Hidden Histories

Black in Manchester

By Parise Carmichael-Murphy

Illustrated by Donald Wilson II

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Introduction

Hidden Histories: Black in Manchester celebrates the lives, work and legacies of Black activists, change-makers and community members in Manchester across the centuries. It hopes to inspire the next generation of Black change-makers by rekindling their connection to the history of activism in Manchester over the years. The aim is to pull together information that is not easy to access through traditional education or publicly available records of history such as books, museums and newspapers. Today, we are increasingly using the internet to learn about histories and less frequently relying on physical books as learning materials. This made it easier to find out information about the people included in this resource.

The focus of this booklet is the city of Manchester but there is lots of overlap across the Greater Manchester region. The booklet starts with Manchester during the 1700s, when the movement for the abolition of slavery gathered momentum and records of Black people living in Manchester are often traced back. Next, there is a focus on Manchester in the 1800s when slavery was abolished and records offer insight into the reasons why people chose to come to Manchester for work and freedom by necessity. Then, the focus is Manchester in the 1900s when people migrated to Manchester for work, coming together to address Black people's experiences of racial discrimination in the city. Finally, the focus is on Manchester from the 2000s to the present day, to consider how people have come together to address racial discrimination on national and global scales.

This booklet celebrates the ways that individuals, groups and communities have campaigned, organised and mobilised to improve the daily lives of Black people in Manchester specifically, whilst also working to improve outcomes for Black communities nationally and globally. The second half of the booklet features interviews with twelve people who are working for change across a range of spaces but have a shared aim of improving conditions and outcomes for Black people in Manchester.

On the next page is a glossary of key terms and abbreviations used in this booklet.

Glossary

abolition	the act of bringing something to an end.
activism	the practice of action or involvement to achieve social or political social change.
b.	abbreviation of ‘born’ used before the year of someone’s birth.
Black	capital ‘B’ is used in reference to a group of people who share African and/or Caribbean ancestry.
c.	abbreviation of ‘circa’ used to indicate that a year of birth or death is approximate.
colonialism	the practice of using violence for settling in, claiming and taking control over land and people to set up a colony; with multiple colonies referred to as an empire.
community	a group of people living in the same area with shared characteristics or interests.
d.	abbreviation of ‘died’ used before the year of someone’s death.
decolonisation	the process of healing from, and eradicating, the legacies of colonialism.
diaspora	a dispersed group of people who share a common culture.
history	the study of past connected events.
justice	the act of upholding what is fair and deserved.
repatriation	the process of returning something to its country of origin.
restorative	the ability to restore health, strength or well-being.
UK	abbreviation of United Kingdom
US	abbreviation of United States

Hidden Histories

‘Hidden histories’ are parts of history that are not often spoken about or explored. Black history is part of British history but there are many parts of Black history in Britain that are hidden, particularly at a local level. When we read about the history of Manchester, the contributions of Black activists and community members have been less well recorded and are therefore somewhat hidden. Importantly, Black history is also a part of the history of Manchester City.

THE CITY OF MANCHESTER

Manchester (*Mamucium*) was founded in the 1st century, became a town in 1301, and gained city status in 1853. Manchester was the world’s first industrialised city, with the Industrial Revolution seeing Manchester at the forefront of textile production.

Historical records do not always present the information we need to know to understand how Black people have experienced life in Manchester in earlier centuries. This may mean that some of the information in this booklet has been mistaken or misreported. However, the ultimate aim is to try to pull together some of what has been recorded so far, to tell some of the stories of being Black in Manchester across the centuries.

SEPTIMUS SEVERUS (145-211 AD)

The earliest records suggest that African people arrived in Britain as Roman soldiers during the 2nd and 3rd centuries AD. Severus was a Roman Emperor born in Leptis Magna, Africa. Severus was the first Roman Emperor of African descent. The Roman fort of Mamucium was built c. 79 AD, this area is known as Castlefield in Manchester today. Severus had the fort resurfaced in stone in 200 AD and it remained intact for a long time. During the Industrial Revolution, much of the fort ruins were demolished to make way for a canal and railway.

Between the 1400s to 1600s, a small population of a few hundred African people was considered to be living in England but it is difficult to know exactly where they were located during these times. This booklet focuses on Black presence from the 1700s when the first records of Black people living in Manchester tell us more than just where they were baptised, buried or imprisoned.

Manchester

Manchester in the 1700s

The first records of Black people living in Manchester date back to the 1700s. However, it is difficult to find information about Black people living in Manchester, which offers clear insight into their daily lives. During the 1700s, much of what we know about Black people's experiences is documented in connection to the Transatlantic trading of enslaved people. What tends to be recorded about Black people's experiences in Manchester during the 1700s has been written *about* them and events that happened *to* them; for example, being baptised, imprisoned, traded or buried.

ENSLAVEMENT IN MANCHESTER

If you are interested in learning more about the history of slavery, trade and empire in Manchester you might want to check out the following projects: (1) Cotton Capital special series; (2) Revealing Histories partnership; (3) Trade and Empire exhibition; (4) Global Threads collaboration; (5) Manchester Lit & Phil commission; and (6) University of Manchester's report on early benefactors.

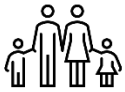
How Manchester profited from the trading of enslaved people during the 1700s is part of local, national and global history. The textile industry in Manchester profited from cotton produced in the West Indies as part of the trading of enslaved people across the Atlantic. Cotton had been introduced to the town during the 1600s and by the 1700s, Manchester had been established as the centre of textile production and distribution.

ABOLITION IN MANCHESTER

On 8 October 1787, the first big public meeting to oppose the trading of enslaved people was held at the Collegiate Church, now known as Manchester Cathedral. This meeting sparked national interest and garnered public support for anti-slavery movement in Britain.

On the next page, are details of three people and one group from the 1700s who were found using limited available online records.

1700s



Juba Thomas Royton
(b. unknown -1771)

Juba's place and date of birth are unknown. He was baptised at St Paul's Church in Royton, Oldham in 1761. Juba's occupation was listed as a 'waiting man' for a line merchant at Royton Hall. Juba was married in 1765 and in the following years, his three children were also baptised at St. Paul's Church.

Sons of Africa
(founded in 1787)

In Britain, Sons of Africa abolitionist group worked to end African chattel slavery. Their founders are recognised as Olaudah Equiano and Ottobah Cugoano. The group were African men who were living in London, after obtaining freedom from slavery. Sons of Africa held lectures, published memoirs, and wrote to newspapers to publicly condemn the enslavement of Black people in Britain and British colonies.

Jack
(b. unknown – d. unknown)

Jack's full name, or date of birth and death are unknown. On 9th July 1772, Jack escaped from enslavement from an address at Blue Boar Court, Manchester. Today, this area is recognised as Manchester Exchange Square. *Manchester Mercury* advertised a notice of reward for Jack's recapture.

Olaudah Equiano
(c. 1745-1797)

Equiano was born in an Igbo village in the south of Nigeria. He was a writer and abolitionist who was enslaved as a child and purchased his freedom in 1766. In 1789, he published the autobiography *The Interesting Narrative of the Life of Olaudah Equiano* which garnered support for the anti-slavery movement in Britain. Equiano visited Manchester in 1790s to promote his autobiography and support the abolitionist campaign in the city. In August 1790, he published a note on the front cover of the *Manchester Mercury* newspaper to thank the public for their positive response to his narrative.

Manchester in the 1800s

The 1800s was a significant time point for the movement to abolish slavery in the UK. At this time, Manchester groups were coming together to push for legislative change that impacted people locally, nationally and globally.

ABOLITION IN MANCHESTER

An 1806 petition initiated by the inhabitants of Manchester in support of the *Foreign Slave Trade Abolition Bill* was signed by more than 2,000 people, many of whom were merchants and manufacturers. The signatories represented support from around one in five people from Manchester, which was a town with a population of 10,000 people at that time. The petition was presented to the House of Lords that year.

In 1807*, Slave Trade Act* attempted to abolish the trading of enslaved people in the British Empire but this Act did not abolish the practice of slavery. This meant that it was no longer legal to trade enslaved people, but it was still legal to own and buy enslaved people across part of the British Empire. During this time, Manchester continued to profit from the trading of enslaved people across the Atlantic by selling goods to Spanish West India Traders for the next twenty years. It was in 1833 that the *Slavery Abolition Act* abolished slavery across the British Empire, leading enslaved people across the Empire to gain freedom by the year 1838.

Between the 1830s and 1860s the abolition movement in the US gained momentum. During this time, African American abolitionists visited the Greater Manchester region to share their personal experiences and contribute to the movement to abolish slavery. This included Sarah Redmond Parker, Ida B. Wells, Henry 'Box' Brown, James Watkins, and Frederick Douglass. In 1865, the *Thirteenth Amendment to the United States Constitution* officially abolished slavery in the US.

ABOLITION IN MANCHESTER

On Wednesday 31st December 1862, a meeting held at the Free Trade Hall, Peter Street saw workers across the city come together as the 'Working People of Manchester' to declare solidarity against chattel slavery in the US.

On the next few pages, are details of people from the 1800s that were found in their own narratives media coverage at the time, and contemporary records that celebrate their legacies.

1800s

Henry 'Box' Brown
(c. 1815-1897)

Brown was born in Virginia, US. Brown was born into slavery in Virginia, America, and in 1849 mailed himself in a wooden crate to abolitionists 350 miles away in Philadelphia. Brown was in the crate for 27 hours. Coming to Britain in 1850, Brown shared his story by touring and lecturing with his exhibition called *Moving Mirror*. In Manchester in 1851, Brown published the *Narrative of the Life of Henry Box Brown* and shipped himself from Bradford to Leeds to promote it. In 1871 he settled in Cheetham Hill, Manchester.

James Watkins
(c. 1823- unknown)

Watkins was born in Maryland, US. He escaped enslavement and came to Britain to evade being recaptured in the US. He was a lecturer on slavery, speaking across the North West with his first talk in a schoolroom in Greenheys in 1851. Watkins' autobiography was first published in Bolton in 1852. In Manchester, he published a poetry book in 1859 and a revised edition of his autobiography in 1860. In 1861, Watkins was recorded as living at 74 Piccadilly, Manchester.

Pablo Fanque
(1810-1871)

Fanque was born in Norwich, England. He was an equestrian performer, considered to be the first Black circus owner in Britain for thirty years. He was an apprentice to a circus proprietor at age 11 and he was known for equestrian stunts, acrobatics and tightrope walking. He performed frequently and widely across the Greater Manchester region and established stables in Wigan. In Manchester, Fanque's circus was held in a purpose-built auditorium for audiences of up to 3,000 people.

Arthur Wharton
(1865-1930)

Wharton was born in Ghana, West Africa. He moved to England in 1882 and is considered to be the world's first Black professional footballer to play in the Football League. Wharton's time in Greater Manchester is commemorated with a Blue Plaque in Tameside and he was inducted into the Manchester Football Hall of Fame in 2003. Wharton's last Football League match was played against Newton Heath, who would go on to become Manchester United.

Miss LaLa
(1858- d. unknown)

LaLa was born in Szczecin, Poland. Also known as Olga Kaira, she was a circus performer and acrobat, known for performing acts with the strength of her teeth and jaw. LaLa performed with a partner who was also a strength acrobat and they were known together as *Les Deux Papillons* (The Two Butterflies). LaLa performed across Europe, including at the Gaiety Theatre, Manchester that opened in 1884 with a capacity of 2,500 people.

