



MIF manchester
international
festival
2025 3-20 Jul



Resources, Content Warnings & Self-Care Pack

27 Jun – 26 Jul

Liberation

Commissioned by the Royal Exchange Theatre.
Produced by the Royal Exchange Theatre and
Factory International, Manchester.

Liberation Resource Pack

This resource pack has been designed to support young audiences attending the performances of Liberation.

We've created this resource for those who would be comfortable with more information and to give you a little insight into the show but also the history and important themes surrounding it. We hope the information and resources in this document will help enhance audiences experiencing the show, and support in any further information they may require.

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Pre-Visit Information

Running Time

2hrs 20mins with a 20 minute interval

Content Warnings

Age Guidance: 12+. Contains racist language, themes of colonialism and racism, and references to threatened violence and the death of children.

For the most up to date content warnings, please visit the show webpage.

Travel Recommendations

Trams

If your school or college is near a tram stop you can get your students to us for just £1 each and £2 per teacher. A great way to save money on coaches and also give students the life experience of how a lot of our audiences use public transport to access our theatre. More information here:

[Fares and passes for young people | Transport for Greater Manchester \(tfgm.com\)](#)

Coaches

For all information about coach drops offs and parking please click [here](#)



Accessible Tickets



We are grateful to Theatre Works! for supporting Greater Manchester schools to access this production.

Theatre Works! is a charity dedicated to providing theatre and related educational experiences to children and young people who might not normally have access to the theatre. For more information visit their [website](#)

**theatre
works!**
inspiring young lives

About the Show

Inspired by true events in Black British history, **LIBERATION** is a powerful new play from writer Ntombizodwa Nyoni and director Monique Touko tracing the private lives of activists who fought to liberate Africa.

It's 15 October 1945, Manchester. Africa's freedom and future is in the hands of her descendants at the Fifth Pan-African Congress at Chorlton-on-Medlock Town Hall.

With decades of championing change under their belts, emerging African & Caribbean activists and scholars offer new radical ideas of liberation. However, the organiser, Trinidadian activist George Padmore is unsure who to pass the baton to. Kwame Nkrumah is fuelled by an idealistic desire to become the first Black president of the Gold Coast. Young, resourceful Jamaican social worker Alma La Badie is grappling with the truth behind who must be sacrificed for the cause. And what of the revered Amy Ashwood-Garvey how does she ensure the voices of Black women are heard?

A story of hope, friendship and the consequences of a long-denied awakening unravels in the conference halls and bars of Manchester but at what cost?



