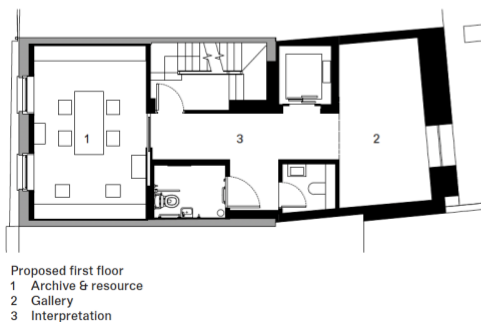
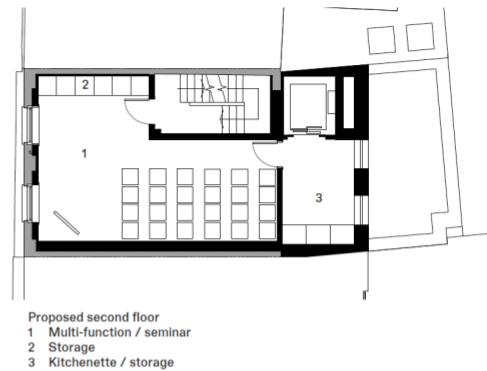
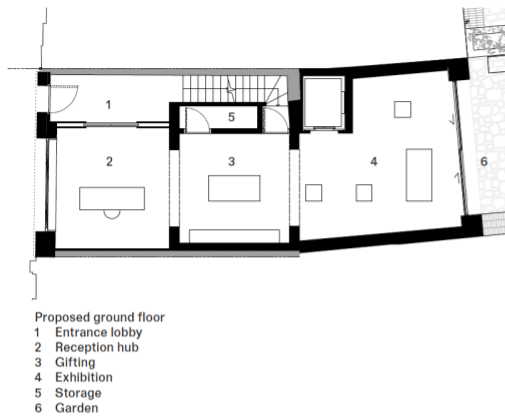


Proposed new entrance at 28 Penton Street

Due to the quasi-derelict condition of the existing building and poor accessibility, it is essential that the building is substantially dismantled from within and reconstructed. This process reassembly will provide the opportunity to ensure the new spaces are integrated in the most optimal way and organised in a manner that enhances the visitor experience and flow through the building.

Numerous organisational approaches have been explored through extensive consultation, which has informed the proposed spatial framework. The preservation

of the existing spine (central) wall of the building is key to the layout strategy as this governs the organisation of the plan form into two interconnected spaces, each accessed from a central circulation zone.



Stage 3 design floor plans

The Centre of Memory and Learning; built on the legacy of one of the 20<sup>th</sup> Century's most important global social histories will offer:

- i. a permanent gallery that speaks to the wider history of the liberation struggle
- ii. a temporary gallery hosting changing displays co-curated by community groups spotlighting themes and issues pertinent to local and wider audiences
- iii. an archive giving access to under known stories (especially those traditionally underrepresented in heritage, particularly diasporic Black and ethnically diverse narratives as part of British history) with access points to recorded audio accounts and digitised UK and SA based collections
- iv. a seminar room for educational workshops and corporate hires
- v. affordable workspaces for micro-business, charities and community groups
- vi. an education garden designed to reflecting the SA Constitutional Court's heritage of 'justice under a tree' and the boma meeting place in Southern African communities

- 1 New main entrance with level access
- 2 New rear extension with lift
- 3 Entrance hub
- 4 Exhibition gallery
- 5 Community & education garden
- 6 Education & archive
- 7 Gallery
- 8 Seminar /flexible space
- 9 Lettable workspace
- 10 Basement (reduced height)



#### Building arrangement & visitor flow:

The plan accommodation for the CML is structured over three levels, connected via the new platform lift housed within the rear extension. The core levels offering opportunities for activity and interpretation are concentrated to the ground floor and associated garden and the first floor. This will ensure adjacency between interrelated spaces and help to manage visitor flow between these levels. The flexible seminar space is located on the second floor, easily accessible from the first-floor gallery and resource spaces, ensuring flexibility and ease of visitor flow for any collective programming linking these spaces. The self-contained office is located on the third floor, as this is the furthest point from the entrance and not accessible via a lift, making it unsuitable for front of house public use.

#### Looking Ahead

The CML is anticipated to be open to the public at the end of 2023/early 2024. While we work towards this goal, we will continue to work in community and with partners to achieve our engagement aims. We will continue to seek match funding to bring the capital and non-capital contributions that the project makes to life, enabling further detail of design, deepened programme and partnerships. Immediate and ongoing works include those with partners Action for Southern Africa (on the development of our Young Activists Network programme for 18-c25 year olds) and Manor Gardens Foundation (working with their sanctuary seekers group to co-create aspects of the CML) and the Go Africa Festival and Community CIC (Black History Month events in our shared locality). We are also in discussion with new project partners, The Tutu Foundation UK (regards an Ubuntu Round Table for schools and young people, especially those identified as vulnerable/at-risk), All Change Arts

(collaborating around work to support young local families and social prescribing), Chelsea Physic Garden (collaborative outreach and community development).

Our partnership with London Metropolitan University, now in its second year, goes from strength to strength. One example of the rich outcomes this partnership is producing is the work-based learning of Visual Communication students in School of Art Architecture and Design; for the academic year 2022-23 we are going to support another c.45 students in skill development. The second-year graphic design cohort will produce a typographic project (delivered in analogue and with digital outputs) based on anti-apartheid heritage. The second-year animation and illustration cohort will work towards creating a travelling exhibition, with portraits depicting women involved in the antiapartheid struggle, including those who fought from within South Africa and those who settled in exile in Britain.

### Looking Ahead: Business Planning

A detailed Business Plan is in development to include with income and expenditure costs and detailed notation of each element including projected visitor numbers, sales, profit etc.

The Business Plan is being modelled on a number of scenarios including the most probable, including a £100,000 loan repayment to be made over 7 years. This has been extrapolated to assess the impact on the Business Plan of alternative loan repayment requirements and potential expanded activities.

A simple summary Sensitivity Analysis has been undertaken to assess the impact of 4 potential variants. This is not a cumulative effect but a standalone assumption.

The Business Plan includes the allowances predicted for the management and maintenance of the property and the ongoing future repairs.

An outline of staffing, volunteers, revenue streams and other details will be provided in the next annual report.

### Looking Ahead: Activities

A full overview of activities will be available in our next report as our Activities Plan is currently in development. It is expected that activities will span areas including co-design (temporary exhibition content development), formal learning, heritage led activities (e.g., walking tours, archive handling and lived experience sharing), the establishment of core groups, and community programming (skills and wellbeing).

We will also upscale the activation of our Oral histories collection, working with partners, staff, and volunteers to bring together/digitise archival materials from library, archive, and personal collections for access online and through future programme.

Looking beyond the next reporting period (i.e., September 2023 and beyond):

Our Action Plan for our Delivery Phase is planned from an expected NLHF Permission to Start Date in late summer/early autumn 2023. Year 1 spans the pre-opening phase, with the CML launching at the beginning of Year 2, currently expected in summer 2024. Years 2 and 3 track the first and second years of CML venue operation. The focus of our activities shifts across each of these phases.

