



Rebuilding Lives: 50 Years of Ugandan Asian in Leicester Final Project Report

Introduction

The purpose of this final report is to outline the successes and challenges experienced in the development and delivery of the Rebuilding Lives: 50 Years of Ugandan Asians in Leicester project. It is hoped that this document will also serve to highlight useful 'lessons learned' that will be of benefit to both Navrang Arts and other community groups wishing to develop similar projects in the future.

Executive Summary

The Rebuilding Lives: 50 Years of Ugandan Asians in Leicester project has, in essence, smashed all targets and expectations for a small, community-led exhibition and events programme out of the park. With a lead-in/development period of just 4 months, the Navrang Arts team captured, created and curated an award-winning community-led series of gallery-based and travelling exhibitions, each with accompanying events and learning programmes that have engaged over 175,000 people from all across the country.

Key Facts and Figures

Objective:	Target Number:	Final Number:
Oral Histories Collected	21	82
Volunteers Engaged	30	66
Visitors to Exhibitions	60,000	176,743 (LMAG: 167,402, Charnwood: 9,341)
Pop-Up Exhibition Venues	20	56+ venues (from London to North Yorkshire)
Public Events Delivered	20	43 Delivered
Schools Engaged	20	21 Schools – 11,035 pupils directly engaged

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Awards and Accolades

WINNER: Temporary or Touring Exhibition of the Year 2023, **Museum + Heritage Awards**

WINNER: Community Engagement Project of the Year 2023, **Association of Heritage Interpretation (AHI) Awards**



Image: 1 Members of the Navrang Rebuilding Lives Project Team collect their Museum & Heritage Award



Inception and Start-Up

One of the key strengths of the Rebuilding Lives project has been that it was born out of a genuine desire by Leicester's Ugandan Asian community to mark the 50th anniversary of the expulsion from Uganda by Idi Amin and their subsequent settling in the UK, especially Leicester. Importantly though, the desire was not one to simply mark the historic event but to create an opportunity for communal reflection, acknowledgement, commemoration and celebration of the expulsion, the challenges faced settling in the UK, the successes achieved over the past half century and, crucially, an exploration of the experiences of contemporary refugees coming to Leicester and the wider county.

If the project were to happen, it was imperative that Navrang Arts (an entirely volunteer-run community organisation) identify and work with key partners in the city and county. So, work started in earnest in early 2021 and soon, both Leicester City Museums and Culture Leicestershire had agreed to support the project, offering spaces within respective museum galleries and potential match-funding support. This enabled Navrang to then approach NLHF regarding potential funding for exhibitions and supporting resources and activities within both Leicester Museum and Art Gallery (LMAG) from July to December 2022 and Charnwood Museum from October 2022-January 2023.

With funding from NLHF not being confirmed until January 2022, the timescales for the delivery of the project were extremely tight, especially as Leicester's City Mayor had announced that he wished the LMAG version of the exhibition to be the flagship event of a programme of activities across the city to commemorate the Ugandan expulsion and celebrate the impact of the Ugandan Asian community on the city since that event.

Thankfully, whilst awaiting news on final funding, the Navrang team had been identifying and engaging with friends and former colleagues in the heritage sector who had expressed an interest in supporting them to tell this hugely important story. One such key person was Graham Black, Emeritus Professor of Museum Development at Nottingham Trent University, who offered his time and expertise for the project completely free of charge.

Once the funding was approved in January 2022, Navrang Arts sprang into action and within a month had recruited 2 part-time Project Co-ordinators (one with an Education and museums/heritage background and the other with a Community Engagement background, who was also familiar with Leicester's Ugandan Asian Community), somebody to lead the learning content (the part-time Project Co-ordinator with the educational background) and an external project evaluator. Within a few more weeks, student volunteers had been recruited from both the University of Leicester and De Montfort University and, vitally, tenders from design companies received and an award-winning design company, Image Makers, recruited to the project.

Core Project Team

Nisha Popat – Project Director, Navrang Arts (Volunteer)
Ranjan Saujani – Vice-Chair, Navrang Arts (Volunteer)
Nishil Saujani – Marketing and Communications, Navrang Arts (Volunteer)
Prof. Graham Black – Lead Curator (Volunteer)
Phil Songhurst – Project Manager, Image Makers Design
Jim Butler - Project Co-ordinator/Education Lead (0.3 FTE)

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Nirmala Bhojani – Project Co-ordinator (Feb-Aug 2022) (0.2 FTE)
Bharti Acharya – Project Co-ordinator (Oct 2022-Mar 2023) (0.2 FTE)
Meghna Popat – Project Officer (Student Volunteer)
Jyoti Ramjee – Project Assistant (Student Volunteer)
Muskaan Gandhi – Curatorial Assistant (Student Volunteer)
Kristian Smith – Curatorial Assistant (Student Volunteer)

With these key people now in place, work on the initial phases of the project could start in earnest.

Phase 1: Leicester Museum & Art Gallery (LMAG)

The first venue to host the new exhibition (still with the 'Uganda 50' working title) was Leicester City Museum's flagship museum and art gallery, which despite a recent renaming, is still commonly referred to as New Walk Museum. We had been allocated a large gallery (over 155 square metres) on the museum's first floor, which had recently been decommissioned as the 'World Cultures Gallery', meaning the Navrang exhibition would be the first in the newly refurbished gallery.



Image: 2 Advertising outside of LMAG

Research and Content Capture

One of the biggest challenges faced by the project team was the complete lack of any collection or material relating the Ugandan Asian community in the Leicester City Museum's collections, other than those already loaned by the community and on display in a small permanent gallery in the service's Newarke Houses Museum. This meant that all of the



objects and content for the new exhibition would have to be sourced entirely from the Leicester's Ugandan Asian community and through its own network of contacts.

From the outset, there was a great deal of contact with Ugandan Asian community organisations and individuals through virtual and face-to-face meetings to raise awareness of the project and encourage participation in it. To further engage the wider Ugandan Asian community in Leicester with the project and to help gather objects, photographs and lived experiences for use in the exhibition, Navrang worked with Belgrave Library (at the heart of the Ugandan Asian 'Golden Mile' in the city) to host a Memory Day. To advertise the event, we used local radio, social media and other networks to invite the community to the library with any objects or photographs from either their lives in Uganda before expulsion or here in the UK over the past 50 years.

Following a slow start, the event rapidly picked-up from late morning (partly thanks to a live broadcast at the venue by BBC Radio Leicester on the day) and didn't stop until people were being asked to leave the premises at the end of the day (with yet more people still arriving and speaking to us on the doorstep)! From this initial event, we gathered tens of personal stories (some recorded there and then and others we made note of and then arranged more formal interviews at a later date), looked at dozens of objects and personal items and recorded copies of many old photographs. With this initial influx we became confident that we would be able to gather enough content to not only fill the exhibition, but to also ensure that, rather than a 'book on the wall', we could fill the gallery with real and emotive stories.