Cast



Leonie Elliott
Alma la Badie



Eric Kofi Abrefa
Kwame Nkrumah



Rudolphe Mdlongwa
Makumalo Hlubi



Tonderai Munyevu
Jomo Kenyatta



Tachia Newall
Len Johnson



Pamela Nomvete
Amy Ashwood-Garvey



**Joshua
Roberts-Mensah**
Joe Appiah



Bex Smith
Betty Dorman



Nicola Stephenson
Dorothy Pizer



Eamonn Walker
George Padmore

Creative Team

Writer

Director

Set Designer

Costume Designer

Composer

Lighting Designer

Video Designer

Sound Designer

Movement Director

Consultant Dramaturg

Fight & Intimacy Director

Voice & Dialect Coach

Dramatherapist

Grounding & Safe Practice

Associate Movement Director

Hodgkiss Assistant Director

Factory Fellow

Casting Director

Ntombizodwa Nyoni

Monique Touko

Paul Wills

Sunny Dolat

Ife Ogunjobi

Matt Haskins

Dick Straker

Alexandra Faye Braithwaite

Nick Lodge

Kloé Dean

Chinonyerem Odimba

Bethan Clark

Joel Trill

Samantha Adams

Uwarobosa Enobakhare

Cache Thake

Robert Furey

Stef Reynolds

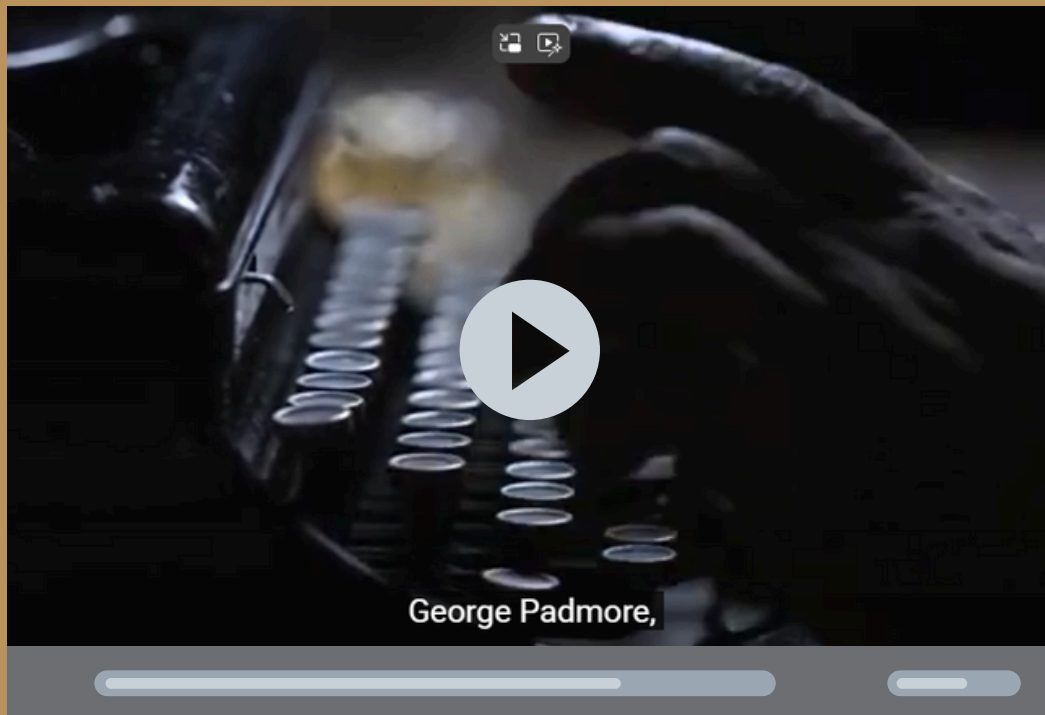
Sophie Parrott CDG

Rehearsal Photos

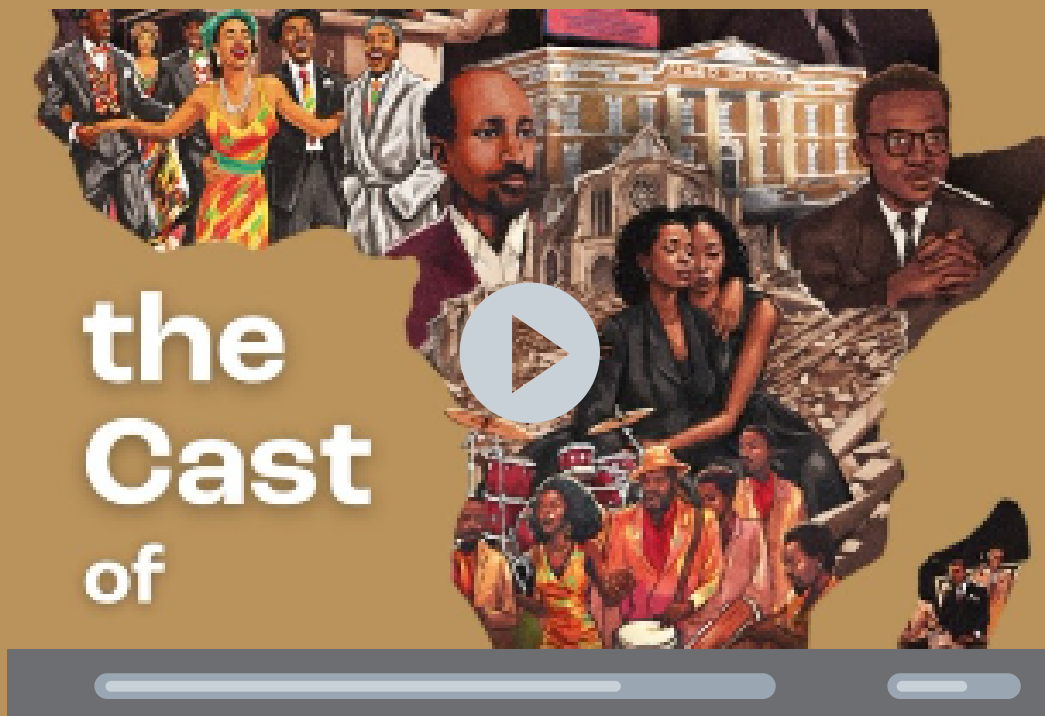


All rehearsal photos by Ella Mayamothi at VAGUE

Trailer & Teaser



Meet The Cast



Costume Design

by Sonny Dolat

Sunny Dolat is a Kenyan fashion curator and creative director, renowned for his contributions to the international arts and culture scene. With a background in styling and photography, Dolat co-founded the Nest Collective, a multidisciplinary Kenyan group working across film, fashion, visual arts, and music to challenge norms, and dream of new, more equitable realities. In 2016, he published *Not African Enough*, that critiques the stereotypes that have shaped perceptions of African fashion beyond the continent. Dolat was a key member of the curatorial team for the landmark Africa Fashion exhibition at the Victoria & Albert Museum in London.

These costume designs for Liberation are shaped by two contrasting yet deeply connected worlds: the Congress Hall and the Cosmopolitan Bar.

Each space represents a different facet of Pan-African identity and aspiration at the time of the historic 1945 Congress.

In the Congress Hall, there's a sense of purpose and radical intent. Clothing becomes more than just attire, it's a statement of ambition. Formal Western tailoring is blended with African textiles and cultural symbols to create a look that feels both authoritative and rooted. The silhouettes are structured, deliberate, and carry the weight of strategy, speaking to the seriousness of revolutionary thought and collective vision.