Year 1 pre-opening activities will take place offsite, in partner venues and hired spaces. All activities will target our future target audience and community groups, bringing new publics into our work both as participants and audiences. Co-design will be an important thread across activities in this year, with “priority” communities brought into the development of our venue design and launch programme content. The structure of programme activities will be more fluid in Year 1 and will respond to the needs of partners and communities as well as key dates in the capital construction schedule.

Year 2 launch coincides with the anniversary of 30 years of South African democracy in 2024. Activities in this year will initiate the programme structure that will continue to frame programme outputs into the future. In the launch year, this core structure will be amplified through a series of larger, higher-profile events that enable us to maximise and then build from the additional public attention to our heritage generated through the anniversary and our venue launch.

Year 3 is our second year of in-venue programme and builds on the momentum of years 1 and 2 to establish our core venue programme that we intend to sustain beyond NLHF funding and into the future.

#### Looking Ahead: Interpretation

A formal Interpretation Plan is currently being developed to align to RIBA 3 Design and will ultimately integrate with RIBA 4 designs, the finalised Activity and Action plan and Archives and Collection plan and be designed in support of the business plan and model.

The size and layout of the existing building provides limited opportunity for numerous options for interpretation and visitor flow. As such we have expectations that the iplan will set out detailed designs that demonstrate how Interpretation will be deployed through the building to tell the story of anti/apartheid in ways that weave our community co-defined key themes of interest across its displays and are engaging to all audiences across ages, backgrounds and learning styles.

The Interpretation Plan outlines how each of our priority audiences will experience the site as a visitor through a series of educational, interactive, and multi-sensory installations that draw out anti/apartheid heritage through storytelling, collection display, images, film, oral history, text panels, and creative interventions.

The Interpretation/activity plan links across these aims with particular relevance to Transform, Unlock and Reach:

- **Transform** - interpretation/activities will transform Penton Street into accessible and engaging space that become a local-international resource for MAA heritage
- **Unlock** - interpretation/activities will create multiple access routes for UK audiences to learn and reflect from this history
- **Reach** - interpretation /activities will support new connection between the CML and those traditionally underrepresented in heritage audiences
- **Interpretation** will also underpin Skills development as a site and resource for activities, and Launch the CML as a resilient venue with a visitor experience that meets standards of our peers and sector and needs of the CML business plan

### Looking Ahead: Collections

The archive and collections tell the story of the Southern African liberation struggle and the role of Britain and British people in that struggle, 1948-1994/5. Many of the key collections relating to this subject are already held elsewhere. As a result, the collections held at the CML will mainly be collections able to be regularly handled and accessed, including a small library and digital objects. There will be some archival material, mainly relating to Penton Street's specific heritage, that is not part of the handling collection, this will be available to access on request and visitors to the archive will be asked to follow best practice guidelines as outlined in our Archives and Collections Handbook (a draft in development at present).

Within the work of the CML, the archive and collections are expected to play various roles:

1. Supporting the exhibition and interpretation, onsite and digitally.
2. Providing stimulus for engagement activities, particularly learning activities.
3. Playing a part in the visitor experience in the CML through an open archive

The collection itself is being developed and will be referred to in more detail in future iterations of this report.

The collecting policy of the archive will be fully covered in TLTU's Collection Development Policy and shall be found in the handbook (in development), but an overview follows:

Collections are records and objects of any format with permanent historic importance. This includes records, documents, memorabilia and published materials.

To prevent the splitting of collections and the creation of difficulties for researchers, the Anti-Apartheid Legacy Centre Archive signposts collections to these archive services and concentrates on collecting mainly published materials, duplicates and ephemera. Some of these original and unique materials will be, on occasion, accepted for exhibition.

The Archive will collect:

Original objects and archives relating to the Southern African liberation struggle and the role of Britain and British people in that struggle, 1948-1994/5 which are:

- Duplicates of material held elsewhere
- Published material
- Ephemera

Activists in Northern Ireland operated independently from the British movement as part of the wider anti-apartheid movement. Their archive is covered by the Irish Anti-Apartheid Movement Archive at the National Library of Ireland.

- Archival material and objects relating to the building at 28 Penton Street and activities that took place there.
- Digital materials (mainly digitised but some born-digital) relating to the Southern African liberation struggle, 1948-1994/5.
- Published material which will support the discussions and stimulate debate on the subject. A small library of key texts relating to the movement will be maintained.

The Archive can agree to the loan of materials for exhibition to and from other organisations.

The Archive DOES NOT:

Collect material which is more properly part of other Anti-Apartheid collections held elsewhere. Collection Development Priorities for future collecting include:

- Badges
- Posters
- Merchandise
- Oral histories
- Digital objects
- Banners

Management of the collections will be undertaken by the Programme Manager, supported by volunteers. This work will be directed by the Archives Handbook, which will be approved by the Liliesleaf Trust UK as the management organisation.

We will create a catalogue of the collections using the following tools:

- For archives we will use the Manage Your Collections tool provided by The National Archives. This free tool will provide access to our archive descriptions.
- For objects and books we will use a simple spreadsheet.

In the longer term it may be possible to bring all these sections of the catalogue together using commercial or open-source software.

### Looking Ahead: CML Online

#### **Key objectives for online and digital engagement:**

**Engage** educate people about the history of the anti-apartheid struggle, and its relevance to contemporary society. Digital tools will engage visitors, allowing them to interact with the exhibits, archives and collections. This includes online articles, virtual tours, interactive exhibits and timeline, and collections access.

**Preserve** its collections for posterity. This includes the digitizing of collections and archives, ensuring that our heritage is in an appropriate condition for engagement and that it is given longevity through digital mechanism and storage.

**Access** for a wide audience, removing temporal, geographical, financial and logistical barriers to engagement with the CML's resources – bringing people 'onsite' virtually and enabling access to interpretation, collections and archives, workshops, events and resources, creating a user-friendly experience.

**Promote** the CML, its mission and resources to new audiences. The CML online will connect with our stakeholders and audiences, through direct, organic or influencer led connection to amplify our online reach and promote physical engagement with the venue. This will include social media advertising, online campaigns, and partnerships with other organisations as spotlighted through the website.

**Support** the CML to raise funds and support for its ongoing activities and programs, ensuring its longer-term sustainability. This can include crowdfunding campaigns, online donations, and outreach to potential donors and sponsors via digital (web, email and social media campaigns)

**Collaborate** with communities, artists, activists, academics, stakeholders and partners. This includes co-creation through online exhibitions, co-designed installations for online and onsite, authored content and more. The CML's website will evolve to offer opportunity for intra and inter community engagement through embedded platforms.

Our shift to online programming during Covid-19, created the opportunity to reimagine the CML as two parallel engagement spaces that exist both onsite and online. As we develop our capital plans for 28 Penton Street, we will simultaneously evolve Phase 2 of our online development, creating the CML Online- an accessible, optimised online platform that will enable audiences to engage with content and participate in programme when they cannot reach us physically.