Ida B. Wells
(1862-1931)

Wells was born in Mississippi, US. She was born into enslavement and became an African-American journalist who campaigned for awareness about racism, sexism and violence. Wells travelled to Britain to garner support for anti-violence law. During a visit to Manchester in 1893, Wells delivered a talk at Temperance Hall, Ashton.

Henry 'Box' Brown

Cheetham Hill

1800s

Saartjie Baartman
(c. 1789-1815)

Baartman was born near Gamtoos River, Xhosa Kingdom. She was a member of a rural indigenous community of Khoisan, who brought to Britain to be exploited in an exhibition. On 1 December 1811, Baartman was baptised at the Collegiate Church which is now known as Manchester Cathedral. Special permission was obtained from the Bishop of Chester, since Baartman was not a member of the local parish. She was thought to carry her certificate of baptism on her persons until her death. In 2002, Baartman's body was returned to South Africa for a burial in her country of origin.

Sarah Parker Redmond
(1826-1894)

Redmond was born in Massachusetts, US. Redmond was an American lecturer and abolitionist. She came to Britain to raise awareness of the anti-slavery movement and appealed to mill owners and cotton workers to support the cause. In 1859, Redmond spoke at Manchester Athenaeum, which is now part of Manchester Art Gallery, calling on women to support abolitionists. She supported the British suffrage movement and added her signature to the 1866 Women's Suffrage petition.

Frederick Douglass
(c. 1817 – 1895)

Douglass was born in Maryland, US. Douglass escaped from enslavement in 1838 and came to Britian in 1845 to evade arrest under the *Fugitive Slave Act*. Douglass later became a free man on 12 December 1846. Douglass sent a letter discussing his new status to a friend with a return address of 22 St Ann's Square, Manchester where he was staying at the time. In Manchester, Douglass lectured and educated British people about his experience of slavery, speaking to millworkers at the Public Hall, Rochdale and anti-slavery meetings at the Free Trade Hall, Manchester.

Ira Frederick Aldridge
(1807-1867)

Aldridge was born in New York, US. Aldridge was an actor and playwright who became known for becoming a Shakespearean actor and tragedian. He was the first Black person to play Othello in Britain and was often billed under stage name *'The African Roscious*'. An 1826 oil portrait of Aldrige *Othello, the Moor of Venice* is displayed at the Manchester Art Gallery, this was purchased by the Gallery six months after Aldridge performed as Othello at Manchester's Theatre Royal in 1827.

Manchester in the 1900s

During the 1900s, migration to Britain became more closely organised by national law, to suit the national demand for labour and resource by controlling people and areas for economic advancement. Attitudes to migration during the 1900s were also shaped largely by global conflict.

World War 1 **(1914-1918)** increased demand for seamen and soldiers, many of whom migrated from countries that had previously been colonised by Britain. During this time, The *Alien Restrictions Act 1914* enforced limitations on entry and stay for people who were not British citizens. Scarcity of work after the war contributed to discrimination against Black people across Britain, many people resisting during what are often called the 'Race Riots' **(1919-1921)** across Greengate, Salford and other British seaport towns. World War 2 **(1939-1945)** increased the demand for workers to help establish the National Health Service (NHS). Many of these workers migrated from countries that had previously been colonised by Britain and the first NHS establishment that opened was Park Hospital in Manchester, now known as Trafford General Hospital.

During the 1950s, Britain actively recruited from countries that were previously colonised by the British Empire to staff the growing NHS. Many of these workers settled in Moss Side and Hulme areas. During the 1960s, the *Commonwealth Immigrants Act* 1962 restricted migration into the UK, and in the following decades, Black people were heavily policed in the community under what is known as the 'sus law'. Sus law made it legal to stop, search and arrest people on suspicion of being in breach of the *Vagrancy Act 1824*.

BLACK POWER IN MANCHESTER

The Pan-African Movement gained momentum in Manchester during the 1940s, and the idea of Black Britishness as an identity and a consciousness is considered to have developed during the 1950s. By the 1970s, the Black Power Movement saw Britain's Black communities reclaim their identities through festival and arts. This contributed to the development of Manchester Caribbean Carnival, Black Arts Alliance and Moss Side Write black writers workshop.

During the 1900s, a larger number of written records offer insight into the daily lives of Black people in Manchester. It is easier to break things down across decades to know more about how their experiences changed over time, but also how Black people in Manchester have resisted racism and prejudice locally. On the next few pages, are details of people from the 1900s that were found on the internet, media, and research projects that celebrate their legacies.

1900s

Mama Elouise Edwards
(1932-2021)

Edwards was born in Georgetown, Guyana. Edwards was a community activist who fought to improve access to community services and housing in Moss Side. Edwards migrated to England with her son in 1961, to join her husband Nana Bonsu. The West Indian Organisation Coordinating Committee (WIOCC) was founded in 1964 at Edwards and Bonsu's home. In 1975, she co-founded the Manchester Black Women's Mutual Aid organisation with Kath Locke. In 1980, Edwards and Locke, with others, founded the Abasindi Co-operative. She was also the co-founder of the Manchester Sickle Cell & Thalassaemia centre.

Nana Bonsu
(1930-2003)

Bonsu was born in Guyana. Bonsu came to Britain in 1960 and was joined by his wife Mama Elouise Edwards and their son in 1961. In 1996, he developed the UK's first Saturday Supplementary School for Black students in Manchester at the West Indian Centre, Longsight. He worked to empower the local community through better access to education and housing. He was the chairman of the Manchester Pan African Congress Movement and the regional secretary for the Campaign Against Racial Discrimination.

Edward Theophilus Nelson
(1874-1940)

Nelson was born in Georgetown, Guyana. In 1904, Nelson became one of the first Black barristers in England. He graduated from St. John's College, Oxford in 1902. Nelson's legal practice was based at 78 King Street, Manchester. From 1913 until his death, Nelson sat on the Hale Urban District Council. The African Progress Union retained him to represent Black people who were arrested during the 1919 Liverpool uprisings.

Kath Locke
(1928–1992)

Locke was born in Manchester, England. Locke was a community leader co-founder of the Abasindi Co-operative. In 1973, she helped establish the George Jackson House with Coca Clarke, Ada Locke, Ron Phillips and Gus John for children experiencing homelessness. Locke campaigned to raise awareness of Black history in Manchester and played a significant role in the installation of the 1945 Pan-African Congress commemorative plaque on Chorlton-on-Medlock Town Hall. The Kath Locke Centre in Moss Side commemorates her activism and community-based work.

Louise Da-Cocodia
(1934-2008)

Da-Cocodia was born in St Catherine, Jamaica. Da-Cocodia came to Britain from Jamaica in 1995 to train as a nurse, working in the NHS and she worked as a Nurse for over 30 years. In 1966 , Da-Cocodia became the first Black senior nursing officer in Manchester. During the 1980s, she served as a Chair of the West Indian Organisation Co-ordinating Committee (WIOCC) which was established to promote the wellbeing of West Indian people across Greater Manchester. The Louise Da-Cocodia Education Trust works to improve education opportunities for young Black people in Manchester.

Kath Locke

Moss Side

1900s

Olive Morris
(1952-1979)

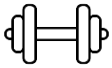
Morris was born in St Catherine, Jamaica. Morris was a community activist who studied Economics and Social Science at the University of Manchester 1975-1978. Morris worked with parents in Moss Side to improve education provision for Black children. She co-founded the Manchester Black Women's Co-operative with young mothers in Moss Side, as well as the Black Women's Mutual Aid Group. Much of Morris' work was foundational to the development of Abasindi Co-operative after her passing.

Peter Millard
(b. unknown - d. unknown)

Millard was born in Guyana. He was a physician who established a clinic in Salford in 1924 to serve the Black community across the region. Millard was the founder and president of The Negro Association, Manchester in 1943. In 1939, he organised the rent for Pan-Africanist T. Ras Makonnen to come to the city, and by 1944, together they formed the Pan-African Federation based at 58 Oxford Road, Manchester. Millard and Makonnen were responsible for drafting the manifesto for the 5th Pan-African Congress and Millard chaired the event along with author and activist W.E.B. Du Bois.

William Arthur Lewis
(1915-1991)

Lewis was born in Castries, Saint Lucia. In 1947, Lewis became the first Black lecturer in the UK, and 1979, he became the first Black person to win a Nobel Prize. In 1979, Lewis was awarded a Nobel Prize in Economic Sciences. In 1948, he became the first Black Professor in Britain working at The University of Manchester. Lewis served as an economic advisor to many African and Caribbean governments. The Arthur Lewis Building is part of the University of Manchester's campus and is named in his honour. Lewis was involved in the establishment of the West Indian Centre, Westwood Street as a place for people to socialise, learn and train.



Phil Martin
(1950-1994)

Martin was born in Manchester, England. He was a professional light heavyweight boxer who became a boxing trainer. Martin is considered to be the first Black British person to become a professional boxing coach, manager and promoter. Shortly after the uprising in 1981, Martin set up a gym in Moss Side called 'Champs Camp' for young unemployed people in the area. After he died, the gym was renamed to the 'Phil Martin Centre' in his legacy and his life was remembered in the *M14: A Moss Side Story* documentary.

Betty Luckham
(1930-2021)

Luckham was born in Georgetown, Guyana. In England, she worked as a Community Development Worker for the West Indies Federation. Her involvement with the West Indian Co-ordinating Committee (WIOCC) led to the founding of Cariocca Enterprises. Luckham worked at Ducie High School and with other schools to promote equal opportunities through education. In 1990, she organised the first Congress of Black Catholics for the Catholic Association for Racial Justice.

Len Johnson

Greenheys

1900s

Len Johnson
(1902-1974)

Johnson was born in Clayton, Manchester. Leonard Benker Johnson was a boxer, competing from who competed between 1920 to– 1933, during the British colour bar. He was the first non-white boxer to hold the title of British Empire middleweight but was banned from taking part in some competitions because both of his parents were not white. Johnson played a significant role in the ending of the colour bar in 1947, helping overturn the colour bar at the Old Abbey Taphouse in Hulme by organising a protest. Johnson attended the 5th Pan-African Congress as a member of the Communist Party.

Thomas Bangbala
(1907–1990)

Bangbala was born in Nigeria. As a teenager, he arrived in Liverpool as a Seaman, eventually coming to Manchester to study as an Electrical Engineer. In 1940, Bangbala became the first Black member of the Manchester Trade Union and attended the 5th Pan-African Congress as a Trade Union Delegate. He spent much of his time in Manchester as a political activist, becoming a member of the Manchester City Labour Party. He advocated for Black workers' rights within both Labour and the Trade Union.

T. Ras Makonnen
(1909-1983)

Makonnen was born in Buxton, Guyana. Makonnen was a Pan-African financier who moved to Manchester in 1939. He was the secretary of the Pan-African Federation, re-founded in Manchester 1944. He is credited on the commemorative plaque for the 5th Pan-African Congress held in Manchester in 1845. Makonnen opened several restaurants on Oxford Road that were the only restaurants in Manchester serving Ethiopian and other African foods.