Image: 3 Community Members discussing family photos at the Memory Day

With the collection and identification of content underway and a programme of interviews to capture the personal stories from the local Ugandan Asian community in progress (by the end of the project, over 80 oral histories were collected for the project via face-to-face and virtual interviews conducted by over a dozen Navrang volunteers, all trained by the East Midlands Oral History Archive staff), the team could start the task of researching the broader

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context for the story. This work was led by Graham Black, who defined the parameters of the research, which was then undertaken by himself, our student volunteers and other members of the team. In addition to discussion with expert academics in the subject, this research also included visits to local and national museums and archives and even contact with organisations, archives and collections in Uganda and neighbouring African countries. Through all of these avenues the team gained access to historic data and documents, archive film footage and photos and key first-hand accounts highlighting the people, places and events which shaped the international, national and local contexts to the 1972 Uganda Crisis and its aftermath.

Curation and Design

From the outset, both the Navrang Project group and our Lead Curator, Graham Black, were united in the vision that it had to be the stories of the people that lived through the expulsion and the Ugandan Asian resettlement in Leicester that had to be at the forefront of the exhibition narrative. Furthermore, they believed that the completed gallery should offer relative 'experiences' that echoed or reflected the locations and moods indicative of each element of the story. Thankfully, our designers, Image Makers, and, in particular the Project Manager assigned to work with us, completely embraced our approach and the emotional tones we were trying to evoke, even with our limited budget. Through weeks of brainstorming, discussion, negotiation and a strong commitment to doing justice to the precious stories and objects we had been entrusted with, and after several stylistic iterations, we settled upon the following design approach, which gave a structural coherence to the narrative, elements of immersive experience and opportunities for visitor interaction and reflection:

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Image: 4 Early design concepts being discussed

1. 'Before the Storm' introduced visitors to the gallery, where we explained why there was a large Indian community in Uganda (and neighbouring East African countries), the social hierarchies created by under British Imperial Rule and highlighted political changes that foreshadowed the turmoil to come. All this set against a radiant and luscious backdrop evocative of equatorial climate and Ugandan jungle, with artificial grass on the floor and a 12-foot replica mango tree to symbolise the almost idyllic life for Asians in the country prior to expulsion. To reinforce this their love for their country, the entire text for this section was surrounded by the cherished objects kept for over 50 years and imbued with the stories and



photographs and home movie footage of life in Uganda, shared and donated by the Ugandan Asian community.

2. 'Expelled!' utilised archive film footage of Idi Amin explaining his thinking behind the expulsion and eye-witness accounts of the terror and brutality of the 90-day expulsion notice. This section also highlighted the lack of support given by the international community, including Britain initially, and the many bureaucratic hoops the Ugandan Asian were required to jump through to get a visa to allow them to enter the UK, even if they had British passports. The backdrop to this section was a strong and vivid orange. Evocative of the harsh and relentless African sun, the political as well as literal heat of the expulsion was almost palpable. Opposite this section were cases displaying passports, Visas and other valuable documents needed to help people leave the country. Alongside these were some of the treasured items that individuals had chosen amongst all their possessions to pack in their solitary permitted suitcase and bring to the UK – for some, these were valuable jewels and clothing, for others it was religious or cultural objects and for some it was simple cooking implements or tools that they would need in their new lives. Each object on its own told a powerful story of decision, loss and hope.

3. 'Arrival' marked a stark contrast in mood and tone from the previous sections, with the use of a deep blue backdrop to highlight the literal cold and metaphoric frosty reception experienced by many Ugandan Asians when they first arrived in the UK. Whilst some of the refugees were fortunate enough to have family or friends already in the UK who were able to meet them at the airport and help them adjust to their new surroundings, most were sent to Resettlement camps, often in rural locations across the country where they were dependent on voluntary organisations like the WRVS to help clothe and feed them and find new homes and employment. Archive film footage in this section of the gallery highlighted the political unrest caused by the sudden influx of 27,000 Ugandan Asians to the country, both on a national and Leicester-specific level, where the city council had gone so far as to publish an advert in a Ugandan national newspaper specifically telling people "Do not come to Leicester".

4. 'Rebuilding Lives in Leicester' explored how, despite a lack of facilities and resources and in the face of frequent racism, the city's Ugandan Asian community made new homes, found jobs and created opportunities, especially in and around the Belgrave area of town, where some 10,000 had settled. This area also highlighted the work of those Leicester natives who sought to welcome and help the new communities, who taught their children and/or supported their aspirations in those early years. From here on, the tone of the backdrop begins to brighten and become warmer. Change is happening and the future is looking brighter.

5. '50 Years Later' was a chance to highlight success over adversity, not only through the stories and photographs on the wall, but through two cases of objects that signified personal success for individuals from Leicester's Ugandan Asian community. For some this was photographs of them receiving royal honours from the Queen or an ingot of gold from their successful jewellery business, for others it was a degree certificate or similar professional accolade, and for one person it was something as simple, yet treasured, as the shoes he wore for his wedding. For the final element of this section, the backdrop had returned to a



warming orange glow, as the stories reflected other, broader changes brought by the successes of the Ugandan Asian community. These included photos of the original Asian DJs who presented the BBC's first programmes geared to an Asian audience in the 1970's in Leicester. This programme would evolve into what is now the BBC's Asia Network. Also, photos of Leicester's first Asian Lord Mayor in the 1990's, which paved the way for more Asians to hold prominent public office across the city. This section culminates in a living-room setting, with a comfy chair in front of a welcoming fireplace and a selection of family photographs (from many different Ugandan Asians) mounted on the wall. This section represented the fact that, more many Ugandan Asians, Leicester and the UK, rather than Uganda, are now considered home and it is here where they feel most welcome.

6. 'Cities of Sanctuary' was created as a post-script to the Ugandan Asian story. Having highlighted the challenges faced by the Ugandan Asian refugees 50 years earlier, we wanted to highlight that the plight of refugees is still very much a real issue today. In this section we highlight the work of organisations like 'City of Sanctuary' (Leicester is recognised as a City of Sanctuary under this scheme) and other partners in helping contemporary refugees build new lives.

7. The 'Reflection Zone' was always at the physical and emotional heart of this exhibition. It was crucial to us that we created a space where people could sit and reflect and/or discuss and debate the stories they had encountered in the exhibition, as well as share their own experiences if they wished. To accomplish this, we placed a large coffee table at the centre of the gallery with large, comfortable seating each side. On the table we placed a number of scrap books containing photos and stories, snapshots and artworks from Ugandan Asians, all for people to look through and contemplate/discuss. Alongside these we left a Comments Book and also had a wall behind wone of the seats with Post-It notes and pens where people could leave their thoughts and comments. This sectioned proved hugely successful, and stimulated many a discussion whenever there were people in the gallery.