We are budgeting further resource for the development of our website and online platform and expect to appoint a digital/branding design specialist to take this work forward.



## **Evaluation Framework**

The Centre of Memory and Learning commissioned evaluation to support the project and measure its impact during the Development Phase (April 22 onwards) and Delivery Phase (anticipated end 2023 onwards). The commission covered the following areas:

- Work with CML/TLTU and stakeholders to identify baseline data that will be used to measure project success during the Delivery Phase of the CML
- Develop an evaluation framework which sets out the process and framework that will be used to gather evidence to measure success during the Delivery Phase
- Assess the project process to date, identifying what went well and what lessons were learnt to date

Furthermore, the evaluation will:

- Measure the difference that the project has made to heritage, people, communities and the organisation, against the intended project outcomes
- Measure the extent to which the project achieved the outputs set out in its approved purposes
- Assess the project process, identifying what went well and what lessons were learnt
- Set out the likely project legacy
- Provide recommendations for CML, and other similar projects and NLHF

<b>INTENTIONS</b>	<b>APPROACH/ PROCESS: CML will...</b>
To be at the heart of communities	<ul style="list-style-type: none"><li>- Raise awareness of the anti-apartheid struggle, capturing the lived experiences of older people and sharing them with younger people through inter-generational activities</li><li>- The anti-apartheid struggle exposes Britain's crimes – referencing international struggle against slavery, colonialism, imperialism and apartheid</li><li>- Value the histories of those who came before</li></ul>
Look positively towards the future	<ul style="list-style-type: none"><li>- Tell the stories of Activists to strengthen participants knowledge and wellbeing and for those engaging with CML to become/further empowered</li></ul>
Support people to challenge what they see as wrong in the world,	<ul style="list-style-type: none"><li>- Facilitate connections across Activist and Enabler groups and across generations</li><li>- Tell the stories of Activists</li><li>- Use the Arts and culture as an educational tool, similar to way used to create awareness during struggles</li></ul>
<b>THREADS</b>	

Make real change in the world possible	<ul style="list-style-type: none"> <li>- Provide opportunities for the lessons of history to empower future generations: impact of CML stories on young people</li> <li>- Provoke a wish to be involved - to make further change happen / become civic participators</li> </ul>
Progress and move forward	<ul style="list-style-type: none"> <li>- Focus on young people to better understand their issues and support with tools and development methods for self-led activation</li> </ul>
Politically active: less cynicism and more people taking part in voting –	<ul style="list-style-type: none"> <li>- Reach Young People, including through digital media</li> <li>- More people are active citizens – encouraging participation</li> <li>- More Black and global majority people voting/in leader roles</li> </ul>
Health & Well-being affects everyone	<ul style="list-style-type: none"> <li>- Young people's mental health (crisis management)</li> <li>- CML active support for YP and elders mental health</li> <li>- Recognising the impact of Apartheid on YP in South Africa and the impact on YP and elders in UK, in particular spaces</li> </ul>
Making stories heard – creating a platform to engage with heritage	<ul style="list-style-type: none"> <li>- Provide an access point into heritage for traditionally disenfranchised audiences</li> <li>- Diversify and represent in heritage of UK/global connections</li> </ul>

Values identified as important to stakeholders:

- Empowering
- Giving Hope
- Inculcate with values that emanate from the struggle – raising justice, peace
- Know the value of solidarity
- Stimulating, enabling, encouraging, inspiring – actual events/ impact
- Empowerment, Engagement

In our next period report, we will be able to share the evaluation framework. This will set out outputs, workstreams/activities and indicators for the following areas:

- The difference the CML makes for audiences:
  - Volunteering to build a community
  - Events to build a community
  - Consulting and co-creating with the community
  - Increasing aspirations
  - Events to raise the profile of CML
  - Supporting Resources
- The difference the CML makes for heritage
  - Impact on cultural heritage landscape
  - Digital reach and impact
  - Interpretation schemes
- The difference the CML makes to the local area
  - Community cohesion
  - Wellbeing

- Skill development
- The difference the CML has made to TLTU as an organisation
  - Financial resilience
  - Governance development
  - Management and skills development
  - Partnerships
- Project Process
  - Project design (capital scheme, digital sphere)
  - Project Management

### **Supporters**

We are grateful to our many community partners, supporters and advocates who have taken the time during this period to champion, collaborate with and enrich the work of the Trust:

We would like to thank:

1. Cllr Kaya Comer-Schwartz, Islington Council Leader and Cllr for Junction Ward
2. Cllr Praful Nargund, Islington Council, Councillor for Barnsbury Ward
3. Cllr Rowena Champion, Islington Council – Councillor for Barnsbury Ward & Executive member for the Environment
4. Segun Lee-French, Islington Council
5. Sarah Beagley, Headteacher, Elizabeth Garrett Anderson School
6. Ewan Scott, Deputy Headteacher, Elizabeth Garrett Anderson School
7. Sally Dahl, Pastoral Lead, Elizabeth Garrett Anderson School
8. Sophie Cloutterbuck, Director of London Engagement, London Metropolitan University,
9. Professor Wessie Ling, London Metropolitan University,
10. Dr Jenny Harding, London Metropolitan University,
11. Dr Anne Karpf, London Metropolitan University,
12. Ricardo Evans, London Metropolitan University
13. Angharad Lewis, London Metropolitan University
14. Emily Evans, London Metropolitan University
15. Chris Lane, London Metropolitan University
16. Cinar Ayodogan, London Metropolitan University
17. Tricia Siddons, Action for Southern Africa
18. Lela Kogbara, Director Black Thrive Global
19. Zita Holbourne, FRSA, Co-Founder & National Chair BARAC UK, Joint National Chair Artists Union England
20. Lydia Ashman, Programme Manager, Cubitt Artists
21. Hayley Harrison, Creative Coordinator, Cubitt Artists
22. Naila Barrett, National Youth Theatre
23. Laura Hockey-Thomas, Manor Gardens Community Trust
24. Matthew Hahn
25. Sir Nicholas Stadlen
26. John Battersby, Trustee Tutu Foundation UK

27. Clive Conway, Chair Tutu Foundation UK
28. Mai Omer, Artist
29. Lucy Steggals, Artist
30. Steve Marsling
31. Bob Newland
32. Lindiwe Poswa
33. Amy Todd, Newington Green Meeting House
34. Dr. Gavin Brown, University of Sheffield
35. Dr. Daniel Conway, University of Westminster
36. Olha Skripkina

And many others, not all listed above, who have so generously given of their time, advice and networks.

We thanked a number of supporters (30) for their written support, received during period 2020-2021 and their names can be found in the previous annual report.

We thanked a number of supporters (22) for their written support, received during period 2019-2020 and their names can be found in the previous annual report.

We thanked a number of supporters (27) for their written support, received during period 2018-2019 and their names can be found in the previous annual report.