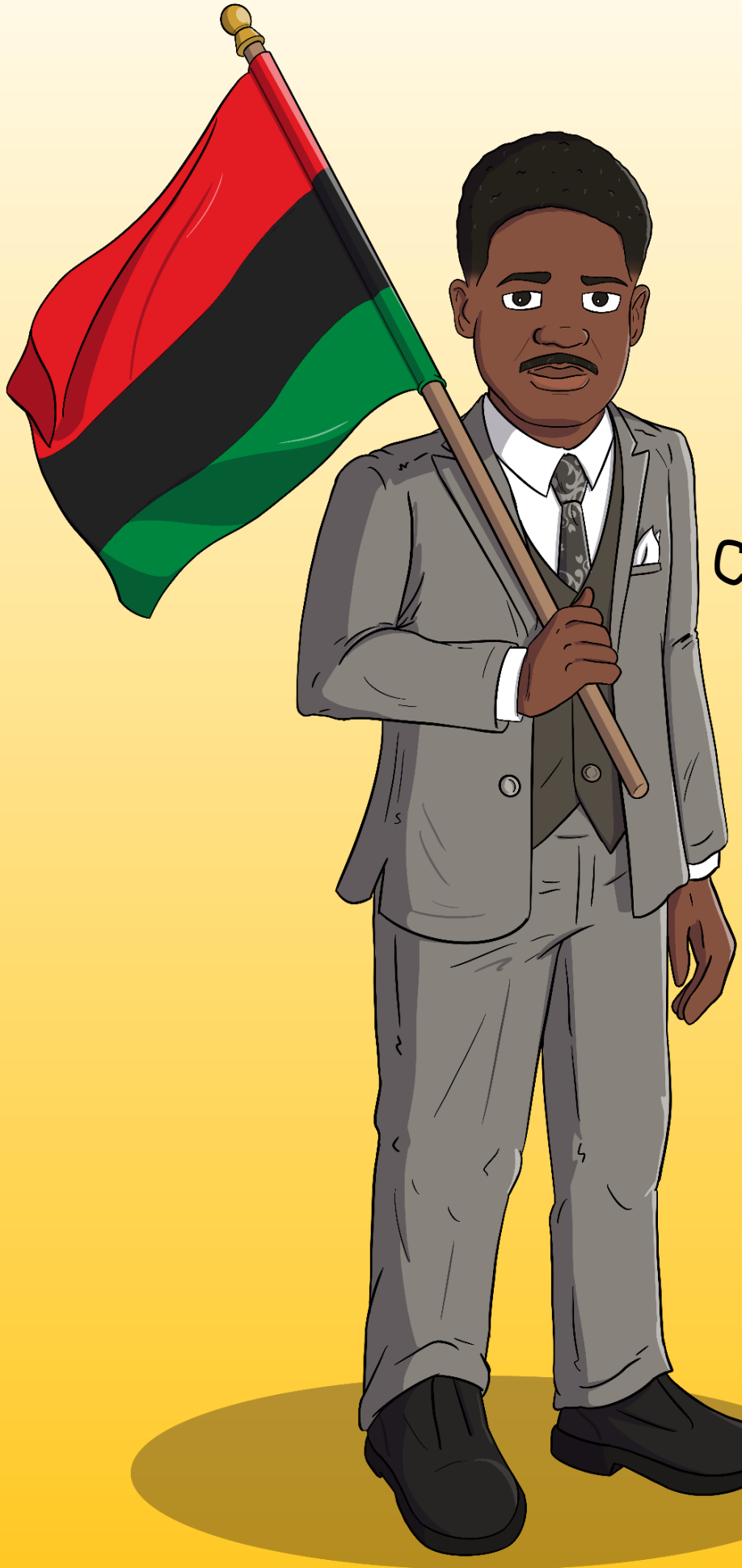
Sister Rosetta Tharpe
(1915-1973)

Tharpe was born in Arkansas, US. She was an American singer and guitarist who is often considered to be The Godmother of Rock 'n' Roll. Her experimental sound combined gospel, jazz, and blues music with spiritual lyrics and an electric guitar. Tharpe toured Europe with Muddy Waters and 7th May 1964 performed in Manchester, with this recorded performance of '*Didn't It Rain*' becoming one of her most well-known. This concert was held on the platform of a disused railway station at Wilbraham Road, Manchester.

Ron Phillips
(1935-1998)

Phillips was born in Georgetown, Guyana. Phillips led the Universal Coloured People's Association (UCPA) in Moss Side. He lived in Moss Side during the 1960, working to address the homelessness and unemployment of young men. Along with Kath Locke and Gus John, Phillips helped found the George Jackson House for teenage boys experiencing homelessness.

T. Ras Makonnen



Chorlton-on-Medlock

Pan-Africanism

Pan-Africanism is a worldwide movement to create unity and community across all people of African descent by advocating for political unity across African countries. Pan-Africanism unites people on the African continent and in the African diaspora through a shared history and destiny. The Pan-African Congress was a series of eight meetings, held from 1919 to 2014, to address issues of colonialism as they impact African countries. The fifth congress was held in Manchester in 1945.

PAN-AFRICANISM IN MANCHESTER

The Pan-African Federation was founded in Manchester in 1944 by Peter Milliard with T. Ras Makonnen with much of its initial focus being to organise the Fifth Pan-African Congress. The Pan-African Federation's headquarters were 58 Oxford Road, Manchester. The Fifth Pan-African Congress was held at Chorlton Town Hall, Chorlton-on-Medlock in October 1945. The Town Hall was decorated with the flags of Ethiopia, the Republic of Haiti and Liberia as independent nations. The meetings were photographed by John Deakin. The event is commemorated with a red plaque on what was the Chorlton-on-Medlock Town Hall but is now a part of Manchester Metropolitan University's All Saints building.

The Fifth Pan-African Congress is considered to have had a significant impact on the rest of the world. This meeting was held just after the end of World War II in September 1945. In response to the dwindling colonial powers of the British Empire, Black activists came together to liberate African people living under colonial rule. Delegates addressed issues of oppression in Britain, North and West Africa, South Africa, East Africa, Ethiopia and the Caribbean. There were around 90 delegates, 50 organisations and an audience of around 200 in attendance at the congress. Attendees included: W.E.B. Du Bois (US), Amy Ashwood Garvey (Jamaica), Jomo Kenyatta (Kenya), Kwame Nkrumah (Ghana), George Padmore (Trinidad and Tobago), as well as Len Johnson and Thomas Bangbala (UK).

In 1947, T. Ras Makonnen began to publish and act as managing editor for the *Pan-Africa: Journal of African Life and Thought*, which was published from the address of the Pan-African Federation on Oxford Road. Independent publishing enabled Makonnen to disseminate the writing of African authors on topics such as imperialism and colonialism.

Black Power

Black Power was a movement aimed to educate and liberate Black people from oppression across Britain, America and the wider diaspora. Members of the movement adopted parts of Marcus Garvey's Black Nationalist politics, Pan-Africanist ideas, Socialist theory, or combinations of all three. UK activists were also inspired by visits from US Black radicals Stokely Carmichael and Malcolm X during the mid-1960s, who spoke to groups about the anti-imperialism and Black liberation movements. The Black Power Movement focused on developing and sustaining Black institutions and media, such as newspapers, radio, schools, health services and businesses.

One notable organisation of the Black Power Movement was the Black Panther Party (BPP), founded by Huey P. Newton and Bobby Seale to protect Black communities from policing and police violence in the US. The British Black Panthers (BBP) was founded in 1968 by Obi Egbuna, and led by Altheia Jones-LeCointe in the later days. BPP fought to resist racial discrimination in the UK and for the rights of Black and other racialised people in the UK. BPP developed publications to share information with racialised communities, these included *Freedom News, Black Power Speaks* and *Black People's News Service.*

BLACK POWER IN MANCHESTER

From the mid-1960s, Black Power activists in Manchester worked together to address racism and improve social conditions across the city. Much of this work was in collaboration with activists across the UK such as Nottingham, Bristol, Birmingham and London. Aligned with the Black Power Movement, activists focused on building spaces that served Black people, developing groups that supported Black people, and organising responses to discrimination against Black people.

Over the next two pages, is a timeline of significant events across the city that garnered support for, and demonstrated the impact of, Black Power in Manchester from mid-1960s to late-1990s.

1964

MALCOLM X VISITS MANCHESTER

14 December 1964, Malcolm X visits the University of Manchester Students' Union in Academy 2 to address Black and Muslim students. During his visit to Manchester, he prayed at the Manchester Central Mosque.

1966

SATURDAY SUPPLEMENTARY SCHOOL

Nana Bonsu set up what is considered to be the UK's first supplementary school for Black children. The school was based at the West Indian Centre, Longsight.

1969

MARCH ON MANCHESTER CATHEDRAL

26 November 1969, six Black Power activists stood with raised fists during a service at Manchester Cathedral, reading a statement from the Universal Coloured People's Association to demand better conditions in housing, education and employment for Black people in Manchester.

1970

BLACK UNITY AND FREEDOM PARTY (BUFP)

In July 1970 members of the 1967 Universal Coloured People's Association (UCPA) reformed as the BUFP. Manchester BUFP was one of two branches along with London, and developed the Manchester edition of *Black Voice* journal. The journal adopted an anti-capitalist, anti-racist and pro-socialist stance.

1973

GEORGE JACKSON HOUSE TRUST

The George Jackson House Trust was established in 1973 by Coca Clarke, Kath Locke and Gus John to support unhoused young people in Moss Side. The trust was named after George Jackson, a Black Panther Party member who was killed by prison guards when attempting to escape imprisonment in California, US.

1975

MANCHESTER BLACK WOMEN'S MUTUAL AID ORGANISATION

In 1975, Mama Elouise Edwards co-founded the Manchester Black Women's Mutual Aid organisation with Kath Locke. Manchester Black Women's Mutual Aid lobbied to improve outcomes for Black children in education.

1980

ABASINDI CO-OPERATIVE

Founded by a group of Black women based in Moss Side in 1980, the Co-operative established support for young mothers through social support, cultural activities and supplementary education.

1980

BLACK PARENTS MOVEMENT (BPM)

In April 1978, a group of parents came together to respond to educational issues in the local area, forming the Manchester Black Parents Organisation. In August 1980 they joined the Black Parents Movement which was coordinated by Gus John.

1981

MOSS SIDE UPRISING

In July 1981, uprisings were happening across Handsworth, Chapeltown, Toxteth and Moss Side. On 8 July 1981, young people gathered at a police station in Moss Side to protest against racial abuse and excessive force against Black youth.

1981

MOSS SIDE DEFENCE COMMITTEE

On 5 August 1981, a public meeting of over 300 people decided to form a defence committee to resist the criminalisation of Black youth in Manchester. The committee arranged aid for those who were arrested during the uprisings and launched a local independent people's inquiry to understand the situation.

1985

PAN-AFRICAN CONGRESS COMMEMORATIVE PLAQUE

Kath Locke and others campaign for Manchester City Council to place a red commemorative plaque on Chorlton-on-Medlock Town Hall. This is the Manchester Metropolitan University's All Saints building today.