In contrast, the Cosmopolitan Bar pulses with a different kind of energy, elegant and indulgent. Alive with music, conversation, and the charged glamour of a global Black elite, this space celebrates expression. The material palette is rich and evocative—jewel-toned satins, silks, and velvets—framing the bar as a site where style and defiance intertwine.

Together, these two aesthetic codes—structured and fluid, restrained and opulent—embody the rich duality of Liberation. In Liberation, costume is not mere adornment; it is architecture. It holds the contradictions of a people in motion, caught between memory and possibility, politics and pleasure.





Insights from the Creatives

Liberation Writer, Ntombizodwa Nyoni, gives us an overview of the play



Ntombizodwa Nyoni was on the BIFA mentoring programme and an international fellow on Oxbelly's Episodic Writers Program. Theatre credits include: The Darkest Part of the Night (shortlisted for the Alfred Fagon Award & George Devine Award 2021, Kiln Theatre); Ode to Leeds (Leeds Playhouse); Weathered Estates (City of Culture 2017/Hull University); Borderline (Young Vic); Nine Lives (Bridge Theatre, UK Tour); Boi Boi Is Dead (finalist for the 2015 Susan Smith Blackburn Prize - Leeds Playhouse, Tiata Fahodzi & Watford Palace Theatre). She is under commission at Bristol Old Vic and The Kiln Theatre. Film/TV credits include: Castlevania: Nocturne (S1 & 2, Netflix), and the award winning, The Ancestors (BBC Films & BFI Network).

Ife Ogunjobi from Ezra Collective, discusses composing for the show

Ife Ogunjobi is a London raised musician born to Nigerian parents whose music is an amalgamation of the sounds around his upbringing. Growing up in South East London, his surroundings have enriched his music with various genres such as Jazz, Afrobeat and Hip-hop. He has also performed at sold out stadiums like Madison Square Garden with Wizkid and Burna Boy, headlining at London Omeara, and made appearances at Love Supreme and We Out Here. EP credits: Stay True (2023). Ife is part of the band Ezra Collective who won the 2023 Mercury Prize for their album Where I'm Meant to Be.



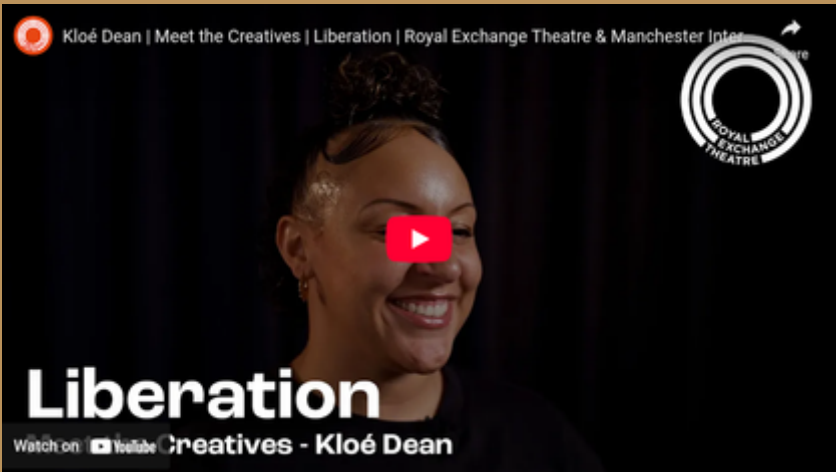
Delve into what the play will feel like with Monique Touko, Director of Liberation.