8. Interactives were also a key tool for maintaining visitor engagement across the gallery. These included: A Memory Mango Tree, where visitors we invited to leave their thoughts or memories of Uganda on a luggage tag to hang from our Mango Tree; the 'Where Did Your Family Come From? Board, which contained a large map of Uganda where people could place a red sticky dot on the town or village where they or their family lived prior to expulsion; the 'Everyday Swahili' board, which highlighted some Swahili words now in common use by Ugandan Asians and their meanings in Gujurati and English. People of all backgrounds were invited to write the words in their own language or add new ones for all to learn from; A 'Selfie Wall' showing the famous Ugandan Landmark where the equator crosses the country, where visitors could imagine themselves in Africa; The Oral History tablets were situated in the room where people could use the headphones and listen to snippets of all of the oral histories we'd collected during the project. We had also embedded QR codes into all of the displays which visitors could use to access the relevant oral histories (according to theme) on our YouTube channel; the Refugee Quiz, where visitors could try to answer questions related to refugees around the world and in the UK today on our interactive board.



Further to the material and content on the wall and in the cases, on the screens and through the interactives, we also wanted to ensure we maximised every inch of space the gallery allowed us. Therefore, rather than use foamex or similar boards, we had all the graphics and text printed directly onto vinyl wallpaper, which enabled us to use the maximum height of the gallery walls (approx. 4 metres). Then, in the centre of the gallery we had local students make artistic banners with words reflective of the stories and people's experiences, which we hung from the ceiling. Finally, we created an ambient soundscape which included elements of oral history, archive recordings and other relevant sounds to create an immersive experience across the gallery.

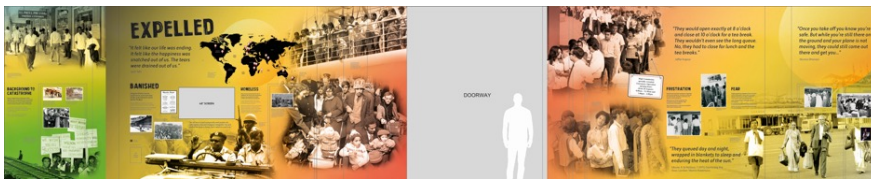


Image: 5 Section of the final design ready for printing onto wallpaper

Launch & Events Programme

With the LMAG gallery completed it was vital that we launched the exhibition with enough fanfare to attract media attention, especially from platforms and providers that would carry the story to the often hard-to-reach Asian communities across the city, county and beyond. To accomplish this, we created an event in which, after an extravaganza of traditional Indian dances and cuisine, we asked high-profile members of the local Ugandan Asian community, (along with local dignitaries), to open the gallery, explaining why it was important for them that the exhibition had been created. However, the headline act, as it were, of the event was always going to be the highly anticipated opening of the gallery, for which we had to try to stagger viewing access for the well over 250 guests that attended the launch.



Image: 6 Visitors at the LMAG exhibition launch



Once open to the public we knew that, in order to maximise the potential audiences, we had to create opportunities for different audiences to attend and so put together an initial programme of events that could engage a broad demographic. Furthermore, we were conscious that many people in the Ugandan Asian community are not traditional museum visitors, especially those in the older generations, and that many Asian visitors would come as multi-generational groups. So a key element to the success of our events would be to provide activities that would enable different ages to engage with the exhibition simultaneously.

To accomplish this aim, we programmed guided tours for adult visitors at least once per month (often at least twice a month) across the whole duration of the exhibition. These tours were given by volunteers from the Ugandan Asian community whom we'd trained, each of which bringing their own personal experiences to the tours, enhancing the power of their exhibition narrative. Further to the programmed tours, we also delivered personalised tours for a range of community groups, local and national students and even international students as and when requested. Where possible, we also timetabled family friendly activities, e.g., the Leaving Home activity, where visitors of all ages were asked to select a limited number of items they would pack into our small suitcases to replicate the lived experiences of the refugees who had had to make similar, difficult choices 50 years earlier. Other family events included traditional arts and crafts activities from both India and Africa, dance workshops and traditional costume wearing.

In addition to engaging audiences, we also wanted to challenge them. And so we worked with both the University of Leicester and De Montfort University to put on two public seminars in the museum. At the events academics were joined by members of the Ugandan Asian community old and young to explore, not only the historical events around expulsion and resettlement, but also contemporaneous issues around legacy and identity for the communities and the wider city and country. These events encouraged contributions from audience members also, each of who brought their own, sometimes tragic and other times inspirational stories to the proceedings, making these events truly powerful and thought-provoking for all involved.



Image: 7 Prof. Ryan explains the British passport issues at our public seminar

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Across the extended 42-week duration of the exhibition at LMAG, we delivered an astonishing 21 events at the museum for public and private audiences of all ages and backgrounds.

Marketing and Promotion

Key to the success of both the exhibition and its accompanying event programme was the strong marketing and promotion put in place to support them. We were grateful to be able to utilise Leicester City Museum's own marketing platforms, both through traditional printed 'What's On' guides, their website and various social media accounts. These latter streams proved particularly helpful with marketing the ever-evolving events programme. However, we knew that we needed to expand our marketing horizons if we were to engage audiences, especially Asian ones, beyond Leicester.

As the 50th anniversary date (4th August 2022) loomed closer, we were able to promote the exhibition through a series of national and local newspaper, radio and TV interviews linked to the broader expulsion story, each of which helped to spread the word about the exhibition much further than previously (Members of the core team were even filmed for the Antiques Roadshow and Michael Portillo's Railway Journeys, but sadly these weren't broadcast until much later). The impact of this national exposure was almost instant, with visitors attending our events from as far away as York, Bolton and London and who in turn were promoting the exhibition via their own networks and word of mouth back in their own communities. We even attracted visitors from as far away as Sweden, America and Canada, all with their own specific interesting in the Ugandan Asian expulsion story. It was this sustained level of interest in the exhibition from near and far that resulted in Leicester City Museums asking us to extend the run of the exhibition (and our events programme) from the end of December 2022 to mid-April 2023.

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Visitor Numbers and Feedback

By the end of its run at LMAG, the Rebuilding Lives: 50 Years of Ugandan Asians in Leicester exhibition had received a staggering 167,402 visitors. Many of these visitors left feedback about their experience of the exhibition on the memory tags on the Mango Tree, in the comments books or on the comments wall. Comments included:

"Make it Permanent!" ... Fills a "Massive Void" ... "Made me reflect on moving from Ukraine... how it felt and where I am now" ... "As a child in 1970's Leicester... [I] did not understand what was behind the influx of Asians into the city. It has been fascinating... to learn about what circumstances brought Asians here and how they flourished." ... "What an eye-opening, heart-stopping, heart-breaking exhibition"

Recognising the impact the exhibition had had on LMAG itself, the museum's Operations Manager offered the following summation:

"The exhibition has been a ground-breaking exhibition in retelling a very important story as part of the evolution of the City's demography and the life journey made by the south Asian diaspora, a story that is typical of enforced migration.