1989

MANCHESTER'S FIRST BLACK MAYOR

During 1989-1990, Yomi Mambu held the title of Lord Mayor and was the first Black person to hold this title in England. Born in Sierra Leone, Mambu was also the first person who was born outside of the UK to hold the title of Lord Mayor in Manchester.

1991

SOJOURNER'S HOUSE: BLACK WOMEN'S REFUGE

Founded by Marilyn Cuffy and others, Sojourner's House sought to provide short-term accommodation for women to take refuge.

1993

EDUCATION OF THE BLACK CHILD NATIONAL CONFERENCES

National conferences held in Manchester between 1993 and 1997 by Kemetic Education Guidance. Over five years, the conferences were held at Ducie High School in Moss Side, the University of Manchester and the University of Salford.

Manchester in the 2000s

As the world's first industrial city, Manchester today is known for its universities, musical culture, and football clubs. In the summer of 2002, Manchester hosted the Commonwealth Games, a multi-sport event for members of the Commonwealth. The Commonwealth is a political association of the UK with states that were previously colonised by the British Empire. The 2002 Commonwealth Games played a big part in the regeneration and redevelopment of Manchester during the 2000s, in particular, the area now known as Sportcity, East Manchester.

The City of Manchester Stadium (currently the Etihad Stadium), was built for the 2002 Commonwealth Games and became the home of Manchester City F.C. with a capacity of over 53,000. Old Trafford, the home of Manchester United is the largest club football stadium in the UK with a capacity of over 74,000. When it was built in 1994, the Manchester Arena (currently the AO Arena), was the largest indoor venue in Europe with a capacity of 21,000 and remains the largest in the UK. Manchester is also considered to be Europe's biggest student campus, with around 100,000 students enrolled at Manchester universities during term time.

From 2010, the UK government's austerity programme followed a period of economic recession, which saw significant cuts to public spending. By 2016, the United Kingdom European Union referendum, also known as the 'Brexit' referendum, saw the United Kingdom electorate vote to leave the European Union (EU). In January 2020, the UK formally withdrew from the EU. One of the main drivers for leaving the EU was stricter control of migration to the UK; Manchester, Trafford and Stockport voted to remain.

MANCHESTER BLACK HISTORIES IN THE MAKING

This section on the 2000s is a little bit different from the focus on 1700s, 1800s and 1900s where most of the people celebrated are no longer living. Instead, this section celebrates the achievements of people who are part of Manchester's Black history in the making, as well as current movements or acts for liberation and justice.

Toward the end, this section features interviews from twelve people in Manchester who are activists, historians and creatives that celebrate, restore and archive Black lives in the city and beyond.


Piccadilly
Gardens
HUMAN

Black Lives Matter

Black Lives Matter is a decentralised movement of activists working to address violence, racism, and police brutality experienced by Black people. Black Lives Matter raises awareness of racial inequality experienced by Black people, to advocate for policy change that leads to racial equity. The movement is considered to have begun in 2013 as a hashtag (#BlackLivesMatter) that was shared on social media after the killing of Trayvon Martin, by a member of an unofficial neighbourhood watch program in Florida, US. When Michael Brown and Eric Garner were also killed by police officers in Missouri and New York City in 2014, people began to protest across the US. For the next five years, Black Lives Matter protests demonstrated against the deaths of African-American people who were killed in police custody. In May 2020, George Floyd was murdered by a police officer during an arrest in Minnesota, and people protested across all the US states. By this time, the Black Lives Matter movement had gained international attention and support and there were protests and demonstrations across the world.

Some people recognise Black Lives Matter as a hashtag, a slogan, a network of organisations, and a social movement. People show solidarity with the Black Lives Matter movement in different ways and within their means. Some people use the hashtag (#BlackLivesMatter) to network with people who are working for change and Black liberation globally. Some people in sports have chosen to use their visibility during games to show solidarity with the movement by taking a knee or raising a fist. Some people choose to protest in small or large groups as a public expression of dissent.

BLACK LIVES MATTER IN MANCHESTER

On 6 June 2020, the Manchester Black Lives Matter demonstration saw thousands of people gather in Piccadilly Garden to campaign against police brutality. One collection of photographs of the event was taken by Jake Hardy.

During June 2020, Greater Manchester was still under lockdown measures in response to the COVID-19 global pandemic. At this time, people began to rely on social media as a means to connect, come together, campaign, and share information. Marcus Rashford, professional footballer for Manchester United, whose platform made him a significantly visible supporter of the Black Lives Matter movement during this time.

Marcus Rashford

Wythenshawe

Restorative Practice

Restorative practice focuses on building meaningful relationships and repairing relationships where harm has happened. Restoration, reparation and repatriation can enable individuals, groups and communities to heal. What feels like appropriate or accurate action for repair can differ across individuals and groups, which is why people need to come together to both communicate and listen to identify a path of restoration. Working toward restorative justice can result in a variety of outcomes and may depend on whether someone is working toward justice in a political, legal or ethical space. It is not always the act alone that repairs relationships between people, but the significance of the act for people who have been affected by harm.

RESTORATIVE JUSTICE

Justice can be considered a process of fair and equitable treatment that is in line with what people feel that they deserve. Political justice may focus on conditions and status in society, legal justice may focus on human rights and the rule of law, ethical justice may focus on responding to people's choices and actions. Restorative justice can take into account political, legal and ethical aspects of a situation to explore options for a fair and equitable response to harm.

The global trading of enslaved people and profiteering through colonialism has, and continues to, harm racialised people, groups and communities globally. In Manchester, slavery and colonialism significantly shaped how Manchester was able to advance as a city in wealth and status. Acknowledgement of where people have enacted harm, as well as how they profited from it, is necessary for better understanding and awareness of the ways this harm manifests as issues for Black and other racially minoritised groups in Manchester, the UK and countries across the world today. By acknowledging, understanding and working to appreciate past and present harm, people will be in a better place to identify paths of recovery.

On the next page are some examples of acts of repair work that are connected to, and with, the history of Manchester City. Each act required different processes and ended in different outcomes. But to achieve the desired change, people had to come together to share and respond to what was considered to be a just response to past acts of harm.

2002

After she died in 1816, parts of Saartjie Baartman's body were dissected, preserved and exhibited at the Musée de l'Homme, Paris until the 1970-1980s. In 2002, a special act of parliament was passed in France, which enabled Saartjie's body to be repatriated from France for a dignified burial in South Africa. She was buried in a grave that overlooks the Gamtoos Valley, near where she was born.

2019

In 2019, the Manchester Museum repatriated forty-three sacred objects that were stolen from Aboriginal and Torres Strait Islander peoples and communities as part of the Return of Cultural Heritage project. The Australian Institute of Aboriginal and Torres Strait Islander Studies and the Manchester Museum signed a Memorandum of Understanding to formalise their partnership to facilitate the return of materials to Aboriginal communities in Australia for healing and reconciliation.

2021

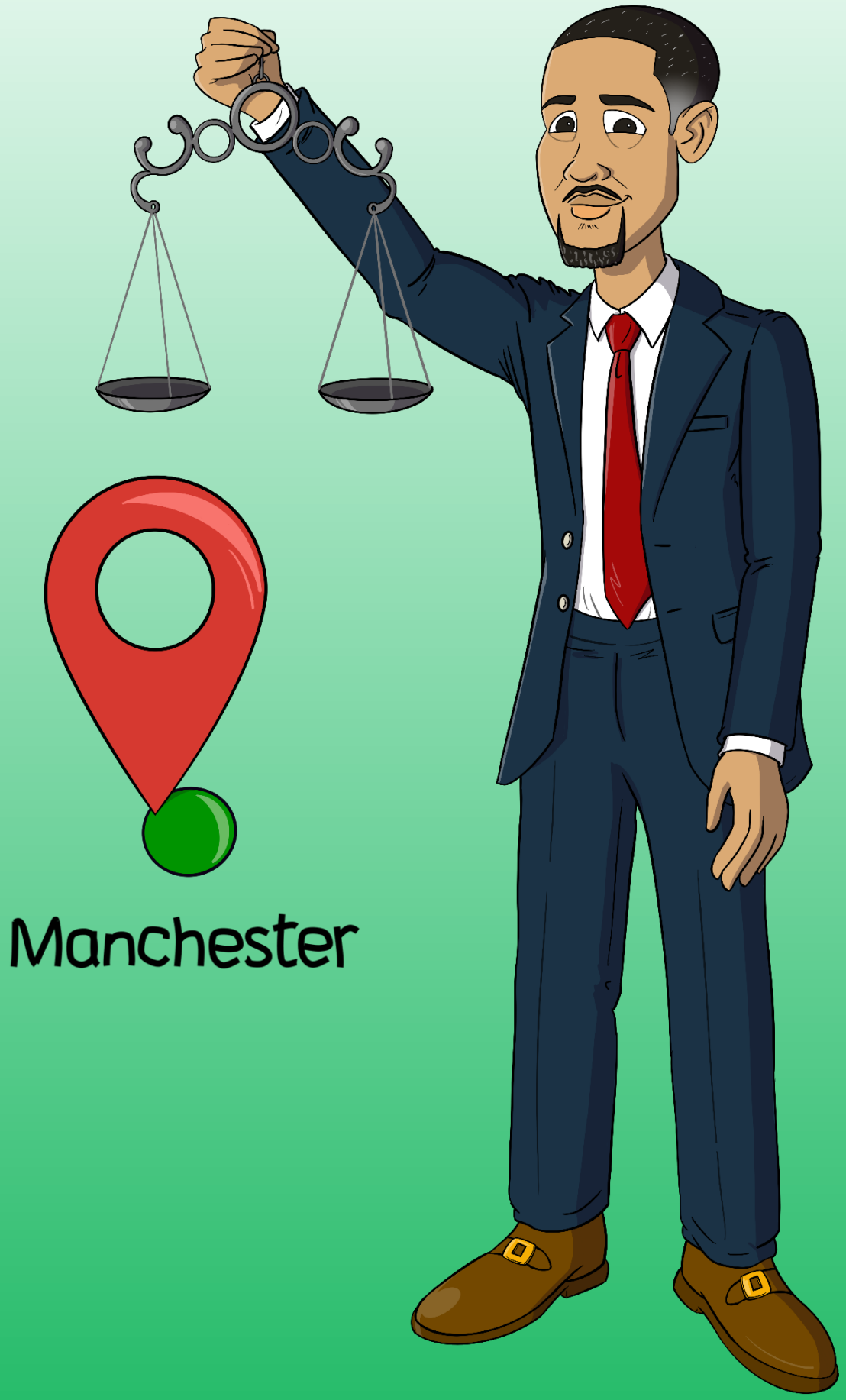
Campaigners called for the Robert Peel statue in Piccadilly Gardens, Manchester to be removed. Robert Peel's family profited from labour exploitation under British colonial rule, and Peel himself established the Metropolitan Police Service. As part of the Black Lives Matter movement, anti-racism #RepealPeel campaigners called for people to reckon with Manchester's colonial history and continuing impact on public spaces.

2022

Since delegates of the 1945 5th Pan-African Congress met in Manchester to liberate African and Caribbean countries from colonial rule, many countries gained independence. What was named British Guiana under colonial rule, gained independence from the UK on 26 May 1966. The country recovered its indigenous name Guyana, meaning "land of many waters". In 2022, the president of Jamaica announced that they were making plans to become a republic.