We would like to thank the following Trusts, Foundations and Individuals for their generous donations to our project during this reporting period, and for donations that have enabled programme activity during this reporting period.

1. The Mayor of London's Good Growth Fund
2. The National Lottery Heritage Fund
3. Joffe Charitable Trust
4. Barry Amiel and Norman Melburn Trust
5. Islington Council's Local Initiative Fund
6. Arts Council England
7. African National Congress
8. London Community Foundation
9. University of East Anglia
10. Anthony & Vicky Philips

### **Culture, Structure, Governance**

TLTU is bound by a constitution for a Charitable Incorporated Organisation based on a foundation model.

There are currently six Trustees on the board of the Trust, and they are responsible for the recruitment and appointment of further members of the board. Recruitment is made from suitably qualified and interested individuals, mainly from the UK and South Africa, who have an interest in the objectives of the Trust.

Our Trustees: Baroness Lynda Chalker  
Lord Peter Hain

Mr. Suresh Kamath  
Dr. Lindiwe Mabuza (until December 2021)  
Professor Chris Mullard CBE DL Hon LLD (Chair)  
Ms. Sasha Saretta Müller (from May 2022)  
Revd. Dr. Molefe Tsele

Biographies of existing Trustees were included in the previous annual report. Listed below are the biographies of new Trustees during year ending August '22:

#### Sasha Saretta Müller

Born and raised in Mitchells Plain, a South African township created as part of the apartheid government's policy of forcibly segregating population groups by race, Sasha Saretta Müller has worked professionally across platforms with senior government, Political leaders, and international corporates. She has established marketing and communications companies in South Africa and internationally as well as mentored, assisted and facilitated community-related leadership, childcare and anti-xenophobia campaigns.

With extensive technology qualifications, she specializes in analyzing, innovating and implementing effective and efficient methods to initiate and expand business products, programmes and communications. Seconded by the South African Department of Arts and Culture as a cultural attaché in London, Sasha managed and directed South African and UK stakeholder relations. She subsequently became a special advisor to South Africa's Treasurer-General, providing economic insight and support for efforts to support best practice government.

As Convenor of the Progressive Business Forum (PBF), she led enhanced practical liaison with business through programmes and platforms of engagement. She is the Director of female-led impact invest company, Bokomoso investments.

Sasha is a Certified Ethics Officer (University of Stellenbosch and the Ethics Institute of South Africa), who takes special interest in ethical digital innovation and communication.

#### Our Staff:

Director – Caroline Kamana (employed since April 2021, previously acting in consultancy/voluntary capacity)

Caroline Kamana is a heritage and humanities education specialist with multiple years' experience of teaching and curriculum innovation across all key stages and within education consultancies and heritage centres in South Africa and the UK. A facilitator of community engagement through collections, Caroline is also experienced in exhibition development and curation, including 'Anti-Apartheid in Britain' within Nelson Mandela: The Official Exhibition, 2019.

A former Secondary Head of Religious Education and Philosophy, Caroline holds a PGCE in secondary education (University of Roehampton, UK), MA in Theology (Oxon) and a Masters in History of Art (University of the Witwatersrand, South Africa) where she specialised in museum education, decolonial praxis, exhibition curation and community cohesion through archival engagement. Her MA research included

the development of a bespoke interactive walking tour app that fused archival materials, oral histories and creative response to surface under-known heritage and promote community pride.

Caroline brings experience in engaging communities, building trusted stakeholder relationships and managing complex projects (with former roles at St. Paul's Cathedral and Condé Nast). For TLTU, Caroline is responsible for the shaping and delivery of the Anti-Apartheid Legacy: Centre of Memory and Learning. This includes partnerships, programming, heritage management, audience development and community engagement, strategy, policy development, fundraising, marketing, education, and outreach.

The following staff are employed on short term freelance contracts for the duration of the National Lottery Heritage Fund supported period of activity:

#### Research and Content Development Lead - Nadia Joseph

Nadia Joseph has been involved in South African politics personally and professionally. Daughter of veterans of the liberation struggle, Nadia worked for the Anti-Apartheid Movement in London and remains an active social justice campaigner.

Nadia is an experienced oral historian. She first worked as an interviewer on Tufnell Park Tales, supporting a community exhibition of transcripts with accompanying photographs. Today, Nadia is conducting interviews with South African struggle elders, including her mother, Adelaide Joseph, former member of the Transvaal Indian Congress and the Federation of South African Women; the transcript published in collection entitled *My Mother's Story* (Oral History Association of South Africa, 2021). She worked on the publication of her father's memoir *Slumboy From The Golden City* (2018) and authored a chapter in a soon to be published anthology reflecting on the legacy of Mandela (Bloomsbury, expected 2022/3).

Nadia works part-time at New Beacon Books and with an educational outreach initiative, Education Through Culture. Nadia's role at TLTU is to deliver a major pilot-programme of research and engagement in the heritage of the movement against apartheid. 28 Penton Street is a site of significance to Nadia as it was at the heart of the UK's exiled liberation movement, in which her parents played key roles.

#### Digital and Communications Lead - Thapelo Moloantoa

Born in Johannesburg, Thapelo Moloantoa was socialised into politics by the reality of life in Apartheid South Africa as a young boy.

His family members were involved, to varying degrees in the liberation struggle, an aspect that had great influence on his orientation towards making a commitment to social justice and liberation. Jane Tseleng, his maternal grandmother was part of the 1956 Women's March on the Union Buildings in Pretoria. His parents, David and Cecilia, contributed to the resistance movement via various ways; hiding activists in their home, moving banned material across borders and challenging the disparities of racially-separate health services (his mother was later the Health Consultant for the Vatican in Africa).

Thapelo experienced first-hand the realities of the brutality of apartheid through the constant disruption to schooling, protests and the harsh reaction of the Security Police to these demonstrations. At high school he was elected as chairman of the Phuthing Current Affairs Society, providing a relative haven for exploring the socio-economic and political reality of the time.

His Bachelor of Social Sciences (University of Cape Town) majored Politics, Industrial Sociology and International Relations. Thapelo is passionate about Digital Media and Communications, and looks forward to adding value to TLTU on this front.

#### Heritage and Community Engagement Manager – Alinta Sara

Alinta Sara is an independent curator, art historian, and workshop producer. She was born in Reunion Island, grew up in Martinique and is now based in London. She is the co-founder of Bokantaj, a collaborative initiative that aims to raise greater awareness about the historical trajectories and universal themes that connect communities in the global South. Her current research is on the Afro Brazilian architectural heritage in the Bight of Benin and reflects on the link between collect memory, space, and architecture.

Alinta Sara is working as a lecturer at the CLCC at Imperial College as well as a freelance workshop producer with various organizations and galleries in London such as the October Gallery, Lon-Art, the Africa Centre. She managed the Sickle Cell Society heritage project "Our Journey, our story," which looked at the history of sickle-cell disease in the UK. She co-curated the exhibition Divinations of Worlds to Come at the Agency Gallery as well as the exhibitions The Colour of Pain at Imperial College, Our Journey, Our Story at the Black Cultural Archives. As Heritage and Community Engagement Manager at TLTU she will bring her experience working on oral history projects as well as a curator to the wider project.