The exhibition has enabled the museum to retell the story and attract new audiences from both within the City and beyond.



A story that resonates with so many who equally have experienced the impact of uprooting and starting over in foreign lands, a story that exposes people's resilience to overcome the greatest of odds while valuing and preserving their culture at the core of each community, that makes a community a community. A story that enabled and mobilised audiences to visit a museum for a new experience, where previously they may not have, simply because they may not have thought museums are for them."

Furthermore, a separate, independent evaluation of the project, which includes interviews with visitors (available separately), reiterates this overwhelmingly positive reception the exhibition received (see appendix for Evaluation Summary).

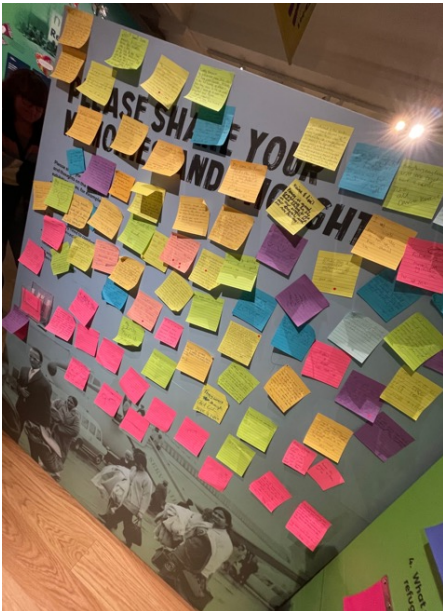


Image: 8 Just some of the comments left in the Reflection Zone

Phase 2: Leicester/shire Travelling Exhibitions

Purpose and Design

From the outset of the project we were conscious that we would not get all of our audiences to physically visit either the LMAG or Charnwood exhibitions. Therefore, in the original funding bid we highlighted how we wished to overcome this challenge by creating 2 x 'pop-up' versions of the exhibition that could travel to community venues across the city, county and beyond to engage as broad an audience as possible.

With the main exhibition content themes and design scheme established, it made sense for us to follow these on the pop-ups to ensure continuity and brand recognition. However, instead of two identical versions of the same pop-up exhibition being created, we listened to



our prospective venues, who had different requirements dependent on the layout and size of their respective spaces. Therefore, we created one version that consisted of 8 x single-sided (200x100x20mm) banners (Introduction, The Good Life Builds Future Problems, Expelled, Arrival, Do Not Come To Leicester, Rebuilding Lives In Leicester, 50 Years On and Making a Home in Loughborough), which contained the core narrative and would fit in venues with adequate wall space for the banners to be placed in a row. Then the second version consisted of 6 x double-sided banners (12 in total) (Introduction, The Good Life Builds Future Problems, Expelled, The Journey, Arrival, Do Not Come To Leicester, Rebuilding Lives In Leicester: Finding A Home, Rebuilding Lives in Leicester: Finding a Place, 50 Years On, 50 Years On: People's Stories, Making A Home In Loughborough and Cities of Sanctuary), which covered a broader range of topics and fitted in spaces with less wall space or a central area where visitors could walk around the display.



Image: 9 Pop-Up Exhibition at local History Fair

Launch & Venues to date

The banners were launched at Leicester Grammar School's History Fair in late June 2022 (10 days before the actual LMAG exhibition opened) before being booked into community venues like Leicester's Curve Theatre, Highcross and Haymarket Shopping Centres, The Peepul Centre, mandirs and other temples and places of worship; events like the Black Educators' National Conference; and even Brent Civic Centre and the Mansion House in London. The banners continue to be utilised and placed in community venues across the city thanks to Leicester City Museums who now store the banners and administer their use.

Phase 3: Charnwood Museum

It is worth noting at this stage that, although Leicester City Museums were very helpful with assisting us to put the LMAG exhibition together, the level of support we received from Culture Leicestershire and all at Charnwood Museum was exceptional, and their commitment to our project and aspirations unwavering.

Community Engagement/Object and Memory Collection/Partners

As with the LMAG Exhibition, we needed to identify and collect all the objects for the Charnwood version of Rebuilding Lives from the local community. Therefore, as we had in Leicester, we organised a Memory Day in Loughborough's Fearon Hall and Community Centre. Fortunately (and thanks to an introduction by the Culture Leicestershire team), to

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help us engage with Loughborough's Ugandan Asian community, we had partnered with a local community group of South Asian ladies called Anand Mangal. Thanks to this day we were able to, once again, speak to Ugandan Asians who had settled in Loughborough after the expulsion and begin to capture their stories, along with the stories of local people who had helped them settle and integrate into the town.

Research and Content Creation

Having already researched and sourced content related to international and national context for the LMAG exhibition, we focussed our research efforts on collating the stories and gathering objects from the local community. Incredibly, people had kept some amazing objects for over 50 years! These included home movie footage, wedding dresses and personal objects brought all the way from Uganda, as well as items given to the newly arrived refugees, like blankets for warmth and even a pair of curtains to help furnish the empty house rented to them by the council. Along with the objects came a wealth of powerful oral histories, which we captured for the exhibition. These stories were not just from the Ugandan Asians themselves, but also others who already lived in Loughborough at the time. This included a Student Union officer from Loughborough College who fought for financial aid and academic support for a student who found himself stateless as a result of the expulsion, and a young mother who began teaching English language lessons and aspects of British culture to Ugandan Asian ladies.

Design & Curation

Although the design concept had been developed, the challenge with this version of the exhibition was that the gallery was a third of the size of the LMAG exhibition space. Therefore, in terms of curation and design, we had to condense the overarching narrative of the original exhibition, but still find ways to maintain its impact on visitors.

To help achieve this 'wow' factor, one of the first things that visitors saw as they entered the gallery was a new, bespoke made, Memory Mango Tree. As with the LMAG version, this tree soon became festooned with luggage tags filled with the thoughts and memories of visitors and really made an impact upon entering the space.

Then, using the same vinyl wallpaper to print all the text and graphics as we had at LMAG, we covered two gallery walls with the core exhibition narrative, including the introduction, Before the Storm, Expelled, Journey, Arrival, Rebuilding Lives: Settling in Loughborough, and 50 Years On. Although the contextual graphics and text were the same as the Leicester exhibition, where we had examples of images and relevant quotes from the Loughborough community, we used these to ensure that this exhibition really showcased the voices and experiences of local people. These were then enhanced by the inclusion of Loughborough oral histories, accessible via the tablet and headphones in gallery and on smart devices via the QR codes embedded in the text across the exhibition.