2023

Founded in 1821, *The Manchester Guardian* became *The Guardian* in 1959. 2020 a report into the Legacies of Enslavement commissioned by the owners of *The Guardian*, the Scott Trust, found that the journalist John Edward Taylor who founded the newspaper profited from the labour of enslaved people. Furthermore, many of the founding investors of *The Manchester Guardian* profited similarly and claimed compensation from the Government when enslavement was abolished. In 2023, the Scott Trust committed to allocating £10 million to a restorative justice programme for descendent communities.


Manchester

Recovering Black History

Hidden Histories are not often celebrated in the spaces that traditionally hold history, such as museums, libraries, newspapers, schools and universities, or public spaces. Historical records that are most readily available through these spaces tend result in the histories of Black people in Manchester remaining hidden or untold. There is much work to be done to recover Black history in Britain, and Manchester specifically, that will offer insight and understanding into Black lives locally and nationally. To readdress the hidden aspects of Black history in Manchester, people need to recover stories of Black activism and push for change.

BLACK HISTORY MONTH

Black History Month is a national celebration for remembering significant people and events in the history of Black lives in the UK. The national celebration Black History Month was first formally organised in London, led by Akyaaba Addai-Sebo in 1987. 1987 was a significant year for Black history as it marked the: (1) African Jubilee; (2) 25th anniversary of the Organization of African Unity; (3) 100th anniversary of Marcus Garvey's birth; and (5) 150th anniversary of Caribbean emancipation.

It is important to celebrate Black history in Manchester in ways that do not reduce Black lives to past practices of harm. Restoring Black history in Manchester may involve greater recognition of significant sites, more representation in the curriculum, greater visibility in the archives, and more frequent storytelling or memory work. There may be less physical documentation but we can try our best to document past events, whilst also making efforts to document what we know and do in Manchester now for future generations. This might require individuals and groups to work together to share, record and celebrate Black histories in the city and beyond. People might choose a particular method or format of dissemination to suit the story being told. For example, oral histories enable often ignored voices to be heard, written histories can be permanent records that are passed on across generations, and history exhibitions can spark public interest.

Once hidden and untold histories are recovered, there may be a need for action to restore, repair or repatriate. Over the next two pages, is a list of some Black History Projects in Manchester that have taken place over the 2000s so far. They draw on a range of methods and materials to uncover and restore Black history in Manchester.

Projects

A list of Black history projects in Manchester from from the mid-2000s to today. The projects vary in focus to cover heritage, migration, location, radicalism, the arts and events.

African Caribbean Heritage Digital Archive Project

Catalogue of digitised audio-visual heritage materials collected over the past 30 years. The archive features footage from Manchester Caribbean Carnival in 2008.

Afro Solo UK

2012 project to document the story of African migration into Greater Manchester during the 1920s–1960s. Individual life stories and family memories were developed into an e-book.

Black History Digital Map

2020 open source map showing key locations that highlight Pan-African associations in Manchester.

Black Lives Matter Protests

2020 photographs of the Black Lives Matter protests by Jake Hardy, acquired by the People's History Museum.

Black Peril

2020 online festival curated by Soweto Kinch of interviews, music, dance and film. The festival marked 100 years since the 1919 race riots, with some performances held in Salford.

Black Victorians: Black people in British art 1800-1900

2005 book edited by Jan Marsh and exhibition at Manchester Art Gallery exploring Black presence in art in the Victorian era.

Excavating the Reno

2017 project led by playwright Linda Brogan to excavate the Reno club in Moss Side. The Reno was a cellar club that played funk and soul music which was closed and demolished in the 1980s.

Ghosts: Disappearing Histories

2012 collection of poems and short fiction to recover the history of African and Caribbean-owned clubs in Manchester during the 50s to 80s.

Grandad Anansi

2022 children's theatre written by Elayne Ogbeta and co-produced by Z-arts and Half Moon Theatre to explore folk stories and repatriation.

Hidden Histories: Black in Psychology

2022 booklet celebrating Black scholars and practitioners in psychology, with interviews from Black psychologists working in Manchester.

Manchester Camerata: Hidden Histories

2022 creative music-making project in Cheshire schools inspired by Black composers Charles Ignatius Sancho, Florence Beatrice Price, George Bridgetower, Joseph Bologne, Samuel Coleridge-Taylor and Undine Smith Moore.

Manchester Historian: Hidden Histories Issue

2023 Students at Cedar Mount Academy, Gorton collaborated with Manchester Historian to recover some of Greater Manchester's hidden histories.

Nana Bonsu Oral History Project

2013 Oral history project highlighting Nana Bonsu's commitment to social justice as a key figure in Manchester Black History.

No Bed of Roses – From the Caribbean to Manchester

2018 Living History performance exploring migration to Britain during the 1950s.

Once We Were Africans

2005 project where photographer Anthony Jones was commissioned by Black Arts Alliance to document Black families in Manchester. The aim was to celebrate Manchester families who were both Black and British.

Our Great Northerners

2020 update of the Our Great Northerners exhibition by Stanley Chow after a public vote to include four Black Northerners in the collection.

Pablo Fanque's Fantastic Fair

2021 workshops with young people and artist Jade Williams to explore Black British History. Young people created a circus in Pablo Fanque's honour through dance, music, drama and craft.

Portrait of Black Britain

2021 public exhibition by Cephas Williams that was held at Manchester Arndale. The exhibition featured 116 photographs and profiles of Black people and their contributions to UK society.

Rashford Mural Tributes

Messages of support attached to the Marcus Rashford mural after it was defaced in 2021 have been preserved by students from the University of Manchester and the Central Library's archive.

Recreating Juba

2013 Black History Month project with students at Loreto High School, Chorlton working with *Archives+* and an artist to imagine what Juba Thomas Royton looked like by exploring Parish records.

Still I Rise Exhibition

2022 exhibition of photographs and stories to celebrate the journeys and breakthroughs of Black, Asian and minority ethnic public and voluntary sector workers across Salford.

Untold Stories of the NHS: Windrush NHS Stories

2023 series of creative workshops reaching out to hear from past and present NHS workers who are members of the African Caribbean community.

Voices For Freedom

2020 online film to celebrate the 75th curated by SuAndi of original and existing work from family members of Manchester-based delegates of the 5th Pan-African Congress.

With Women

2021 collection of stories from Black and Asian midwives created by students at Loreto High School, Chorlton with Midwives to encourage young people to join the profession.

Windrush Women – the Backbone of the NHS

2019 heritage dramatic re-enactment of the journey of one family and their invaluable contribution to the NHS.

Women of the Soil

2018 heritage project by the Louise Da-Cocodia Education Trust that celebrates the achievements of Manchester Black women's activism since the 1980s.

Interviews

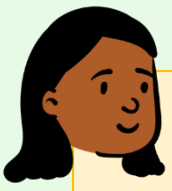
Hidden Histories
Black in Manchester

Interviews

Parise Carmichael-Murphy

I spoke to the following twelve people in Manchester about Black history between April and June 2023. We met in person, online or over the phone and chatted about personal interests and experiences, as well as hopes for change. Each person offers their insight in a way that contributes to how we make sense of Manchester's Black history in Manchester, as well as directions for the future of Black history in Manchester. By speaking to twelve different people I was reminded that storytelling can be written, spoken, performed, private, scholarly, musical, healing and spiritual work. All contributors reminded me of the important of creativity for generating new opportunities and new futures. Each person I spoke to is working in their own way, but with others, to decolonise, document, record, restore, and repair.

Each page features a small bio for the person interviewed, some of the questions I asked when we met, and their answers. I spoke to: (1) Ilham Ali about studying local history at university; (2) Lavender Rodriguez about exploring hidden histories in the music classroom; (3) Remi Joseph-Salisbury about using scholarly work to address inequality in education; (4) Njabulo Chipangura about social justice in the museum; (5) Diane Watt about community organising and achievements; (6) Jackie Bailey about personal development and community voices; (7) SuAndi about intergenerational narratives; (8) Pete Kalu about using creative writing to reckon with difficult histories; (9) Linford Sweeney about the role of creativity in uncovering hidden histories; (10) Air Adam about documenting Manchester culture; (11) Erica McInnis about community wellbeing and unity; and (12) Benji Reid about storytelling as spiritual work Together, the interviews celebrate local history, champion creative expression, explore the idea of restoration, and offer vision for the Black futures.



Ilham Ali

ILHAM ALI is an undergraduate student in History at the University of Manchester who completed a project as part of a 'Manchester History Workshop' module. This project focused on recovering migration stories of Manchester communities and Ilham worked on a resource about the 5th Pan-African Congress to diversify the national curriculum.

You focused on the Pan-African Congress for your resource, why did you choose this topic and what did you find out about it?

I chose to study the Fifth Pan-African Congress because it is a fairly unknown event in the city that was not really covered by British media at the time. Although it was a significant worldwide event, the history and legacy of the Congress have gone somewhat untold. I enjoyed developing this resource because it went beyond what is taught in the curriculum. The Congress was a turning point in African history leading to the independence of African countries.

How did you develop your interest in history?

I started studying history in school, then Sixth Form, and then at university. I wasn't always sure that I wanted to take history at university but after speaking to a careers advisor, I realised that I had a real interest in it. I like migration histories because they are on-the-ground histories that focus on personal stories, and can offer a different narrative to those most heard in 'history'.

How important do you think it is for young people to have access to local history in schools?

Local history is interesting because you are in the place where the history happened. Manchester has good records of local histories, such as the worker's movement, women's history and migration stories. In particular, I think that it is important for young people to learn about local Black history because it can build awareness of their surroundings and begin to equip them with a toolkit of skills, especially in critical thinking.

How do you think coming from London to study history in Manchester shapes your perspective?

I love Manchester City and the people. Coming to Manchester to study was interesting because I felt like the size of the city made it easier to consider the local context. You can engage physically with events across the city by traversing and connecting with the place. When I go back to London, I view my city differently. I have become more aware of the local histories that I hadn't really noticed before.

What advice do you have for someone who is thinking about studying history at university?

Visit places that hold history like museums and libraries. Consider what type of history you like most and begin questioning who wrote it and what methods were used to preserve it. You can think about what the source is, how it came to be, and whose voices are present. All of this will help you gain insight into the context of the source. Context can really change a story, it can flip it on its head.

Lavender Rodriguez

LAVENDER RODRIGUEZ is a composer, musician, music lecturer and instrument teacher. They studied composition at Manchester's Royal Northern College of Music and their music celebrates the intersectionality of queerness, mixed race and life experiences. Lavender led the Manchester Camerata Hidden Histories workshops in schools to celebrate the work of under-represented composers.

Why should we look at 'hidden histories' in composition?

The classical industry is really stuck in the past and is not very open to change. This means that people are often expected to replicate what has been done before and you have to follow very closely what music institutes say classical is. This is rooted in capitalism and colonialism, which shapes who gets access to classical training. We can break that mould of what 'classical' is typically considered to be and force institutions to change. But we still need to be able to fully and properly access and engage in institutions if they open up to people who have been underrepresented historically. It's important to look back at people who were underappreciated in composition, but I do also think it is important to celebrate living composers who often find it difficult to get exposure now. Otherwise, we run the risk of creating the same problem, and in another 100 years, their histories will be unrecorded and forgotten too. I tend to think that the people you have to think of first are often the people you think of last.