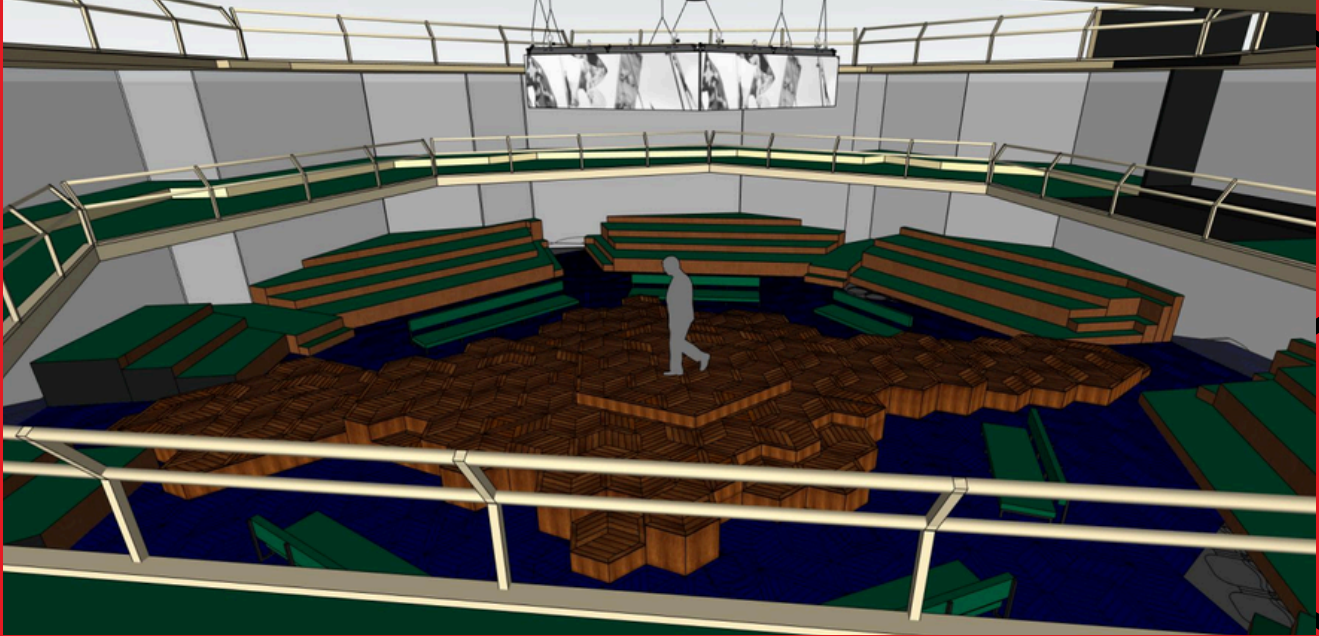
Monique Touko is a recipient of the 2022 Stage Debut Award for Best Director. Directing credits include: UK premiere of Marie and Rosetta (Rose Theatre, and Chichester Festival Theatre); G (Royal Court); UK Premiere of Wedding Band: A Love Hate Story in Black and White (Lyric Hammersmith); The Boy At The Back of The Class (National Tour); UK Premiere of School Girls; Or, The African Mean Girls Play (Lyric Hammersmith); We Need New Names (National Tour); Gone Too Far! (Theatre Royal Stratford East); The Clinic (Almeida Theatre); Fair Play (Bush Theatre); Malindadzimu (Hampstead Theatre).

Meet Kloé Dean, the Movement Director on Liberation

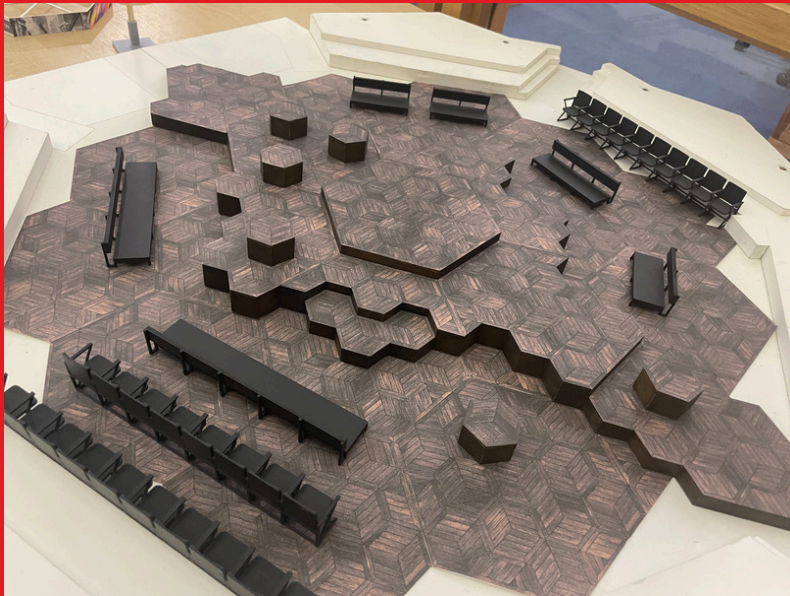
Kloé Dean is a Choreographer, Movement Director and Performing Artist. Kloé has worked with a range of music artists such as Nao, Little Simz, SAULT, Anne-Marie, Little Mix, Cleo Sol, Ghetts, Nathan Dawe, Ezra Collective and Kojey Radical. Alongside Brands such as Jimmy Choo, Nike, George at ASDA, Marks & Spencer's and Yazoo. Kloé has presented a range of dance theatre and movement direction including UK premiere of Marie & Rosetta starring Beverly Knight (UK Tour); Our Mighty Groove (the grand opening of Sadlers Wells East) (G)ully (The Royal Court); Coming To England (UK Tour); Tambo and Bones (Stratford East).



Set Design by Paul Wills



3D digital image of set



Model box of set

The symbol of the city of Manchester is a worker bee, reflecting a city made by the workers; made by the people, not a city that has grown from royal patronage or easy natural resources. Mancunians have worked hard to make this place thrive. Paul Wills stage design reflects a bee hive. As part of the production preparation, a model box of the design is created (at a scale of 1:25) which is an exact miniature replica of what will be created on stage. For this production, designer Paul Wills also created a 3D digital image.