As object display space was limited to 2 large, recessed cases in a wall and 2 octagonal plinths in the centre of the gallery, we again had to be creative with our curatorial choices. Under Graham Black's direction, we used the one wall case to showcase the amazing object brought from Uganda, including the wedding sari dressed on a full-sized mannequin. The backdrop for this case became a montage of people's photos from life in Uganda and,



mounted on the wall next to the case, was a TV screen showing the home movie footage, which we had had digitised for the exhibition.



Image: 10 Precious items kept for over 50 years on display in the gallery

In the octagonal cases, we highlighted, in one, the journey to the UK through a display of the passports and other documentation Ugandan Asians had used (and kept) to gain entry to the country. In the other octagonal case we arranged the blankets and think curtains to highlight the need for basic provisions and the sudden need for people to adapt to Britain's significantly colder climate. Between these octagonal cases we then placed double-sided, free-standing foamex board which gave in depth accounts of four Ugandan Asian people and their journeys from Uganda and how they'd rebuilt their lives in Loughborough. We hadn't been able to give this sort of display space to individual stories in the LMAG exhibition, so it was both powerful and fitting that we were able to do so with the Loughborough exhibition. We had also planned to place a small kiosk-mounted screen in this central area, with some of the archive footage we'd collected from news and other outlets. However, due to technical problems, we were unable to achieve this and so, instead adapted and extended the footage on the larger, wall-mounted screen to incorporate these elements.

In the final, wall-recessed case we wanted to highlight the stories of contemporary refugees, which was especially pertinent given that Loughborough is home to a regional Immigration Reporting Centre and is also a recognised Town of Sanctuary. For these reasons we partnered with both the Town of Sanctuary service and Loughborough's BACA charity to showcase the stories of local Asylum Seekers and Refugees past and present, and the people working tirelessly to support them. Thanks to these partnerships we were able to gather

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contemporary stories and objects to include in this final display case, illustrating the real challenges faced by these communities today.

As with the LMAG exhibition, we wanted visitors to the Charnwood exhibition to be able to have the time and space to reflect on the key themes in the displays, and so the creation of a Reflection Zone remained a key component. However, due to the space constraints, instead of the locating the area in the middle of the gallery, we created an area in the final corner. In this area we placed chairs and a small table with scrap books. One the rear wall we recreated the refugee quiz and also had the post-it comments board. We left the adjoining wall bare initially to leave space for a community-created hanging garland (see below). A final 'Community Case', housed in another area of the museum, was also utilised for our exhibition, with the case itself displaying Ugandan Asian dress, jewellery other objects brought over during the expulsion as well as a community made banner called "Swallows" depicting migration from Africa through swallow bird prints. This art work was accompanied by a poem about migration and refugees, read by the author and played on a loop on a display screen beside the case.



Image: 12 Town of Sanctuary banner prior to display

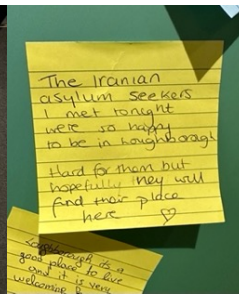


Image: 11 One of the many refugee-friendly comments left in the gallery

Launch & Events Programme

The ethos and size of Charnwood Museum meant that, although civic and religious leaders were invited to the exhibition launch, the real focus was on the local Ugandan Asian community, many of whom had contributed in some way to the exhibition. So, with over 100 invitees squeezed into the museum for the exhibition opening, and with the Indian food and fruit-juices flowing, this launch had a much more intimate feeling than its predecessor.

Similarly, the event programme for this exhibition was geared more towards the local audience (rather than the broader appeal factored-into the LMAG events programme), with a focus on family audiences taking precedence. This programme then launched in the October half-term (which started the day after the official launch), with a family fun day of Ugandan and Indian-themed arts and crafts activities to engage children with the exhibition. Just a week later, our volunteer team then delivered a Diwali-themed day, with opportunities for visitors to dress-up in traditional clothing, have a go at traditional dancing and other interactive activities. Other family events, like the Leaving Home Family Day, were delivered in December, January and February also.



For adult audiences, our volunteers, along with our partners from Anand Mangal offered exhibition tours at least once per month and, in January 2023, our lead curator, Graham Black, delivered a Curator's Talk to the Friends of Charnwood Museum.

Marketing and Promotion

To promote the new exhibition at Charnwood Museum, we utilised all of Leicestershire County Council and, in particular, Culture Leicestershire's marketing platforms, both virtual/online and hard-copy print. This was followed-up with engagement with local press and media outlets.

However, the item that arguable raised the most public interest in the exhibition was a single photograph discovered during the course of our research. With the LMAG exhibition open and the team's attention turning towards the content for the Charnwood Museum, Graham Black flagged a photograph that he had discovered in the archives.

The black and white photograph, taken in the Autumn of 1972, depicted a woman and eight children surrounded by their luggage, sat on a deserted platform at Bishop's Stortford train station in Greater London. On the back of the photograph was a single, simple descriptor – "Ugandan Asian family traveling to Loughborough". This evocative image raised so many questions that we desperately wanted to see if we could track the family down to interview them and record their oral histories, and so began a campaign to identify the family in the photo.



Image: 13 Unknown Ugandan Asian family at Bishops Stortford Station, Autumn 1972



In early August we published the photo with a plea to help identify the family on our Facebook and Twitter accounts. We also put out a press release, and this was picked-up by BBC Radio Leicester, who promptly conducted a live interview with us about the photo and our call for help. Soon the photograph was being seen and discussed across the county and possible names were being suggested to us by members of the Ugandan Asian community. One named that kept coming up was that of the Muru family and after a few weeks we had contact details and were able to speak to Ramdev Muru, who was able to confirm that the photo was indeed of himself, his mother and his siblings. Shortly afterwards we met with Ramdev, and his elderly mother who was now living with him in Leicestershire and we were able to interview both about their experiences of coming to, working and growing-up in Loughborough. When we announced that we had found the family, there was further interest in the story, with follow-up interviews with Radio Leicester and others. All of this additional publicity for the story enabled us to highlight the upcoming exhibition at Charnwood Museum, where the Muru family story would be one of those that took centre stage.



Image: 14 Ramdev Muru with his mother, holding the photo of the Muru family at Bishops Stortford station

Visitor Numbers and Feedback

The inclusion of the post-it Visitor Feedback wall and another Memory Mango Tree, complete with luggage tags for people to record and share their thoughts and memories proved very popular again, with hundreds of comments left by visitors by the end of the exhibition. The messages left by visitors were very powerful as people shared how they were impacted by the expulsion and arrival in Loughborough, and/or how the exhibition had increased their own understanding of how and why the demographics of Leicester and Leicestershire had changed so much in the 70's. Perhaps the most poignant comments



though were those left by current Asylum Seekers and Refugees, especially those recently arrived from Ukraine, and all of which expressed their gratitude to the town and people of Loughborough and how the exhibition had helped them to see how they were not the first displaced people to be welcomed by the town.