What was working on the 'Hidden Histories of Composers' workshops in schools like?

The Hidden Histories workshops with Manchester Camerata focused on composers that existed in the past but who had not been represented in education. The students were really receptive, and they pushed us to think about what we need to do to address underrepresentation in music beyond the classroom. They reminded us that access to information in the classroom is important, but that young people will also benefit from guidance on action for change.

What do you think we need for change, for more people to be able to access composition?

I think it is twofold. People need education *and* support. What we show and present to young people in the classroom shapes their beliefs, and can make them feel like composition is not a viable option for them. I didn't really believe that I could be a composer, I thought that it was a thing of the past. This is where support comes into it. We need to champion young people and their ideas so that they feel confident to pursue something as a career, study, or hobby. Being creative comes at a cost, and as the cuts for funding make music careers difficult, I think that young people's access to support groups is really important. Community is key.

In what ways do you think composition can be used to decolonise history?

With music you can communicate faster than speech, you can evoke feelings, and you can tell stories that live on. Being creative, and composing is one method of doing that. Creativity an open up and expand history as we typically know it. You can play with ideas of the past to recreate them with new insights of today. We can

sometimes hold ourselves back, but anyone can be a composer and everyone has a story to tell. We might just need to make or find the space that enables us to do that in a way that feels authentic to us.

How does composition help you reckon with past and present experiences?

A lot of my music tends to reflect my experiences of queerness and being mixed race, which for me, both have been about not following others. The lyrics I write tend to express how I'm feeling, whether that is frustrated or happy and my composition is ultimately shaped by who I am and what sounds I like. I do find that people expect me to make a certain type of sound because of my Nigerian heritage, but I go with what resonates with me and the sounds that I connect to instinctively. Through music, I can build spaces that enable me to connect with people, I want to meet the audience in the middle so that we can both enjoy the moment.

Lavender Rodriguez

Remi Joseph-Salisbury

REMI JOSEPH-SALISBURY is Senior Lecturer in Sociology at the University of Manchester and a member of the Centre on Dynamics of Ethnicity (CoDE). Remi is interested in racism and anti-racism in the contexts of education and policing. He co-authored the 2021 book *Anti-Racist Scholar-Activism* with Laura Connelly which explores the ways that academics work with and against their institutions.

You research and write about supplementary education, school exclusion, and police in schools. Why are these important issues?

It's really important that we recognise what are longstanding issues and how they take different forms in the present day. Those who hold power don't really want to respond to calls for change, so they might do something that looks like there has been a change. They might change the name of a law or a job role to disguise discriminatory practice. This repackaging of harmful practices can lead to a sense of complacency when discrimination is enacted in more subtle ways. I'm trying to disrupt the naïve belief that we are always moving forward. Sometimes we look at the US, or back to the UK in the 1970s or 1980s and think that things aren't that bad. For example, Bernard Coard's work on the exclusion of Black Children from mainstream schools is still pertinent today. We know that Black students today are still prevented from accessing schooling and higher grades as a result of policing and school exclusion. It's important to recognise the great work of the past to resist the idea that we need to be the 'first' person to do something.

How did you develop an interest in supplementary education?

I think supplementary education is one of the most exciting aspects of Black history and resistance locally and nationally. It's inspiring that people recognised the failures of mainstream schools to treat Black students with care, and for Black community groups and families to step up in community spaces and living rooms to support children to access caring education spaces. Many of the traditions that activists developed in the 1970s and 1980s to resist the policing of Black people in Greater Manchester and the UK are still around. It's nice to see traditions of supplementary education continue in Kids of Colour and Rekindle School, both based in Manchester.

How do research and the outputs you share help draw attention to educational inequality?

The Decriminalise the Classroom report was really meaningful for me. The report emerged out of a real issue that people had across Greater Manchester and it brought together a lot of those concerns into one place. A lot of people in different groups and spaces engaged with the report and it led to many conversations on the topic to develop a strategy to address the policing of children in schools. I think it's important that people connect with issues like this in different spaces and formats. The images by India Joseph capture so much about the issue of policing in schools that can be difficult to get across in words. They also open up space for people to develop their own awareness of the issue in ways that are meaningful for them.

What is it like doing this type of work in a university?

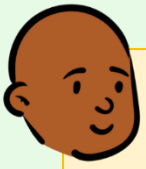
The university has generated money and ideas in ways that have been harmful to Black people and

other racialised communities. For example, reproducing gaps in access to awards and qualifications. The university should be actively working to repair that harm and I think that people who work in the university have an opportunity to do some of that repair work. What an individual can do alone might be small, but such work can contribute to something bigger. That might be pushing for scholarships, funding opportunities that reach community groups, or sharing university resources. Universities have access to resources that are typically closed off to community groups who would really benefit from having access to them. I think those of us who work in institutions, like a university or others, such as museums, should be actively working to open up the space so that people can reap their benefits in the long term.

What role do you think solidarity plays in work and action for change?

I do think it is important to seek out opportunities for solidarity in these times. People in power are working hard to try to divide and conquer us, this is rooted in historical and present-day colonial practice. But I think that by working together in solidarity, we can be in a much better place. We will be much stronger together, to unite and resist racism. We can find points to align to address issues in housing, migration and policing like the Kill the Bill coalition in Manchester. It takes time, work and understanding though.

Remi Joseph-Salisbury



Njabulo Chipangura

NJABULO CHIPANGURA is the Curator of Living Cultures at Manchester Museum, who is responsible for the care of over 20,000 objects from Africa, Asia, Oceania and the Americas. Njabulo has a PhD in Anthropology from the University of the Witwatersrand, Johannesburg, South Africa. In 2021 he, published a book with Jesmael Mataga called *Museums as Agents for Social Change*.

What does your role as 'Curator of Living Cultures' entail?

I see the role of a curator as a facilitator of dialogues, and the museum as an important space for holding that dialogue. In this way, curatorship can be work towards social justice. Historically, curatorship has been quite an individual endeavour and the name of the curator is usually always recognised in the catalogue of an object. As a Curator of Living Cultures, I am responsible for restoring an object's connection back to ancestors and lived culture.

How can curation decolonise the museum?

We are working to give back the 'lost lives' of objects that have been collected and preserved in the museum. Our method for restorative justice is to be proactive in our approach and to be unconditional in our giving. This means that we will not tell people how or where their objects should live. There are different ways of knowing and doing, and the museum can facilitate that through exhibitions and displays that address colonial violence as injustice.

How has your experience as a curator for the National Museums and Monuments of Zimbabwe shaped your work in Manchester?

The museum in Zimbabwe is a product of colonialism. That is the segregation and categorisation of people and objects on the African continent were a driving force for the preservation of objects in African museums. As a curator in Zimbabwe, I spent a lot of time facilitating dialogue about the ongoing impact of colonialism after the country gained independence. Everybody has something to bring to the process of taking and making meaning from an object. In Manchester, I bring my lived experience of dealing with objects to the museum.

What is the importance of community work for restitution and repatriation?

Co-production should be central to curation from the beginning and is an important part of putting multiple voices into dialogue with one another. I am currently working to co-curate with people of the African diaspora in Greater Manchester, as well as people who are living on the African continent to appreciate different ways that we come to be connected to some of the objects that the museum holds. Objects have biographies and when they are preserved behind glass in the museum they are dislocated from their ancestors. It is important for different people to think about, and figure out, the use of an object because this helps us to understand when and how the museum is telling a different story or biography. This rehumanises the object, its ancestors, and its culture.

Diane Watt

DIANE WATT is an educator and trustee of the Louise Da-Cocodia Education Trust. Diane was a founder member of the Abasindi Co-operative and co-authored the 2015 book *Catching Hell and DOING WELL: Black Women in the UK* with fellow member Professor Adele Jones to celebrate Black women's achievements and activism on a local, national and global scale. She has lectured in youth and community work and completed a PhD in Motherhood and Mothering Practices, with a thesis entitled 'The Experience of Three Generations of Jamaican Heritage Women in Manchester.

What was the aim of Abasindi Co-operative?

Abasindi is a Zulu word meaning 'survivor', the name was given to us by one of our South African members. Abasindi was a space that made women feel welcome, that they belong, and that they 'can do' things. Abasindi was committed to being an independent organisation. Kath Locke said that the State doesn't pay you to challenge them and so we focused on applying for one-time grants. We also did hair plaiting and had a community shop that sold jewellery, cultural clothing and artefacts that we made or bought to raise funds.

Why did you and Adele write the book '*Catching Hell and DOING WELL*'?

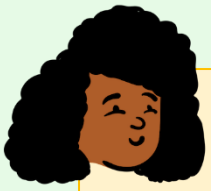
The book came out of the community talking about the impact of Abasindi on their lives and us realising that the history of Abasindi had not been recorded. The book tells the story of Black women's achievements and activism with poetry from Shirley May and SuAndi, as well as tributes to Kath Locke and Victoria McKenzie.

How important is it to keep Black women's legacies going in Manchester?

Black women have contributed to our communities and the country. Their history is a part of ours, we are building on past experiences. I do think that communities should choose who to focus on, whether it is Louise Da-Cocodia and the NHS, Kath Locke and socialism, or Eloise Edwards and education. Louise Da-Cocodia worked with the NHS for 26 years as a State Registered Nurse (SRN), Health Visitor, Midwife and Assistant Superintendent of District nurses. In 2019, the Louise Da-Cocodia Education Trust hosted the Black History Month special stage production called *Windrush Women – The Backbone of the NHS.* The production was a dramatic re-enactment of four generations of African-Caribbean women from the same family, celebrating their contributions to the NHS as nurses and doctors. The themes explored within the production were developed with input from Dame Professor Elizabeth Anionwu, Professor Gus John and Professor Carol Baxter.

What role do you think supplementary education plays in keeping legacies of Black history going in Manchester?

Education is high on the agenda of the Louise Da-Cocodia Education Trust. Some young people don't always know about the university, library or museum on their doorstep. Young people should not have to wait until they are 18 to enter a university and they don't have to go either, but they should be able to make an informed decision about whether they want to attend. We also need spaces that celebrate untold parts of Manchester history, for example, the achievements of Yomi Mambu becoming the city's first Black mayor.



Erica McInnis

DR ERICA MAPULE MCINNIS is Director and Principal Clinical Psychologist with Nubia Wellness and Healing (NWAH). She specialises in African-centred approaches (using the best of African culture, values, and thought) to both improve wellbeing and optimise adults and children. Erica was involved in setting up the UK chapter of the Association of Black Psychologists (ABpsi). Previously, she has worked in the Forensic field, Learning Disabilities and Disability Psychotherapy.

Why do we need African-centred approaches to healing and wellbeing?

I evolved to focus on the needs of people of African ancestry, as others found my strategies to Rest, Renew and Persist helpful. We cannot be dependent on others to meet our needs when we have strategies which kept us going through enslavement, colonisation, and the Windrush era to remember. Community, as well as individual healing and wellness, are essential for our advancement. When we are well, we have more energy to generate opportunities in various aspects of our lives. We need people to be spiritually well and orientated towards their best self, so they become less likely to use their power to harm themselves or others.

What can be the benefits of focusing on healing rather than harm?