#### Programmes Lead - Rachel Ishmael

Rachel Ishmael is an experienced project manager with a focus on Black history and communities, gender and sexuality. She has many years' experience in facilitating community projects and leading campaigns as well as working with a range of stakeholders and designing community-led deliverables. Rachel is also a filmmaker, photographer and has a keen interest in culturally inspired fashion. She has an MA in Culture, Diaspora and Ethnicity from Birkbeck, London and is currently the Programmes Lead at The Liliesleaf Trust UK.

#### Development Board

TLTU are mobilising a Development Board for the purposes of advocacy, fundraising and profile development. Led by board Chair, Chris Mullard, further details will be available in future iterations of this annual report.

#### Project Advisory Group (PAG)

Project Advisory Group (to year end August 22):

Duwaine Brown  
Colin Charles  
Tony Dykes  
Brian Filling  
Pauline Foster  
Christabel Gurney  
Caroline Kamana (TLTU Director)  
Suresh Kamath (Chair)  
Lela Kogbara  
Steve Marsling  
Bob Newland  
Anna Njie  
Glen Robinson  
Ethel Tambudazi  
Elizabeth Williams

Biographies of existing PAG group members were included in the previous annual report. Listed below are the biographies of new members of the group during year ending August '22:

#### Colin Charles

Colin Charles is a London based Creative Director and Film Producer. His current project, Oliver Tambo's London Recruits (working title) is a feature length documentary about young, white activists recruited by the ANC to travel on missions to South Africa as undercover agents.

Colin has a long history in arts and culture, starting at The Caribbean Times, working at ArtRage, intercultural Arts Magazine, the Fred Magazine and Reely super 8 film club, Upstairs at Ronnie Scott's and visuals at warehouse parties. In 1994, Dali Tambo invited Colin to work on a South African TV show. He then worked with Peter Vulndla as a copywriter at Herd Bouys, SAs first black owned advertising agency. Colin worked with Moses Molelekwa, Sipho Gumede and Shaluza Max to promote South African Jazz in townships. For over twenty years he worked between Accra, Lagos, Abidjan and Lome creating Pan (West) African communications for commercial brands and social messaging campaigns such as Adolescent Reproductive Health, Malaria, Polio, and Aids Awareness.

Colin brings experience in marketing, communications and audience insight with sensitivity for African and Diasporan social and cultural concerns. A Creative Director at Africanfuturist Arts Cooperative, Colin is a trained Mental Health First Aider and is key support worker for young people in care.

#### Steve Marsling

Steve Marsling was one of the London Recruits. He went to South Africa in 1971. In addition, he has co-ordinated and written "London Recruits and the Struggle Against Apartheid". This teaching resource will be available free to all Secondary Schools from July 2022.



Steve also helped agitate for a TUC Youth Congress in late 1960s. He has been a teacher, an NUT rep, and worked as a Senior Sports Advisor for the Greater London Council. He was Assistant Director of Sport and the Arts for the London Borough of Lambeth. Steve was elected a councillor for the London Borough of Southwark and became Chair of the Sports and Arts Committee 1981-84. He became an art dealer specialising in industrial landscapes and depictions of workers in action.

Steve is Co-ordinator of Toothless in Suffolk and England. The campaigning group that demands an NHS Dentist for everyone. In this role Steve has appeared on Television, radio and other media outlets.

### Bob Newland

Bob Newland first became involved in politics at the age of 15 with The Movement for Colonial Freedom. His anti-imperialist and anti-racist activity continued with The Anti-Apartheid Movement, the AAM.

As an activist in the Young Communist League, he became one of the London Recruits where he carried out clandestine operations for the African National Congress (ANC) in South Africa in 1971 and 1972.

After a lifetime of varied political activities Bob is now a member of the Advisory Committee to Action for Southern Africa ((ACTSA), the successor organisation to the AAM.

### Anna Njie

Anna Njie is the managing director of ANEMP & CO SOLUTIONS and founder of the Go Africa Cultural Festival and Fashion4Africa project showcase. Currently working in the Health & Social Care industry and as radio host at London Metropolitan University, she is an event management consultant, specialising in international summits and conferences that promote business opportunities for the diaspora: including the 2006 African Union Summit in Gambia and the 2008 International Roots Festival.

For The African Foundation for Development (AFFORD UK) she organised participation in Global Enterprise Week, African Women In Business and the Creative Industries contribution to African Development, to enhance the contribution of the African Diaspora in African Development. Islington resident, Ms Njie has hosted creative programs in the UK and the Gambia and contributed to various media houses including NAW, Black Hair & Beauty, FAB Mag, The Promota Mag, BlackHair Mag, Whytt Mag, The Islington Tribune, The Voice Newspaper and her own column in the Daily Observer Gambia newspaper.

Recent projects include 'Out of Covid-19 Health Conversations' for the Mayor of London's Youth team, Festival of Ideas for the Mayor of London's Engagement Team and a Community-Led Recovery study for the Mayor of London's Civil Society Engagement Team.

Advisors to the PAG include Lucy McCann (Special Collections, Bodleian Library, University of Oxford), Nicholas Grant (University of East Anglia) and Lindiwe Poswa (ANC UK).

## Governance

TLTU 's Board and Project Advisory Group (PAG) support the Trust's Charitable Objectives and the development of the Centre of Memory and Learning through their wide ranging skill base which encompass financial advice (statistics, accounting, budgets, financial protocols), heritage (collections, archives, exhibitions research and curation), community engagement and empowerment, architecture, diplomacy, policy making and development, education, advocacy, charity and humanitarian work, local and national government, civil service, project management, activism and artistic practice (poetry, dance and creative writing).

The Board and PAG bring people together across a range of socio-cultural diversities and from the UK and South Africa and reflect the non-homogeneity of the anti-apartheid movement. The Board and PAG meet at least quarterly. Whilst TLTU is still a young organization and, as the Centre of Memory and Learning is in development, operations are handled by the Project Director who liaises between the PAG and board. Operations pertaining to finances and budgets are managed by the Trustee with responsibility for financial protocol (Suresh Kamath) and decisions taken by the Board. Partnerships and programming are developed and facilitated by the Project Director in consultation with the Board and PAG.

As part of the growth plan for the Trust and the project, we will be establishing two further advisory groups (programming; exhibitions, education and events and community: design, advocacy and partnerships) that sit alongside the PAG in order to advance the development of the CML.

We will continue to work with our consultants, Cragg Management as Capital Project Managers, and with Counterculture LLP and Al-Jawad Pike to develop the design, fundraising strategy and policy writing for the project.