The Rebuilding Lives: 50 Years of Ugandan Asians in Loughborough exhibition was scheduled to run from October 2022 to mid-January 2023. However, thanks again to its popularity with the local community, the exhibition was extended by 5 weeks to the end of the February half term holidays in 2023. Over its duration, the exhibition received a fantastic 9,341 visitors, far exceeding our expectations for the venue.

Phase 4: Formal Learning Programme

As part of the funding application, Navrang wanted to be able to engage formal learning audiences with the exhibition, especially those in Leicester and Leicestershire as the Ugandan expulsion and its subsequent consequences have had such a major impact on the city and county over the past 50 years. To achieve this they sought to recruit a Learning Specialist to develop and deliver the formal education programme. Fortunately, one of the recently recruited Project Coordinators was also a former Primary School teacher with experience of developing and delivering museums learning programmes across the country. Therefore, the Project Coordinator was also asked to lead the formal and informal learning aspects of the project, including the development and delivery of the formal education programme.

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In-reach

The initial target in the funding application was to engage 20 local schools with the exhibition, ideally 10 primary schools and 10 secondary schools. At the start of the project this felt a relatively easily attainable target, with the belief that most, if not all of these engagements would be achieved through 'in-reach' visits by schools to the respective exhibitions at LMAG and Charnwood, where they would receive free, facilitated tours and workshops. However, despite advertising in each museum service's respective school marketing, social media and direct marketing to schools, there was, disappointingly, very little uptake of these sessions.

The handful of primary and secondary schools we did engage with at LMAG were predominantly received via the museum's Learning Officer, who co-ordinated the bookings on our behalf, negotiating appropriate dates/times for the sessions (mostly around the respective schools' booking of a different, established Workshop, but seeing our offer and wanting to maximise the learning potential of the visit). For these schools, we delivered an on-gallery Active Learning Session that included a guided tour of the exhibition, highlighting key aspects of the broader narrative and pulling-out some of the individual stories. This was then followed by group work, with pupils undertaking tasks on rotation, including exploring the objects, their stories and meanings, taking part in the refugee quiz and reflecting on the similarities between refugee support then and now and undertaking the Leaving Home activity (the latter being facilitated by our Learning Specialist).

Two schools that visited the LMAG and Charnwood exhibitions respectively were Brocks Hill Primary and Hathern Primary. Both these schools visited specifically to engage with the



Rebuilding Lives exhibitions because they already had existing relationships with the expulsion story. For these schools we delivered bespoke learning sessions that gave pupils the opportunity to ask questions from Ugandan Asian refugees and other experts, explore the collections on display and reflect upon the impacts of the expulsion from Uganda and subsequent arrival in the UK for the Ugandan Asians and the communities around them.



Image: 15 Hathern Primary pupils hear about life in Uganda from the Anand Mangal community group

The above engagement relates only to those school groups we had direct interaction with. However, we know from the staff at both LMAG and Charnwood Museum that the galleries were explored and used independently by many other schools visiting the museums, some even creating their own worksheets or replicating our own family trails to give pupils focus. However, we do not have exact figures for these and so have not included them in the final engagement figures.

Outreach

Upon starting the project, and before we had an exhibition for schools to visit, we knew that outreach would be the best way to raise interest from local schools. Thankfully, we were quickly able to engage with Abbey Primary school, a school in the heart of Belgrave where many young Ugandan Asian children had been taught upon arrival in Leicester and where the vast majority of pupils today were the grandchildren and great-grandchildren of those refugees. With this school we were able to work with the whole of Year 5, delivering sessions in partnership with BBC Radio Leicester to teach them about the expulsion as well as train them in interviewing techniques and skills. These children were then asked to interview some of the Ugandan Asian elders from the community as well as some of their



own family members about the expulsion and their memories of Uganda and growing-up in the UK.



Image: 16 Pupils from Abbey Primary interviewing a Ugandan Asian refugee

As well as this initial interest by Abbey Primary, we also had interest from Leicester Grammar School, whose History Department was keen to use the exhibition to engage its students and their families, many of whom are from Asian and Ugandan Asian communities. So, for this school we delivered lunchtime workshops highlighting the 50th anniversary of the expulsion, its context and impacts and again, we made appeals to those students whose parents and grandparents were Ugandan Asians to record those oral histories.

Once the main exhibition at LMAG had opened and after the Summer Holidays, we started to promote the supporting learning offer to local schools. However, when this offer was only taken-up by a handful of schools, we then sought to engage more schools by offering opportunities for our team to go out to schools and teach the topic directly to them utilising some of the research, oral histories and more portable resources. Two primary schools immediately took up the offer of in-reach, The Hall Primary, in Glenfield and Brocks Hill Primary, in Oadby. Interestingly, the first school was in a predominantly white, working-class area of the city and the second in an affluent part of the county with a large number of Ugandan Asian families. Both schools invited us in to teach their Year 5 classes, and so our Learning Specialist developed and delivered age-appropriate presentations and activities at both schools, to great acclaim from both staff and pupils.

Another school to take-up our in-reach offer was St. Paul's Catholic School on the outskirts of the city, who wanted us to engage with their students as part of the school's annual Inclusion Week. For this, we spent a whole day delivering hour-long presentations and Q&A sessions with the entirety of the school, from Year 7 to Sixth Form, engaging with over 1,200 students in total.

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Image: 19 Secondary Pupils at St Paul's learn about the Ugandan Asian expulsion

Virtual

Our most successful educational engagement was through the use of virtual, digital technologies. Following discussions with a couple of local Academy Trusts, The Lionheart Education Trust and The Mead Education Trust, both of whom had numerous primary and secondary schools within their respective clusters and who wanted to engage their pupils with the exhibition and the broader topic, it became clear that the only viable way of achieving this was to deliver online versions of the sessions that we had previously delivered in-person at primary and secondary schools.

With some timetable-shuffling at schools in both Trusts we were able to coordinate three hour-long sessions whereby we live-streamed into multiple classrooms across several schools around the city and county simultaneously, enabling us to deliver an online presentation and at the same time answer pupil questions via a live chat. Through these three sessions alone, we directly engaged with over 9,000 schools students.

Legacy

Numerous requests were received by both museum services regarding the exhibitions and any associated learning resources both during and after their respective runs. Navrang had always envisaged that demand for the materials gathered and demand for learning resources would far outlive the exhibitions themselves, and so the creation of educational resources and toolkits was part of the project's long-term legacy from the outset.

With a new Navrang website in production (see below), a considerable part of this will be the creation of pages dedicated to resources for use by primary, secondary and sixth form students. Expert primary and secondary teachers have been enlisted to support and advise on the creation of these resources and discussions have been had with the exam board, Pearson EdExcel, who's GCSE syllabus includes the Ugandan Asian Crisis topic and who are ready to include signposts to our new content as part of their guidance to schools for the topic. It is envisaged that all new resources will be uploaded and ready for schools to use late Autumn/early Winter 2023.