At the moment there is a lot of talk about reparations to communities of African ancestry for intergenerational trauma due to the race-based chattel trans-Atlantic enslavement trade. While this is a worthy cause, I am reminded that African psychology is di-unital. This means it is a 'both/ and', rather than 'either/ or' approach to well-being. This means we need to acknowledge harm done to us (where that is helpful); while also focussing on our recovery and bouncing forward. If we stay with focussing on the harm, we keep our energy there. Some people can't acknowledge past harm done to others, so balancing our time with our healing gives us opportunities and power. Time can be lost waiting or demanding people acknowledge or apologise for past and/or present harm. It is certainly helpful for us to be aware of past harm and what went wrong. But I do think that it is beneficial not to be fully dependent on reparation so that we can work on healing until it happens.

What kind of things can we do to promote healing without waiting for reparations?

I am really inspired by the American psychologist and Pan-African thinker Dr Amos Wilson and his book *Blueprint for Black Power.* It ocuses on the necessity of Black institutions (alongside others) for Black survival. For example, given the general oppression globally faced by people of African ancestry, multiple sources of income are particularly wise; so we don't rely on one singular place, institution or opportunity to sustain us or meet all our needs. I also think that an interdisciplinary approach is beneficial for people of African descent, as issues rarely have just one answer. For example, someone working to lead on social well-being could focus on supporting people of African descent to access safe housing and financial support. If they collaborate with someone with expertise in psychological wellbeing, there is the opportunity to design housing which meets emotional well-being such as having plenty of natural light to limit

depression, social spaces for when needing connection, and low-stimulus areas for when needing to recharge our batteries etc. For effective collaboration, we should appreciate people have different needs and that we can all bring something to the pot. We do not need to compete. There is room for us all.

What is something that you have achieved that you are proud of?

I developed a series of African-centred resources including a workbook, journal, Adinkra cards and courses for Nubia Wellness and Healing (NWAH). This was in response to people wanting training and tools to put African psychology into practice. For some resources, I had to develop my own publishing house because nobody wanted to take on these projects, as they believed there wasn't a market for them. I proved them wrong. I had to be brave to do this because I was faced with the possibility it wouldn't work and I would lose time, money, and energy. For the Adinkra cards, people have told me they used the symbols as prompts in therapy, in work with children copying shapes, as a tattoo design, as inspiration for interpretative dance, and even as inspiration to re-design a room as part of a T.V. make-over programme. The journal has been used for journaling (diary keeping), as a signing-in and out book, and for words of wisdom to guide gatherings. A teacher in the US ordered one for each of her students who graduated that year, and many people gift them as part of Kwanzaa celebrations. There are lots of applications for the cards and journal and they serve as a tool for individual and group creativity.

How have virtual spaces helped you share African-centred thinking and resources?

The addition of online connecting is important because it enables us to expand our footprint and interact with people across the globe. I think that it is important to acknowledge how gentrification has contributed to Black communities being displaced and dispersed in Manchester and other cities. Being displaced can make it difficult for people to meet, connect and collaborate, and the next generations of Black people in Manchester need access to appropriate information about history, education and health so that knowledge is not forgotten. Nubia Wellness and Healing hosts a range of online resources and courses which can be readily accessible to those who can get on the internet. In virtual spaces, people can come together despite barriers such as distance, time and disabilities which may limit travel. However, I do think people need a balance of physical connecting with virtual connecting. There are all of the small things you find out and share with people when you meet in person and the warmth you get from physical presence.

Erica McInnis

Jackie Bailey

JACKIE BAILEY, Coach, Management Consultant & Creative Practitioner, is the founder of BEE You! Development Ltd, supporting people to access personal development and wellbeing tools, helping them to live aligned to their purpose, values and vision. Previously, she completed an MSc in Equal Opportunities and became the Principal Policy Officer for Gender Equality in Manchester City Council. Jackie is a Manchester (UNESCO) City of Literature Community Champion and a Visiting Fellow in the Manchester Writing School at Manchester Metropolitan University.

What is the aim of the 'Untold Stories of the NHS' programme?

Untold Stories of the NHS commemorates the 75th anniversary of both the NHS and the arrival of the HMT Empire Windrush ship. It celebrates the contributions of NHS workers across a range of roles as they tell part of the NHS story in Manchester. Windrush NHS Stories is interactive, with sessions covering history, wellbeing, and writing; sharing a world of literature. Participants have the opportunity to engage with memoir writing, journaling, poetry, prose, script writing, music, lyrics and spoken word. Black writers and experts in their fields deliver the workshops. It is a real joy to facilitate the sessions, encouraging people to tap into their creativity and tell their own or their friends and families' stories, sharing their truth. In the first phase, people had the opportunity to explore different genres, phase two offers mentoring in their chosen genre, and the final phase offers the opportunity to lead a workshop and/or publicly exhibit work developed through the programme. Windrush NHS Stories amplifies and preserves the voices of African Caribbean people in Manchester.

How has your work experience shaped your approach to personal development?

Part of my work has been supporting Black women in Manchester, which has enabled me to better understand a range of diaspora experiences of diverse Black women in the UK and beyond. Consequently, my coaching offer includes *BEE You! Sistas* sessions and retreats for Black women of the African diaspora; it has engaged Black women internationally. Leaving my corporate role and focusing on living life intentionally, aligned with my values, vision and soul purpose has enhanced my personal growth and development. I share this ethos and related tools in my coaching. More recently, I have released a podcast to push myself out of my comfort zone and share some of my own stories, with a focus on the benefits of alignment in our lives. I co-host the podcast, it is called Align: with Jackie & Tarnya.

What advice do you have for people who are thinking about recording their own stories?

Carve out time to prioritise yourself, rest and be creative. Creativity should not be seen as a luxury. It can be challenging trying to figure out what works for you, and what is in alignment. I encourage people to acknowledge and reconnect with their soul purpose, and to create a vision to live that. Your vision is core to your story, it can be recorded visually or audibly. Journaling can also help. You can do this in different ways: you can record yourself speaking; doodle in a notepad; draw; cut and stick pictures; and/or write in ways that are meaningful for you (poetry,

prose, lyrics, etc.). Be kind to yourself, and give yourself the permission, time and space to pause, reflect and create. This can help you to record your story.

How can personal stories shape local policy?

Everyone has something valuable to bring to the table when it comes to policy, including lessons about what not to do. Policy means nothing unless it is informed by lived experience; it can help address social inequalities and those who have been historically underserved in this city. For example, policy can support people to access spaces that have historically been difficult to access such as universities, libraries, theatres, galleries or museums. Policy can also help enact change in the long term, rather than as a temporary measure. Creating safe spaces for people to share their stories to inform policy development is important, as is the practical implementation of actions to meaningfully bring policies into effect.

Jackie Bailey


Manchester

SuAndi

SUANDI is a performance poet, writer and arts curator who has remained committed to raising the profile of Black artists across North West England. She is the freelance Cultural Director of the National Black Arts Alliance (NBAA) since 1985. SuAndi received the OBE in 1999, and honorary doctorates from Manchester Metropolitan University (2018) and University of Lancaster (2015).

What inspires you to tell intergenerational and familial stories?

Life stories are acts of remembrance, providing a legacy for individual, family and community experiences. The Story of M is a tribute to my mother, a Liverpudlian-Irish woman who married a Nigerian merchant seaman, raising children in Manchester during the 1950s and 1960s. Afro Solo UK celebrated African life in Greater Manchester between 1920 and 1960. Strength of Our Mothers tells the stories of women in interracial relationships between the 1940s and 2000. Voices for Freedom celebrates the 75th anniversary of the 5th Pan-African Congress told by family members of congress delegates.

How did you develop an interest in history?

I got into history by chance. I really liked it at school but wasn't so much bothered about the dates as I was finding out bits of information, or the bits of 'gossip' as I saw it. At the minute, there's a trend of presenting 'fake' history that reinserts Black characters into historical narratives in TV and film. 'Colour-blind casting' undermines the truth of marginalisation in history marginalisation in history and conceals the brutality of the past.

How important is it that people who share Black history reach out to young people?

I think it's important that young people can recognise the groundwork that people have done for Black history to be celebrated and recognised in Manchester today. People need to appreciate those who knocked down hurdles for people to come through afterwards. I found my roots at *Cultureword*, part of Commonword the writing development organisation, and as a co-founder of *BlackScribe*, the Black women's poetry collective. The Mixed Museum is working in partnership with the Manchester Metropolitan University Saturday School to archive my work, poems, photographs and narratives to offer pre-Windrush insight into mixed Black British families to a Gen Z audience.

How has NBAA shaped the celebration of Black Arts and history across Manchester?

NBAA's first two productions were 'Revelations of Black' (1987&88) at the Royal Exchange Theatre which celebrated Black music, dance, performance, and poetry. NBAA also co-ordinated the 'Acts of Achievement' celebrations during Black History Month across Greater Manchester 2000-2008, then relaunched as Black History for Greater Manchester in 2015 supported by AIU RACE Centre. NBAA donated its collection of Black publications to the AIU RACE Centre, which was the largest independent collection in the North West. NBAA also collaborated with the LA-based Hittite Empire theatre group on 'Man in the Belly of a Slave Ship' (1997). This was a performance installation in the bowels of a ship in the Liverpool dockyard, which is also a significant site for understanding the history of slavery in the North of England.

Pete Kalu

PETE KALU writes poetry, songs, film scripts, fiction and plays. He cut his teeth as a member of the Moss Side Write black writer's workshop. He has a PhD in Creative Writing, a degree in Law, and qualification in coding and marketing. For four years he ran a Carnival Band called Moko Jumbi (Ghosts of the Gods) which took to the streets at Manchester Carnival on three feet high stilts.

How does creative writing help you reckon with history?

Writing can be quite individualistic, but it engages with the consciousness in a way that appreciates Black lives in the past and the future simultaneously. The carnival spirit features in a lot of my work, it enables me to play with assumptions and challenge binaries in social roles.

You held a writers residency at the University of the West Indies, Trinidad in 2019. How did that experience influence your work?

I got to visit the Moko Jumbie camps and was able to see the artists' skills and creativity upfront. I wrote a song called *'Incantation'* that was composed and performed by Terrenaissance band. I had an idea of what the rhythm would be but the band interpreted it in a way that gave it a life of its own. Collaborating with the band gave the poem more depth and multiple meanings. I am interested in collectivity and often ask myself what it is that I want to say, and then I think about who I could work with to make this better.

You set up the Moko Jumbi band which played at Manchester Caribbean Carnival on stilts. How did the band come to be?

I had been working as a journalist in Leeds and had the opportunity to work in a fresh place to meet new people. During this time, I met Arthur France, co-founder of the Leeds West Indian Carnival who encouraged me to read and learn more about carnival. I began to appreciate carnival as a dancing history. I had some previous experience with circus skills and when I returned to Manchester I was collaborating with Shirley May the founder of Young Identity, as 'Amazing Heights' a non-profit arts promotion company. Shirley did a lot of work to organise the band and lead on costume and we had David Mason making the big masks for the band.

You have spoken about Manchester artists and young people being ahead of institutions in reckoning with the city's history of trading enslaved people, why do you think this is?