LOCAL HISTORY, GLOBAL ROOTS

The Manchester 5th Pan-African Congress at 80 Exhibition

All the information below is part of an exhibition that is installed alongside the production. The exhibition is led by a team of staff and student researchers associated with the Race, Roots & Resistance Collective's Emerging Scholars programme at The University of Manchester in partnership with the AHRC-supported project, 'Grassroots Struggles, Global Visions: British Black Power 1964-1985'.

Delivered in partnership with the Royal Exchange Theatre.

You can find the exhibition with original and replica artefacts in the Great Hall you can visit before or after the show or during the interval. It's located in our exhibition space to your left just after box office and the Male toilets.

Curators:

Jake Gandy (Postdoctoral researcher, University of Manchester)

Kerry Pimblott (Senior Lecturer in International History, University of Manchester)

Destinie Reynolds (Undergraduate researcher, University of Manchester)

Exhibition Design: Katie Hilton

With thanks to:

The Ahmed Iqbal Ullah RACE Centre and Education Trust

The Working Class Movement Library

The People's History Museum and Labour History and Study Centre

The John Rylands Research Institute and Library

Parise Carmichael-Murphy (Arden University)

Josephine Nevill (University of Manchester)

Ntombizodwa Nyoni (Writer, Liberation)

Monique Touko (Director, Liberation)



Arts and
Humanities
Research Council

MANCHESTER
1824

The University of Manchester

Local History, Global Impacts

Manchester and the Roots of the Fifth Pan-African Congress

The 1945 Pan-African Congress in Manchester marked a turning point in the global fight against colonialism and racial oppression, but it was built on foundations laid by Manchester's early African and Caribbean communities.

Two successive waves of African migration to Manchester shaped the city: the first involved African seamen who arrived with the opening of the Manchester Ship Canal in 1894 followed by African and Caribbean servicemen and workers during the Second World War. Confronted by poor conditions and racism, these new arrivals forged a range of institutions including businesses, social clubs, and mutual aid societies such as the African Progressive League. The League's co-founder, Nigerian seamen Ras Finni, recalled the League being a space to 'share our pains and joys together' as well as 'help one another in times of trouble'. Political organisations also formed, including anti-colonial groups such as the Negro Association. Founded in 1943 by the Guyanese doctor Peter Milliard, the Association attracted members from across Manchester's African and Caribbean communities including many university students. Students, seafarers, and servicemen alike frequented the businesses of Guyanese Pan-Africanist Ras Makonnen who opened a chain of restaurants along Oxford Road that were free of the 'colour bar' and combined with his Pan-African publishing house and bookstore served as a hub of social and political activity.

In 1944, Milliard and Makonnen formed the Pan-African Federation, an organisation that brought local groups like the Negro Association into a united front with others representing African and Caribbean people in Britain and across African colonies. It was the Federation's members, backed by the financial resources of Makonnen's enterprises, that laid the groundwork for Manchester to host the Pan-African Congress in 1945.

Read in full here



phm.org.uk/blogposts/africa-speaks-in-manchester-pan-africanism-manchester-and-a-collection-gem/

Manchester and the Roots of the Fifth Pan-African Congress

The Fifth Pan-African Congress was a pivotal moment in the development of Pan-Africanism and in the struggle of colonised nations for independence and self-determination, formally bringing together delegates from the African continent for the first time. The Congress was held in Manchester due to the efforts of activists from Africa and the African diaspora who had a deep institutional and organisational grounding in the city, including Dr Peter Milliard, Ras Makonnen, Peter Abrahams, Kwame Nkrumah, and George Padmore.

Unlike previous Pan-African Congresses, the 1945 Congress was attended not only by intellectuals and elites, but members of the growing African and Caribbean trade union movements. Also among the official delegates were two leading women Pan-Africanists from Jamaica: Amy Ashwood Garvey representing the International African Service Bureau and Alma La Badie representing the Universal Negro Improvement Association. Padmore described the Congress as an ‘expression of a mass movement.’ The Congress condemned racism, colonialism, and economic and political oppression across the globe. The demands of the Congress reflected the growing militancy, unity, and sense of urgency of post-war anti-colonial movements, with delegates calling on African and Caribbean workers to fight for the ‘autonomy and independence’ of Africa through their ‘invincible weapons’ of the ‘strike and the boycott.’ The Congress, drawing on the language of socialism, ended with the rallying cry: ‘Colonial and Subject Peoples of the World – Unite!’



The Impact of the Congress on Grassroots Activism in Manchester

Upon the conclusion of the Congress, many delegates returned to their respective countries to advance anticolonial and liberation struggles. In Manchester, others worked to build international solidarity and deepen grassroots campaigns against racism and imperialism in the metropole. Among them were two Mancunian Communists, Len Johnson and Wilf Charles, who after attending the Congress went on to establish the New International Society in Moss Side in 1946. The New International Society challenged racial discrimination in Britain and mobilised grassroots support for anti-racist and anti-colonial campaigns in Africa and the African diaspora.