Phase 5: Expansion Beyond Leicester

Although Navrang had always hoped to attract visitors, especially Ugandan Asian ones, from across the country to the Rebuilding Lives exhibitions and events, an unforeseen outcome was that some of those visitors would be so impressed by what they had seen and learned that it would inspire them to tell their stories in their own localities – and that they'd ask us to help them do it!

York/shire

Shortly after opening the LMAG exhibition in July 2022 we were contacted by a female Ugandan Asian refugee whose family had settled in Birmingham. She was now living and working for the NHS in York and had access to some funding for a community engagement programme. Having visited the Rebuilding Lives exhibition, she wondered if there was a way to bring it up to York.

Given that the main exhibition wasn't transportable, another option was required and so we introduced Shamim to the Pop-Up Leicester/shire versions we had produced. These were well received and soon we began discussing the potential for creating a bespoke version of the pop-up exhibition, that used stories and photographs from Ugandan Refugees in Yorkshire. We eventually agreed that we could support the production of a set of 8 single-sided pull-up banners, if she sourced the local stories and relevant photographs, and we then conducted the oral history interviews, collated the information and wrote the text.

The annual Yorkshire Integration Festival, held that year on the 24th September in Leeds City Centre, was identified as the ideal point to launch this latest iteration of the Rebuilding Lives exhibition to as diverse an audience as possible. With a two-week production and delivery time on the banners themselves, we needed to have all text, graphics and design work signed-off by the first week of September, giving us just 6 weeks to source, record, collate and write the exhibition, in the midst of delivering the LMAG event programme and working on the creation of the Charnwood exhibition.



Image: 20 Visitors explore the York pop-up at the Yorkshire Integration Festival in Leeds

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Despite the tight timescales, the work was completed and the Pop-Up exhibition was launched at the Yorkshire Integration Festival as planned, with a member of the Navrang team joining Shamim for the event, delivering the Leaving Home and Refugee Quiz activities to support the launch. The exhibition proved extremely popular with visitors, including a number of local organisations, universities and faith centres from across the region who approached Shamim about her bringing the exhibition into their venues.

To date, the Yorkshire version of Rebuilding Lives has been displayed in numerous community venues across the region, including the York Mansion House, York Guildhall, York Explore Library, Fairfax House, The Engine Room in Wetherby, Merchant Adventurers Hall, Bradford Cathedral and The Holocaust Centre North (where the Navrang team also delivered face-to-face schools and community sessions to accompany the exhibition). The exhibition has also been to three universities, a sixth form college, two secondary schools and 21 primary schools, where Shamim and other local Ugandan Asian Refugees have given talks and presentations to the pupils.

Peterborough

In early October 2022, just prior to the launch of the Charnwood Museum exhibition, we were contacted by Peterborough City Council, who wanted to mark the 50th anniversary of the expulsion and, in particular, the work of a local councillor at the time, who had worked tirelessly to welcome Ugandan Asian refugees to the city.

Again, the timescales were tight, with a celebration event already scheduled for 29th October that year. As with the York project, we agreed to conduct the interviews and write the text etc... provided Peterborough City Council sourced the stories and the photos and paid for the creation of the exhibition. However, this proved more problematic than envisaged, and so we relied on existing links between the Leicester and Peterborough Ugandan Asian communities to source the required information within the short timeframe.

Another challenge with this version of the exhibition, was that Peterborough City Council wanted a larger, semi-permanent version, that could still be transported, but not as flimsy as individual pull-up banners. Therefore, we worked with the designers to source a lightweight aluminium frame that we could attach printed vinyl sheets to that would do the job. This new approach also required additional design time as the text and images all had to be re-arranged to fit the new dimensions.

Despite these additional challenges, the Peterborough version of the Rebuilding Lives exhibition was completed on time and it took centre-stage at a celebration event in the town which brought together the local Ugandan Asian community, civic leaders and the family of Councillor Swift, who had been so instrumental in welcoming the community to the city. Guest of honour at the event was Nimisha Madhvani, the Ugandan High Commissioner.

Although unplanned, these exhibition beyond Leicester and Leicestershire provided additional insight and understanding into the experiences of Ugandan Asians across the country. It was fascinating to us to discover that, where the City Council in Leicester had actively sought to dissuade Ugandan Asians from coming to the city, the Archbishop of York



had made room for refugees in his home, Bishop's Palace, and that Councillor Swift in Peterborough literally went to nearby resettlement camps to encourage people take up the offer of new homes and lives there. Although this additional information may seem trivial, we were able to incorporate it into the wider narrative we communicated at events and as part of the formal learning programme.



Image: 21 The Ugandan Asian community at the Peterborough launch

Back to Leicester

Even with all of this activity now happening around the country and with the main exhibition at LMAG drawing to a close, we still wanted to engage new audiences with the story and use the finale as an opportunity to offer inspiration and hope to visitors. So we engaged a group of Ugandan Asian ladies with creative writing workshops and encouraged them to share their stories, their memories and their emotions through poetry. Most had rarely spoken about their experiences, let alone wrote about them, and the poetry they produced was profoundly powerful. We had the poems recreated as A1 sized posters that went on display in a special pop-up exhibition in Leicester's main shopping mall, the Highcross. We then had a booklet of the poems published that we gave away to community organisations. Finally, we asked the ladies to perform their poems at our finale event at LMAG. None of the ladies had performed in public before, let alone with material that was so personal, so emotive and so powerful. But whether light-hearted or heart-breaking, the audience of almost 200 people was captivated by each performance and, at points, there wasn't a dry eye in the house. It truly was a fitting farewell to the exhibition.



Image: 22 Attendees at the Finale event listening to a debate on 'Legacy'

Phase 6: Legacy Website

As the project gathered momentum and exhibitions opened there were increasing queries from visitors, educators and partners about where more information about the expulsion, the project and our organisation could be found, with many searching for the Navrang website, only to be disappointed by the lack of content on it. As a small, independent community organisation, Navrang had had neither the time or means to update their website for a number of years and with the increasing interest it was clear that this needed to be addressed, especially if the Rebuilding Lives project were to have a meaningful legacy beyond the lifespan of the exhibitions. However, the existing funding had all been allocated to project delivery and so we returned to NLHF to ask if some of the contingency funding could be re-allocated to rebuild the Navrang website to make it fit for purpose and create a lasting legacy for this project as well as earlier and future community endeavours. Thankfully, the funders at NLHF agreed to the proposal and so work began on recruiting web designers who could fulfil our brief.

Once recruited, we worked with the web designers to create a new wire-frame for the site, enabling us to coherently map-out the new and existing content and identify the easiest ways for potential users to navigate the pages. For the Rebuilding Lives project alone, visitors to the site will be able to navigate to the following areas:

The Project – Highlighting the project team, our funders, partners and supporters and understand the processes and thinking behind each aspect of the project.