## **Statement of Financial Activities**

Our anti-fraud plans are built around robust financial controls. All financial processes are conducted within segregated frameworks; no one person is responsible for all aspects of the Trust's finances, budgets or transactions. Records are kept of all incomes and expenditures and set against receipts, invoices and any supporting documentation (contracts and agreements). Bank statements and all accounts are reconciled on a regular basis and TLTU's Trustees follow the guidance set out by the Charity Commission in regard to their legal duties and financial responsibilities (CC3 & CC26).

## **Financial Position at Year End**

The Accounts accompanying this report show the Income and expenditure, and movement of funds for the Trust during the past year. The funds have been used the further our aims and objectives, in particular for the development of the Centre of Memory and Learning at 28 Penton Street. During the year we have drawn down on restricted funding, mainly from the GLA and the NHLF in accordance with the conditions of the respective grants.

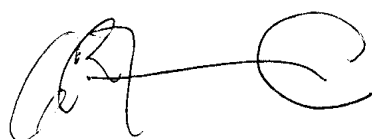
At the end of the financial year, we had total balances of £76,082, of which £14,400 was restricted and £61,682 was unrestricted. The purpose of the unrestricted funds is to ensure we are able to meet continued operational costs of the Trust including staff cost.

### **Future Financial position**

The Trust has made considerable efforts to raise the funding required to develop and sustain the Centre for Memory and Learning including the £1 million grant from the GLA and funding from the NHLF. However, there is a gap in the total amount needed to fully fund the CML. Of course, every effort is being made to raise the needed funds and various sources of funds are being actively pursued, there are some uncertainties around the likelihood of being able to bridge the gap. Therefore, the Trust is also considering the possibility of a loan to meet our requirement for funding the project.

### **Approval of Annual Report**

This annual report has been approved on behalf of the board by:

A handwritten signature in black ink, appearing to be 'C. Mullard', written in a cursive style.

Professor Chris Mullard  
Chair, The Liliesleaf Trust UK

27<sup>th</sup> June 2023

### **Financial Report**

Pages 52ff

The Liliesleaf Trust UK

Charity No. 1180953

Trustees' Report and Unaudited Accounts

31 August 2022

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## REFERENCE AND ADMINISTRATIVE DETAILS

Charity No. 1180953

Principal Office

Centre of Memory & Learning

28 Penton Street

Islington

London

N1 9PS

Trustees

The following trustees served during the year:

Baroness Lynda Chalker of Wallasey

Lord Peter Hain

Mr Sarvothum Kamath

Dr Lindiwe Mabuza (Resigned 6 December 2021)

Professor Christopher Mullard, CBE

Sasha Saretta Muller (Appointed 9 May 2022)

Rev Dr Molefe Tsele

Key Management Personnel

Project Director

Caroline Kamana

Accountants

Keevil Accountancy Limited

1 Hobbs Hill

Keevil

Trowbridge

Wiltshire

BA14 6LR

Bankers

CAF Bank

25 King's Hill Avenue

King's Hill

West Malling

Kent

ME19 4JQ

Independent Examiners

Keeley Edwards FCCA

Sawin & Edwards LLP Chartered Accountants

Studio 16, Cloisters House

8 Battersea Park Road

London

SW8 4BG

The trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations.

The law applicable to charities in England & Wales requires the trustees to prepare financial statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period.

In preparing these financial statements, the trustees are required to:

- a) select suitable accounting policies and apply them consistently;
- b) observe the methods and principles in the Charities SORP;
- c) make judgments and accounting estimates that are reasonable and prudent;
- d) 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
- e) to presume that the charity will continue to operate.

The trustees are responsible for keeping sufficient accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees' are responsible for the maintenance and integrity of the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Independent Examiner's Report to the trustees of The Liliesleaf Trust UK

I report to the trustees on my examination of the financial statements of The Liliesleaf Trust UK ('the charity') for the year ended 31 August 2022 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this 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 charity and the charity'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 trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's financial statements carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

I confirm that I am qualified to undertake the examination because I am a member of ACCA.

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

- accounting records were not kept in respect of the charity as required by section 130 of the Act; or
- the financial statements do not accord with those records; or
- the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 financial statements to be reached, except I wish to draw your attention to the going concern paragraph included within the accounting policy 'Basis of preparation' in note 1.

Keeley Edwards FCCA

*Keeley Edwards*

Association of Chartered Certified Accountants (ACCA)

signed on 27/06/2023 17:43:09 BST

*Sawin & Edwards LLP Chartered Accountants*

*Studio 16, Cloisters House*

*8 Battersea Park Road*

*London*

*SW8 4BG*

*27 June 2023*



The Liliesleaf Trust UK  
Statement of Financial Activities  
for the year ended 31 August 2022

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income and endowments from:					
Donations and grants	3	100,397	134,193	234,590	248,215
Investments	4	10	-	10	-
Total		100,407	134,193	234,600	248,215
Expenditure on:					
Charitable activities	5	48,037	79,535	127,572	148,968
Other	6	68,947	42,906	111,853	19,622
Total		116,984	122,441	239,425	168,590
Net gains on investments		-	-	-	-
Net (expenditure)/income	7	(16,577)	11,752	(4,825)	79,625
Transfers between funds		-	-	-	-
Net (expenditure)/income before other gains/(losses)		(16,577)	11,752	(4,825)	79,625
Other gains and losses					
Net movement in funds		(16,577)	11,752	(4,825)	79,625
Reconciliation of funds:					
Total funds brought forward		78,259	2,648	80,907	1,282
Total funds carried forward		61,682	14,400	76,082	80,907

The Liliesleaf Trust UK  
Balance Sheet  
at 31 August 2022

Charity No. 1180953		2022 £	Restated 2021 £
Current assets			
Debtors	9	58,540	-
Cash at bank and in hand		50,485	80,907
		<u>109,025</u>	<u>80,907</u>
Creditors: Amount falling due within one year	10	(32,943)	-
Net current assets		<u>76,082</u>	<u>80,907</u>
Total assets less current liabilities		<u>76,082</u>	<u>80,907</u>
Net assets excluding pension asset or liability		<u>76,082</u>	<u>80,907</u>
Total net assets		<u><u>76,082</u></u>	<u><u>80,907</u></u>
The funds of the charity			
Restricted funds	11		
Restricted income funds		14,400	2,648
		<u>14,400</u>	<u>2,648</u>
Unrestricted funds	11		
General funds		61,682	78,259
		<u>61,682</u>	<u>78,259</u>
Total funds		<u><u>76,082</u></u>	<u><u>80,907</u></u>

Approved by the trustees on 27 June 2023

And signed on their behalf by:

Sarvothum (Suresh) Kamath

signed on 27/06/2023, 17:34:21 BST

Mr Sarvothum Kamath

Trustee with Responsibility for Financial Reporting  
27 June 2023

## 1 Accounting policies

### Basis of preparation

The financial statements have been prepared in accordance with Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity meets the definition of a public benefit entity under FRS102.

The trustees consider that there are potential concerns about the charity's ability to raise the required match funding for the project, and hence the ability to continue as a going concern. Every effort is being made to raise the required funding, and there are currently active discussions with various funding sources. The trustees have considered a period of one year from the accounts signing date to assess the charity's ability to continue as a going concern.