By the late 1960s and early 1970s, a new generation of activists inspired by the legacy of the Pan-African Congress established branches of British Black Power organisations in the city, including the Universal Coloured Peoples Association and the Black Unity and Freedom Party. Out of these formations emerged several important Black women activists, including Kath Locke and Elouise Edwards, who in the decades that followed helped establish some of the city's foremost Pan-African political and cultural initiatives in the Abasindi Co-operative and the Nia Centre for African and Caribbean Culture. Collectively, this new generation of activists challenged racial discrimination in the city, promoted community empowerment, and raised awareness about ongoing struggles for liberation in Africa and the African diaspora.



The Significance and Commemoration of the Fifth Pan-African Congress

The Fifth Pan-African Congress would come to be remembered as a key event in the struggle for African liberation. The demands agreed at the Congress continued to drive anti-colonial movements and within two decades of the Congress, most African nations had achieved independence from colonial powers. Three attendees went on to be presidents of their respective independent nations: Kwame Nkrumah of Ghana, Jomo Kenyatta of Kenya, and Hastings Banda of Malawi. The ideological and organisational developments that occurred during the 1945 Congress were consolidated at the 1958 All-African Peoples Conference in Ghana through the strengthening of unity among liberated African nations which led to the formation of the Organisation of African Unity in 1963.

Despite its historical significance, the Congress received little coverage in the British press and was omitted from many ‘official’ histories of the city of Manchester and accounts of radicalism in Britain. Manchester activists have long challenged this erasure with Kath Locke and Elouise Edwards, along with others, playing a formative role in securing a plaque that commemorated the Congress on its original site at the All Saints Building (formerly Chorlton Town Hall) on Cavendish Street. Whilst celebrating the achievements of the Fifth Pan-African Congress, grassroots activists have remained committed to challenging the legacies of systems of racism and colonialism discussed at the Congress including racist policing practices, economic inequalities, and tightening border regimes.



Ordinary People, Extraordinary Stories

In 1995, to mark the fiftieth anniversary of the Congress, six audio interviews were carried out with local Mancunians who either lived during or attended the event. You can hear their stories here, and below you can discover a little more about the histories and experiences of each speaker.

[Listen to them here](#)

Alfred Gaisie

A Ghanaian businessman who after moving to Manchester in 1938 became a friend and secretary to Ras Makonnen. In this interview, Gaisie recalls helping Makonnen run his restaurants and hotels in Manchester as well as organise the Fifth Pan-African Congress.

Archie Downie

Born in Jamaica, Downer joined the Royal Air Force (RAF) and eventually relocated to Manchester. He would go on to co-found the Manchester Council for Community Relations (MCCR) in 1966, a charity that tackles racial discrimination and harassment. In this interview, he recalls his experiences in the RAF and life in Manchester after the war.

Euton Christian

Born in Jamaica, Christian served in the Royal Air Force and returned to Britain on the Empire Windrush in 1948. He would go on to become the first Black person to be promoted to a managerial role in the Post Office, the first Black magistrate, and the first to sit on a Crown Court bench. In this interview, Christian recalls his experiences in Manchester during the war and demobilisation.

Ordinary People, Extraordinary Stories

Razach ('Ras') Ishola Finni

A Nigerian seamen who after moving to Manchester during the work co-founded the African Progressive League to foster unity and provide for the welfare of other newly arrived Africans. Finni also attended the Fifth Pan-African Congress as an observer.

Sam Nelson

Arrived in Manchester as a student before enlisting in the Royal Airforce in 1940. During his time in the city, Nelson became acquainted with Ras Makonnen and joined Dr Peter Milliard's Negro Association. In this interview, Nelson recalls his experiences in Manchester and attendance of the Fifth Pan-African Congress.

Vian Louise

Christian Born in Jamaica, Christian moved to Manchester in 1949. In this interview, Christian recalls what conditions were like in the city, the barriers she faced to securing housing, and the importance of family and friendship networks.

Resources

Articles & Websites

The 5th Pan African Congress took place in Manchester, from 15-19 October 1945. This Congress took the decisive stand on colonialism and the racism of that period and set in motion the networks for the independence struggles all over Africa. Amy Ashwood Garvey and Amy Jacques Garvey provided the crucial linkages between the forces of the UNIA conventions and the intellectuals who had been organized in the Council for African Affairs, the West African Students Union (WASU) and the International Africa Service Bureau (IASB). Shirley Graham DuBois was another such force who went on to serve the movement with distinction for decades.



[The Fifth Pan African Congress - Pan African Congress](#)


In October 1945, delegates from across the world gathered in Chorlton-on-Medlock Town Hall, half a mile south of St Peter's Field, to take part in the Fifth Pan-African Congress. Three future African presidents attended the Congress: Hastings Banda of Malawi, Jomo Kenyatta of Kenya, and Kwame Nkrumah of Ghana. Nkrumah — one of the icons of mid-century anti-colonialism — later remembered the Congress as a turning point in the struggle for African independence: 'we went from Manchester knowing definitely where we were going.' Within two decades, most African nations had won their freedom from the colonial powers. This was the defining geopolitical process of the twentieth century. However, the Fifth Pan-African Congress has been little celebrated in British radical memory, despite representing one of the most important moments in British radical history.