The Story – Exploring the overarching narrative of the expulsion and resettlement in the UK through the themes used in the exhibitions.



The Exhibitions – Including the graphics, images and texts of both the LMAG and Charnwood Museum exhibitions (along with 360-degree tours where possible). Visitors will also be able to view the graphic panels for each of the pop-up versions of the exhibition too.

The Archive – This area will include access to all of the oral histories recorded as part of the project, labelled images of each of the objects in the galleries, including their accompanying captions/descriptions and copies of images and home-movie footage donated to the project.

Learning Resources – This will be a bank of downloadable resources and toolkits for teaching about the Ugandan Asian expulsion, differentiated by Key Stage and subject as appropriate.

We are currently in the process of creating all of this content for the new website, with the expectation that it will be completed and live by late-Autumn/ early-Winter 2023.



Image: 23 The new Navrang website under construction

Conclusion

This project would never have started, let alone been successful had it not been for the generous support of National Lottery Heritage Fund, Leicester City Council, Leicestershire County Council, the amazing partners that joined us along the journey and, of course our phenomenal volunteers. Even with all of the financial and other support, what can't be overexaggerated is the amount of effort and energy put into the project by the Navrang Project Team. In the less than six months between funding being approved and the LMAG exhibition opening, the team consulted, researched, recorded, collated, designed, resourced and curated a community exhibition that has gone on to win two prestigious national awards. This would be an immense achievement for any large museum service or heritage organisation. The fact that it has been done by a small group of just 12 people, the vast majority of whom were volunteers, is nothing short of incredible.

Although the exhibitions at Leicester Museum and Art Gallery and Charnwood Museum were only visible to the public for a period of 10 months, from inception to completion, the

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Rebuilding Lives project lasted almost 2 years. Within this period, especially the final 18 months whilst the project was in active development and the exhibitions and associated programmes then live, the work-rate and dedication of just a handful of volunteers and a few part-time staff to ensure that targets were not just met, but smashed, has been incredible. But these outputs were achieved because, fundamentally, this project has never been about meeting numeric targets – be they funders', partners' or the wider publics. Instead, the driving force behind this project was the desire and determination of this small group of people to highlight and communicate the story of the horrors of the Ugandan Asian expulsion, the subsequent challenges of resettlement in the UK and achievements accomplished in the intervening 50 years in a way that did justice to the 27,000 people who endured, overcame and celebrated these experiences. And, although validation, recognition and acclamation from the heritage sector for Navrang's achievements, especially against such tight financial, resource and time constraints, is gratefully received, the true mark of the project's success to all those involved has been, and continues to be, the sincere thanks and gratitude expressed by the Ugandan Asian community itself, for which we are eternally proud and humbled.



Image: 24 Rebuilding Lives – 50 Years of Ugandan Asians in Leicester



Appendix i

Lists of Pop-up Exhibition venues:

Rebuilding Lives in Leicester/Shire

Venue/Event	Start Date	End Date	Approx visitor Nos
Leicester Grammar School	25/06/2022	25/06/2022	250
Highcross Shopping Centre	27/06/2022	04/07/2022	3000
Curve Theatre	11/07/2022	21/08/2022	1274
Peepul Centre	09/09/2022	06/10/2022	1500
Yorkshire Integration Festival	24/09/2022	24/09/2022	408
Jinja Gethering (London)	09/10/2022	10/10/2022	??
DeMontfort University/UA50 E	08/10/2022	08/10/2022	200
University of York	08/10/2022	31/10/2022	200
Haymarket Shopping Centre	18/10/2022	23/10/2022	1500
Ram Shree Mandir	23/10/2022	11/11/2022	??
Independence Day Event, Lond	21/10/2022	23/10/2022	??
Black Educators Conference	04/11/2022	06/11/2022	500
DA Workshop	19/11/2022	19/11/2022	80
Brent Civic Centre	06/12/2022	12/01/2023	750
Swaminarayan Mandir	09/12/2022	??	??
Peterborough Event	21/01/2023	21/01/2023	250
County Hall, Glenfield	01/02/2023	14/08/2023	7250
Highcross Shopping Centre	11/04/2023	14/04/2023	875
			18037



Rebuilding Lives in Yorkshire

Dates	Venue		
15 September 2022	Yorkshire Migration Festival, Millenium square, Leeds	12 May 2023	Osballdwick School YO10 3PR
6 October 2022	Lord Deremore School	15 May 2023	Poppleton School YO26 4UP
8 October 2022	Roger Kirk Centre, University of York	16 May 2023	Rufforth School YO23 3QF
9 October to 30 October 2022	Spring Lane Building University of York Campus West Zone 5 York YO10 5DS	18 May 2023	Tang Hall School YO31 0UT
10 November 2022	Yearsley School Yearsley Grove Huntington, York YO31 9BX	23 May 2023	Ralph Butterfield School, Haxby YO32 3LS
16 November 2022	St Mary's School School Lane Askham Richard York YO23 3PD	25 May 2023	St Oswalds CE school YO10 4LX
18 November 2022	University of Leeds Woodhouse Leeds LS2 9JT	5 June 2023	St Barnabas School, Leeman Rd YO26 4YZ
21 November to 2 December 2022	Guidhall, St Martins Courtyard, Coney Street York	6, 7, 8 June 2023	Archbishop Holgate Secondary School YO10 5ZA
4 December to 11 December 22	York Explore Library, Library Square, Museum Street, York YO1 7DS	9 June 2023	Fishergate School YO10 4AP
9 January 2023	St Oswalds CE School, Heslington Lane York	19 June to 30 June	West Offices Station Rise York YO1 6GA
10 January 2023	Naburn School, Naburn lane, York Knavesmire Primary, South Bank York	5 July 2023	Merchant Adventures Hall York
11 January 2023	Lakeside Primary,	11 July 2023	Badger Hill School YO10 5JF
12 January 2023	Hempland School	12 July 2023	Huntington School YO32 9QT
13 January 2023	Poppleton Ousebank School	14 July 2023	St Aelred's RC School YO31 0QQ
16 Jan to 27 Jan 2023	York College, Sim Balk Lane, Bishopthorpe, York YO23 2BB	17 July 2023	Acomb School YO24 4ES
30 Jan to 10 Feb 2023	York St Johns College, The Atrium Lord Major's walk, York YO31 7EX	28 August 2023	The Engine Room, Wetherby, York
		4 October to 14 November 2023	Bradford Cathedral
13 Feb to 15 March 2023	Holocaust Centre North Level 2 Schwann Building The University of Huddersfield Queensgate Huddersfield HD1 3DH		
18 March to 14 April 2023	Fairfax House Castlegate, York YO1 9RN		
15 April to 7 May 2023	Kings Manor – University of York Exhibition Square, York YO1 7EP		
10 May 2023	York High School YO24 3WZ		