The financial statements cover the individual entity. The functional and presentational currency is sterling.

### Change in basis of accounting or to previous accounts

The accounts for the year ended 31 August 2022 have been prepared on an accruals basis. Accounts for prior years were prepared on a receipts and payments basis.

The analysis of unrestricted and restricted funds as at the year ended 31 August 2021 has been restated.

Fund	Year ended 31 Aug 2021		Amended year ended 31 August 2021	
	Unrestricted £	Restricted £	Unrestricted £	Restricted £
Amiel & Melburn	6,000			6,000
Core	7,105		7,105	
African National Congress		71,154	71,154	
Greater London Authority		(3,375)		(3,375)
London Borough of Islington		23		23
TOTAL	<u>13,105</u>	<u>67,802</u>	<u>78,259</u>	<u>2,648</u>

### Fund accounting

Unrestricted funds These are available for use at the discretion of the trustees in furtherance of the general objects of the charity.

Restricted funds These are available for use subject to restrictions imposed by the donor or through terms of an appeal.

## Income

Recognition of income	Income is included in the Statement of Financial Activities (SoFA) when the charity becomes entitled to, and virtually certain to receive, the income and the amount of the income can be measured with sufficient reliability.
Income with related expenditure	Where income has related expenditure the income and related expenditure is reported gross in the SoFA.
Donations and legacies	Voluntary income received by way of grants, donations and gifts is included in the the SoFA when receivable and only when the Charity has unconditional entitlement to the income.
Donated services and facilities	These are only included in income (with an equivalent amount in expenditure) where the benefit to the Charity is reasonably quantifiable, measurable and material.
Volunteer help	The value of any volunteer help received is not included in the accounts.
Investment income	This is included in the accounts when receivable.

## Expenditure

Recognition of expenditure	Expenditure is recognised on an accruals basis. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.
Expenditure on raising funds	These comprise the costs associated with attracting voluntary income, fundraising trading costs and investment management costs.
Expenditure on charitable activities	These comprise the costs incurred by the Charity in the delivery of its activities and services in the furtherance of its objects, including the making of grants and governance costs.
Grants payable	All grant expenditure is accounted for on an actual paid basis plus an accrual for grants that have been approved by the trustees at the end of the year but not yet paid.
Governance costs	These include those costs associated with meeting the constitutional and statutory requirements of the Charity, including any audit/independent examination fees, costs linked to the strategic management of the Charity, together with a share of other administration costs.
Other expenditure	These are support costs not allocated to a particular activity.

## Taxation

The charity is exempt from tax on its charitable activities.

## Trade and other debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

## Cash and cash equivalents

Cash and cash equivalents comprise cash at bank and on hand, demand deposits with banks and bank overdrafts. In the balance sheet bank overdrafts are shown within borrowings or current liabilities.

#### Trade and other creditors

Short term creditors are measured at the transaction price. Other 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.

#### Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

#### Pension costs

The charity operates a defined contribution plan for its employees. A defined contribution plan is a pension plan under which the charity pays fixed contributions into a separate entity. Once the contributions have been paid the charity has no further payments obligations. The contributions are recognised as expenses when they fall due. Amounts not paid are shown in accruals in the balance sheet. The assets of the plan are held separately from the charity in independently administered funds.

## 2 Statement of Financial Activities - prior year

The analysis of unrestricted and restricted funds as at the year ended 31 August 2021 has been restated.

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Income and endowments from:			
Donations and grants	146,932	101,283	248,215
Total	<u>146,932</u>	<u>101,283</u>	<u>248,215</u>
Expenditure on:			
Charitable activities	49,060	99,908	148,968
Other	19,673	(51)	19,622
Total	<u>68,733</u>	<u>99,857</u>	<u>168,590</u>
Net income	<u>78,199</u>	<u>1,426</u>	<u>79,625</u>
Net income before other gains/(losses)	78,199	1,426	79,625
Other gains and losses:			
Net movement in funds	<u>78,199</u>	<u>1,426</u>	<u>79,625</u>
Reconciliation of funds:			
Total funds brought forward	60	1,222	1,282
Total funds carried forward	<u><u>78,259</u></u>	<u><u>2,648</u></u>	<u><u>80,907</u></u>

3 Income from donations and grants

	Unrestricted	Restricted	Total 2022	Total 2021
	£	£	£	£
Donations	100,397	-	100,397	45,932
Grants received	-	134,193	134,193	202,283
	<u>100,397</u>	<u>134,193</u>	<u>234,590</u>	<u>248,215</u>

4 Income from investments

	Unrestricted	Total 2022	Total 2021
	£	£	£
Interest received	10	10	-
	<u>10</u>	<u>10</u>	<u>-</u>

5 Expenditure on charitable activities

	Unrestricted	Restricted	Total 2022	Total 2021
	£	£	£	£
<i>Expenditure on charitable activities</i>				
Centre for Memory and Learning	48,037	63,347	111,384	146,019
Digital & Micro-Commissions	-	8,140	8,140	-
Educational & Community Programming	-	8,048	8,048	2,949
	<u>48,037</u>	<u>79,535</u>	<u>127,572</u>	<u>148,968</u>

Includes material items of expenditure: Programme & Events expenses 2022: £26,747 (2021: £2,949), Capital project fees 2022: £65,637 (2021: £61,230) and Consultancy fees 2022: £35,188 (2021: £84,789).

6 Analysis of other expenditure

	Unrestricted	Restricted	Total 2022	Total 2021
	£	£	£	£
Interest payable	41	-	41	-
Employee costs	52,827	19,166	71,993	15,833
Travel costs	41	102	143	-
General administrative costs	1,174	3,378	4,552	2,139
Legal and professional costs	14,864	20,260	35,124	1,650
	<u>68,947</u>	<u>42,906</u>	<u>111,853</u>	<u>19,622</u>

7 Net (expenditure)/income before transfers

	2022	2021
	£	£
This is stated after charging:		
Independent Examiner's fee	1,440	150
Other fees paid to the auditor or independent examiner	-	150

8 Staff costs

	2022	2021
Salaries and wages	38,000	15,833
Social security costs	23	-
Pension costs	2,250	-
	<u>40,273</u>	<u>15,833</u>

The average monthly number of full time equivalent employees during the year was as follows:

	2022	2021
	Number	Number
Project Manager	1	1
	<u>1</u>	<u>1</u>

No employee received employee benefits (excluding employer pension costs) of more than £60,000 (2021: None). The total amount paid to key management personnel for their services to the charity amounted to £40,250.