[The Fifth Pan-African Congress, 1945: A Landmark Moment in British Radical History.](#)
[History Workshop](#)

Ahmed Iqbal Ullah RACE Centre

Ahmed Iqbal Ullah RACE Centre is a specialist library focusing on the study of race, migration and thinking about race; anti-racist activism and the fight for social justice.

 [Ahmed Iqbal Ullah RACE \(Race Archives and Community Engagement\) Centre \(The University of Manchester Library\)](#)

Anti-Colonial Movements

The collection includes a small but important collection of material relating to the Pan African Congress held in Manchester in 1945 and activists involved, such as Len Johnson. We hold papers from the organisation, the Movement For Colonial Freedom, later known as Liberation alongside many other anti-imperial campaigns. The library holds a large collection of Irish history, the Irish struggle for freedom from British rule and Irish communities in Britain. These include the library collections of historians and writers Tommy Jackson and Desmond Greaves, the Irish in Britain Representation Group archive, letters written by Republican prisoners held at Long Kesh prison and materials relating to the Troops Out movement.

 [Our Collections - Working Class Movement Library](#)

The Len Johnson campaign

The Len Johnson campaign is dedicated to spreading awareness about one of the greatest middleweight boxers of his generation. Despite his talent and success, Len was not allowed to fight for British titles because of the colour of his skin. The British Board of Boxing Control barred Black boxers - even though born in Britain - from fighting for British titles. This campaign aims to secure funds for a statue of Len Johnson in Manchester City Centre and continue Len's legacy work, educating people on, and challenging, racial and social injustices.

 [Len Johnson Campaign](#)

Podcast and Films

The 5th Pan-African Congress was held in Manchester in 1945 to shape the post-war struggle against colonialism and racial discrimination. Prominent black activists, intellectuals and trade union leaders from around the world attended the meeting - among them Kwame Nkrumah and Jomo Kenyatta, the future leaders of independent Ghana and Kenya. We delve into the archive to hear from one of the delegates, the late ANC activist and writer Peter Abrahams, and we speak to the historian Prof Hakim Adi from Chichester University about the significance of the meeting.



[Witness History - The 1945 Pan-African Congress - BBC Sounds](#)

In October 1945, key figures of the African continent gathered in Manchester, England for the 5th Pan-African Congress. It was the largest meeting of its kind ever seen, with some of the world's great liberationists and civil-rights campaigners attending. On their agenda were two simple goals: 1. A push for equality of all people, regardless of race 2. The end to racial discrimination against people in public places.



[\(33\) The Manchester meeting that changed world history: The 5th Pan-African Congress 1945 - YouTube](#)

70th commemoration conference

The 70th anniversary of the 5th Pan African Congress, 1945 was commemorated in Manchester in a three day conference from 16-18 October 2015, where Akala gave a totally thought provoking final presentation



[Akala speaks at the 70th commemoration conference of the 1945 Pan African Congress, Manchester](#)

Video

"We are determined to be free. We want education. We want the right to earn a decent living; the right to express our thoughts and emotions, to adopt and create forms of beauty... We will fight in every way we can for freedom, democracy and social betterment." The Challenge to the Colonial Powers, Statement from the Fifth Pan-African Congress, Manchester 1945. Michael Gorman, Senior Learning and Teaching Fellow for the Manchester School of Art, and his team of postgraduate students, have created a visual tribute which provides a stunning memorial of the holding of the 5th Pan African Congress conference in Manchester in 1945. Colours of the Pan African Congress will be projected on to the old Town Hall façade, now the front of the Manchester Met New Arts and Humanities Building, and words from the Pan African Congress Manifesto, produced at the Manchester conference, will be projected within the entrance. This is a visual installation which sets the New Arts and Humanities building as a venerable beacon of the past, with the use of contemporary lighting to project this to Manchester.

 [\(33\) Pan African Congress 75th Anniversary Celebrations - YouTube](#)

Article

Campaigners calling for a boxer to become the first black person to be honoured with a statue in Manchester have said the move would help young people in the city "feel themselves reflected".

Len Johnson, who competed from 1920 to 1933, was regarded as one of the best middleweight boxers of his generation, but was barred from elite competition because of his race.

 [Len Johnson: From barred boxer to Manchester's first black statue - BBC News](#)

Uncovering the History of the Royal Exchange

The Emerging Scholars Programme was launched in 2022 and brought together a dynamic team of History MA students to advance collective understanding of how profits from the transatlantic slavery economy funded the cultural and educational development of the University of Manchester and the wider city region. Emerging Scholars is a part of the [Race, Roots & Resistance Collective](#), an organisation dedicated to anti-racist research and action in the places we live, study and work as well as strengthening pipelines for a new generation of diverse researchers to enter the academy.

The Royal Exchange Theatre is an extraordinary spaceship-like module that opened on 15 September 1976. It was a radical act performed by a group of ambitious artists who saw the potential in the Royal Exchange's empty 'Great Hall'. Their vision was to create a producing theatre for the city, a space in which artists would be commissioned and theatre would be created, and shared with the people of Manchester.