9 Debtors

	2022	2021
	£	£
Prepayments and accrued income	58,540	-
	<u>58,540</u>	<u>-</u>

10 Creditors:

amounts falling due within one year

	2022	2021
	£	£
Trade creditors	19,566	-
Other taxes and social security	2,914	-
Other creditors	132	-
Accruals	10,331	-
	<u>32,943</u>	<u>-</u>

## 11 Movement in funds

	At 1 September 2021 (Restated)	Incoming resources (including other gains/losses ) £	Resources expended £	At 31 August 2022 £
Restricted funds:				
Restricted income funds:				
National Lottery Heritage Fund	-	34,501	(34,501)	-
Greater London Authority Grant	(3,375)	69,773	(66,398)	-
The London Community Fund	-	9,990	(9,990)	-
Amiel & Melburn Trust	6,000	-	(6,000)	-
The Arts Council	-	13,495	(5,552)	7,943
Borough of Islington 2022 LIF	-	4,434	-	4,434
Borough of Islington 2020 LIF	23	-	-	23
The Joffe Charitable Trust	-	2,000	-	2,000
<i>Total</i>	<u>2,648</u>	<u>134,193</u>	<u>(122,441)</u>	<u>14,400</u>
Unrestricted funds:				
General funds	78,259	100,407	(116,984)	61,682
<b>Total funds</b>	<u><u>80,907</u></u>	<u><u>234,600</u></u>	<u><u>(239,425)</u></u>	<u><u>76,082</u></u>

The analysis of unrestricted and restricted funds as at the year ended 31 August 2021 has been restated.

Purposes and restrictions in relation to the funds:

Restricted funds:

National Lottery Heritage Fund	Support establishment of the Centre of Memory and Learning
Greater London Authority Grant	Support establishment of the Centre of Memory and Learning
The London Community Fund	Educational and community programming
Amiel & Melburn Trust	Digital and micro-commissions
The Arts Council	Digital and micro-commissions
Borough of Islington 2022 LIF	Educational and community programming
Borough of Islington 2020 LIF	Educational and community programming
The Joffe Charitable Trust	Educational and community programming

## 12 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total £
Net current assets	61,682	14,400	76,082
	<u>61,682</u>	<u>14,400</u>	<u>76,082</u>



### 13 Commitments

#### *Pension commitments*

	2022	2021
	£	£
The pension cost charge to the charity amounted to:	<u>2,250</u>	<u>-</u>
Unpaid contributions due to the fund are included in other creditors and amounted to:	<u>132</u>	<u>-</u>

### 14 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with the charity or a related party.

### 15 Trustee expenses

No trustee expenses have been incurred.

### 16 Transactions with related parties

There have been no transactions with related parties.

The Liliesleaf Trust UK  
Detailed Statement of Financial Activities  
for the year ended 31 August 2022

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income and endowments from:				
Donations and legacies				
Donations	100,397	-	100,397	45,932
Grants received	-	134,193	134,193	202,283
	<u>100,397</u>	<u>134,193</u>	<u>234,590</u>	<u>248,215</u>
Investments				
Interest received	10	-	10	-
	<u>10</u>	<u>-</u>	<u>10</u>	<u>-</u>
Total income and endowments	100,407	134,193	234,600	248,215
Expenditure on:				
Charitable activities				
Centre for Memory and Learning	48,037	63,347	111,384	148,968
Digital & Micro-Commissions	-	8,140	8,140	-
Educational & Community Programming	-	8,048	8,048	-
	<u>48,037</u>	<u>79,535</u>	<u>127,572</u>	<u>148,968</u>
Total of expenditure on charitable activities	48,037	79,535	127,572	148,968
Other expenditure				
Other interest payable	41	-	41	-
	<u>41</u>	<u>-</u>	<u>41</u>	<u>-</u>
Employee costs				
Salaries/wages	28,866	9,134	38,000	15,833
Employer's NIC	23	-	23	-
Pension costs	2,118	132	2,250	-
Staff recruitment	611	100	711	-
Temporary staff	21,209	9,800	31,009	-
	<u>52,827</u>	<u>19,166</u>	<u>71,993</u>	<u>15,833</u>
Motor and travel costs				
Travel and subsistence	41	102	143	-
	<u>41</u>	<u>102</u>	<u>143</u>	<u>-</u>
General administrative costs, including depreciation and amortisation				
Bank charges	99	-	99	96
General insurances	-	1,995	1,995	1,928
Software, IT support and related costs	524	1,186	1,710	53
Stationery and printing	111	93	204	-
Subscriptions	-	-	-	62
Sundry expenses	440	104	544	-

The Liliesleaf Trust UK  
Detailed Statement of Financial Activities

	1,174	3,378	4,552	2,139
Legal and professional costs				
Audit/Independent examination fees	1,440	-	1,440	150
Accountancy and bookkeeping	1,383	460	1,843	-
Other legal and professional costs	12,041	19,800	31,841	1,500
	14,864	20,260	35,124	1,650
Total of expenditure of other costs	68,947	42,906	111,853	19,622
Total expenditure	116,984	122,441	239,425	168,590
Net gains on investments	-	-	-	-
Net (expenditure)/income	(16,577)	11,752	(4,825)	79,625
Net (expenditure)/income before other gains/(losses)	(16,577)	11,752	(4,825)	79,625
Other Gains	-	-	-	-
Net movement in funds	(16,577)	11,752	(4,825)	79,625
Reconciliation of funds:				
Total funds brought forward (Restated)	78,259	2,648	80,907	1,282
Total funds carried forward	61,682	14,400	76,082	80,907

# Signatures' technical details

## Signatures

**suresh.kamath@hotmail.co.uk**

27/06/2023, 17:34:21 BST

**Fingerprint**

8b3641a8bf2f32ff92633b5d888b1c14f513c539

**kedwards@sawin-edwards.co.uk**

27/06/2023, 17:43:09 BST

**Fingerprint**

1cbd646841e4b80e37c63a6fd56f8da6e12e11f5

## Event log

10.50.11.185	27/06/2023, 17:06:39 BST Signing request created.
System	27/06/2023, 17:06:42 BST Notification sent to suresh.kamath@hotmail.co.uk.
System	27/06/2023, 17:30:04 BST Signing page opened by signee suresh.kamath@hotmail.co.uk.
System	27/06/2023, 17:30:26 BST Signing page opened by signee suresh.kamath@hotmail.co.uk.
System	27/06/2023, 17:31:10 BST Signing page opened by signee suresh.kamath@hotmail.co.uk.
System	27/06/2023, 17:31:50 BST Signing page opened by signee suresh.kamath@hotmail.co.uk.
System	27/06/2023, 17:34:21 BST Signee suresh.kamath@hotmail.co.uk signed document.
System	27/06/2023, 17:34:22 BST Notification sent to kedwards@sawin-edwards.co.uk.
System	27/06/2023, 17:39:48 BST Signing page opened by signee kedwards@sawin-edwards.co.uk.
System	27/06/2023, 17:40:10 BST Signing page opened by signee kedwards@sawin-edwards.co.uk.
System	27/06/2023, 17:43:09 BST Signee kedwards@sawin-edwards.co.uk signed document.
System	27/06/2023, 17:43:09 BST Signing process completed.

## Summary

**Envelope's ID:** c0aci3fl

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The Lilliesleaf Trust UK  
Charity No. 1160953  
Trustees' Report and Unaudited Accounts  
31 August 2022

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