While reclaiming this space was a radical act, we must acknowledge how this grand empty building came to be here in the first place. The Royal Exchange was one of the most important locations in the history of global capitalism and the building's very existence is a testament to the colossal profits of a global cotton economy based on slavery, forced migration, colonialism and industrial labour.

In partnership with the University of Manchester, the Royal Exchange Theatre are researching key figures and events in the building's history.

You can read more about what we're doing in the links below

[!\[\]\(cead67df4d82d6c83effe4f8699a7d8f_img.jpg\) Uncovering the History of the Building - Royal Exchange Theatre](#)

[!\[\]\(1d3a1175dd4902218e694b9c098adb83_img.jpg\) Cotton, Colonialism and Challenge - Royal Exchange Theatre](#)

[!\[\]\(c507f772dba2b921f86777f01218e570_img.jpg\) The Pro Slavery Petition - Royal Exchange Theatre](#)

[!\[\]\(4729e517bc6a7cd81c8025b9646574fb_img.jpg\) Multi-Generational Subscribers - Royal Exchange Theatre](#)

[!\[\]\(cbe80b694ebd74fcfe136a095b608235_img.jpg\) Murray Gladstone - Royal Exchange Theatre](#)



Self-Care Guide: Liberation



Racism

Liberation provokes thought around race. Here are a few organisations to help if you need support or are affected by anything in the show:

-  [Creating Anti-Racism Culture](#) has been developed by Contact in partnership with writer and artist Keisha Thompson, this programme is designed to help organisations make a proactive step-change towards a meaningful and enduring anti-racism culture.
-  [Kids of Colour](#) is an anti-racist youth work organisation, committed to racial justice for young people of colour in Greater Manchester.
-  [#WeStandTogether](#) was established in the wake of the Paris attacks in 2015 and became a registered charity following the Manchester Arena attack in May 2017. The idea behind it was to highlight and tackle issues surrounding social division at all levels.

Activism

Liberation covers themes of activism, if you feel passionate about change perhaps you can get involved with these organizations:

-  [City of Social Action](#) The City of Social Action seeks to make Manchester the place for youth voice, youth leadership and real change led by children and young people themselves.
-  [Young Manchester](#) is a youth-led partnership of over 120 local non-profit organisations and groups supporting 15,000 children and young people in Manchester every week.

Self Care Suggestions

If you're concerned about attending the show, there are a few things we'd suggest that might help.

Before the show

Read the content warnings before deciding to see the show.

Sit with a friend

The show can tackle some tough themes so maybe sit with a friend or someone you trust.

After the performance

If you've found something in the show triggering we'd suggest talk to someone you trust or one of the organisations we've listed above. You can also talk to a member of our staff who will be able to signpost you organisations around the area.

Pan-African Speakeasy

This Pan African Speakeasy is an invitation for Black audience members to attend a performance of LIBERATION on Tuesday 15 July, 7.30pm. It is a welcoming space in which a Black-identifying audience* can experience, discuss and 'speak-easy' about theatre, collectively addressing and fully engaging with themes that may reflect their lived experience and that of historically marginalised communities. *[More information and book tickets](#).

Coming Up at Royal Exchange Theatre

Dancing At Lughnasa



"I want to dance, Kate. It's the festival of Lughnasa. I'm only thirty-five. I want to dance."

Driven by an overwhelming desire, the five Mundy sisters dance. Together they twirl and spin, it is wild, passionate, reckless, and for the briefest of moments they abandon the restraints of life.

When influences from a wider, more modern world creep into their Donegal home, the sisters are swept along in a sea of change and suddenly the life they know, on the outskirts of Bellybeg, is gone for good. Brian Friel's rich, multi-award-winning drama, won both the Olivier and Tony award for best play. This beautifully crafted family portrait is an exploration of memory and how the future will arrive no matter how much we resist.

Singin' In The Rain

A timeless masterpiece, and perhaps one of the greatest musicals ever made - a must-see show for Christmas 2025.



A charismatic, tap-dancing extravaganza SINGIN' IN THE RAIN is the much-loved story of the highs and lows of Hollywood as a radical move is made from silent movies to the 'talkies' and all told through the eyes of the infamous Don Lockwood, Lina Lamont, Cosmo Brown and Kathy Selden.

Director Raz Shaw returns to the Exchange following his productions of THE PRODUCERS; THE GREATEST PLAY IN THE HISTORY OF THE WORLD and WIT, with a musical that is packed with iconic songs such as Make 'em laugh, Good Morning, Moses and of course the iconic title tune Singin' In The Rain. Seamlessly blending song and dance the audience will find themselves in the heart of the action of this much-loved musical on the Exchange's iconic in-the-round stage.

Tag us

@rxtheatre



Stay in touch



visit royalexchange.co.uk



call 0161 833 9833



email engage@royalexchange.co.uk



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GREATER
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