Young people are full of optimism in ways that inspire change. I wrote a poem that was inspired by Penrhyn Castle in North Wales and its connection to colonialism and slavery. That poem formed the lyrics of the song '*Bluebird*' which was developed, composed and arranged by my daughter Naomi Kalu who was 15 years old at the time. *Bluebird* grapples with national history and the way that narratives are sustained through artefacts and buildings. Like *Incantation* with Terranaissance, Naomi was able to interpret and deliver the poem in a way that tells a story that I wouldn't have been able to on my own.

Linford Sweeney

LINFORD SWEENEY teaches and researches Back History and Caribbean genealogy. He started the Moss Side Arts Group in 1982 and was one of the founding members, and Non-Executive Director of the Nia African Cultural Centre in Hulme, which provided a venue for local and touring Black arts. His 2016 *'Dreams of Freedom'* book is a collection of short stories about Jamaica's past and present.

How did you get involved in history education and research?

It started with Jamaican genealogy. My mother's grandmother was born in 1848, ten years after the emancipation of slavery in British Caribbean colonies. My mother would talk about what she was told about slavery by her grandmother. This got me interested in the history of Jamaica, which turned into an interest in the history of the Caribbean, the Americas, Africa, and more recently Britain. I started off sharing my interest with people I knew and met in local libraries to chat about the history of the Caribbean. This blossomed into what I do now and I really enjoy delivering classes, workshops, courses and participating in live online educational sessions. My goal is to uncover and educate about the many hidden lives, events, cultures, origins and histories. Hopefully, my work will help to dispel myths and disruptive practices of the past about people of African descent. This isn't just to educate people of African descent, but to share these histories with the whole world.

How important are online spaces for sharing Black history education and research?

I think it's important for people to be able to access Black history information online because it has the potential to reach people across the world. With my daughter, Angeli Sweeney, we host Instagram Live 'Black History Talks' every week on the @SpkYourTruthYouth_Mcr account. We discuss Black History and many issues affecting Black people today. Viewers, especially young people, join us from many countries.

What role do you think the arts play in exploring and uncovering Black histories?

I think the creative arts are an amazing avenue through which we can educate everyone about Black history and challenge today's Black-related issues. For example, by writing, we can create short stories, books or drama that may connect to other forms of art such as song or dance that people can engage with. I have written short stories that can help people to understand hidden histories. I tend to write about themes that are based on connecting to my younger self and my experiences then.

What is the importance of Black histories for Black futures?

We need to identify, curate and tell our own stories that will undoubtedly uncover challenges, achievements and futures. We don't need anyone to 'fix' the past for us, but we can fix the present and the future for ourselves if we have access to the right economic and educational resources that enable us to do that. It is difficult to look at Black futures without looking at the past to learn and never forget. We need to look at the past, take action in the present, and be proactive about creating opportunities for the future

Air Adam

AIR ADAM is a DJ, photographer and software engineer who has hosted the Air Adam Podcast since 2009. Adam was born in Leeds came to Manchester in 1996 to study. You can see some of his photography on Air Adam Photography.

You have documented a lot of the Manchester Hip Hop music scene in your photography, what drives you to do this?

I've always been a reader, and I grew up seeing photographs of Hip-Hop artists in magazines like The Source and Hip-Hop Connection. Once I picked up a camera I wanted to try and create images that could be as striking as those I grew up admiring from people like Chi Modu (RIP), Janette Beckman, and Normski. It was natural for me to take photos as an artistic outlet because I went to so many events anyway as a fan, but when I saw the Home Grown exhibition at Urbis in 2009, it inspired me to also see and approach my photography as part of a larger, collective project to document Hip-Hop culture. Together, all coming from our own perspectives, we can help ensure that the names, faces, and stories of those who have contributed are not forgotten.

How do you think growing up in Leeds shaped the way you view the city?

I think wherever people are from always shapes their perspective, whether they know it or not. I definitely got my sense of community from Leeds, where I grew up seeing both my parents deeply involved in contributing to the community, inside and outside their professions. On the other hand, my DJing, photography, and podcasting skills are ones that I really developed during my time in Manchester and were shaped by the people that I met here. In a sense, while I was born in Leeds, Air Adam as an artist was born in Manchester.

You've kept your podcast going monthly for 13 years, how did it start and how important is it for you to keep it going?

When I started the podcast I had no idea how long it would go on for but I'm just about to release the 168th episode! Podcasting was something I was curious about after I'd spent years releasing mixtapes, and when I met Jamie Groovement who had a podcast of his own, I decided to try it myself for one episode and see if people responded! Listeners tune in from countries around the globe, including many I may never get the chance to visit, and to be able to connect with people in that way is a real honour. There are no plans to stop, but I'd like to think that when it eventually ends, I'll have left behind a solid and meaningful body of work.

You have used a lot of different types of media to connect with people, what do the different media enable you to do?

Modern technology allows people to experiment at far less cost than the more traditional means, and the Internet has provided the ability to transmit ideas inexpensively and instantly to a worldwide audience in a way that would have been completely unimaginable when I was young. I switched to podcasting from physical mixtapes relatively early, which turned out to be the right move in a modern world where many people aren't using physical media at all, and every month the show reaches more people than even my most popular tapes ever did. For me, a podcast is like a radio show but without the restrictions of station policies or playlists, and with the added advantage of unlimited "broadcast"

range. There's no real-time interaction, of course, but audio/video streaming technology, which I also use, does give me the ability to connect with an audience at that moment. On the visual side, more photographs are being taken and displayed in public settings than ever before, but there's still a real weight to a well-taken image, displayed in the right place at the right time. The ability to preserve a single instant visually is powerful; some of my photography is now a memorial to those who have passed away, while other photos show a moment in someone's ongoing story, and all capture a slice of the era in which they were taken. I get some really heartfelt feedback on some of my photographs and it's great to know it resonates with people so deeply.

What words could you share with someone thinking about developing a creative skill?

If anyone wants to try any of these things, I'd say to start right now, soak up as much information as possible, and do what you can with what you have. For example, if you want to be a photographer but can't afford an expensive camera right away, use a cheap one or even your phone to the utmost of your ability. If you want to make music and can't afford studio hardware, see what you can do with a phone/tablet/laptop and free software and go from there. I know a very talented and accomplished producer who started making beats on a PlayStation 2, rather than waiting and waiting until he got access to a more powerful setup! Your ideas and creativity are what people respond to and will always be more important than the fanciest equipment. Repurposing things that weren't made for what we do and maximising limited resources have always been cornerstones of Hip-Hop culture.

Air Adam

Benji Reid

BENJI REID is a Choreo-Photolist whose images draw together theatricality, choreography and photography. His 2016 image 'Holding onto Daddy' won the Wellcome Trust Mental Health category in 2020 and is displayed at Bethlem Museum of the Mind. His first solo exhibition, *'Laugh at Gravity'* was held at October Gallery, London 2021.

You coined the term 'Choreo-Photolist', what does this term do for you?

The term enables me to define myself before somebody else names me. As a Choreo-Photolist, I am working in a world of creativity, rather than just one creative space at any time. I am working in a space not occupied by others, doing most of my work without funding from my home studio. Social media has been a useful way for me to share my work without disseminating it through an institution. I can take ownership of my work and process without having to go through an institution for people to see my work. Being an outsider gives me the freedom not to conform. This means that I can explore Black identity under a broader umbrella, rather than confining it to only theatricality, choreography or photography. I am stepping into new areas that enable me to define and redefine Blackness. My canvas keeps getting bigger and bigger, I am reclaiming myself, my spirit and my being.

How does your approach enable you to explore the duality and liminality of Black experiences?

Being Black in Britain means that we are both 'here' and 'not here' at the same time. We are a part of British culture and separate from it at the same time. It's like being on constantly shifting ground. I feel like I'm flowering here but my roots aren't firmly grounded here. It can be uncomfortable but this liminal space is one that I prefer to occupy. You can feel a bit lost when you don't know where you're going but I'm enjoying the journey without focusing on where I'm going to land. When we move away from the gravity of this experience, we float. We can move without the weight that has been put on us. My images represent levity and lightness in a way that enables the subject to move without weight or physical oppression.

You have described your images as 'static stories', what do you mean by that?

Stories have different meanings and people develop different understandings of them. As static stories, my images invite people to be curious, they are open to interpretation. There are stories in the position of the body, the expression, and the objects on the set. I know what the image means to me, for example, I view 'Holding onto Daddy' as a piece of poetry, but what does it mean to someone else? I think about how I am speaking to other people and if we are seeing each other on a spiritual level beyond the physical form. I see this equation of figuring out the shared and different meanings as a weaving of life stories.

It's interesting to think about spirituality as part of the art of storytelling. How do you think your experience shapes your practice?

We walk with our histories into every space. I take things and bring them through my body and my sensibility to take pictures of what I feel. I think about the resonance of the objects in my images, and theatricality, choreography and photography are all languages that offer ways to explore an

object. I see dance as physical language and the body as a facilitator for the spirit. For me, the making, creating and disseminating of these images is spiritual work.

How does this commitment to engaging with spirituality and liminality help you to look forward?

I focus on brilliant artists that inspire me to move forward. Sometimes you do need to look back to do that but it's important to know when to move onward from something too. I am moving forward with intention and curiosity rather than with a sense of knowing. That is a space that I like. It means that I am constantly breaking my own mould and being out of my comfort zone. That is the mould shaped not only by institutions but the boxes we put ourselves in too. I hope that people feel brave enough to know that yesterday's work does not define them so that they don't feel trapped in the box of what they made previously. Bringing it back to a focus on the journey rather than the destination, I'm living my dream. I didn't pick up a camera to get here specifically. But the camera gave me joy one click at a time which brought me to talk with you today. I encourage people to think about what they can do one bit, or one click, at a time that brings them joy.

Benji Reid


Anywhere

Black in Manchester

Hidden Histories: Black in Manchester celebrates over 500 years of resistance across the city. It is important to acknowledge that people do not achieve social change on their own. Although people are often recognised as the “first” to achieve something, there are many events, collectives, and groups in Manchester that have been successful as a result of collaborations. Much of what is celebrated in this booklet has been made possible by the many uncredited contributions of friends, family, colleagues, congregation and public members who may never be named.

The people celebrated in this resource highlight how important it is to *find* people and *make* spaces that empower us to push for social change. Their work contributes to the movement to improve life circumstances, chances and outcomes for Black people in Manchester and beyond. In Manchester, there has been a consistent push for better housing and living conditions, the offer of supplementary education, a reduction of policing in schools and the city, improved employment and job prospects, as well offering support for people who migrate to the UK.

Although the internet offers us the opportunity to connect with people locally, nationally and globally over shared interests and endeavours, it is important to remain connected to the community in physical spaces. Much of what this booklet celebrates about change in Manchester, is how people have been able to come together to create spaces that celebrate Black history, arts and culture, as well as spaces for people to recover and repair.

BLACK IN MANCHESTER PLAYLIST

On the next page, is a playlist of eleven songs, each chosen by a contributor that explores some of the topics covered in this resource. *Malaika* chosen by Diane Watt is a Swahili song that was sung by Abasindi Drummers and Dancers. *Midab gumaysi diida* chosen by Ilham Ali, is a Somali song about rejecting colonialism. *Bluebird* is a song based on a poem written by Pete Kalu and composed by his daughter Naomi. *Gonan'ombe* chosen by Njabulo Chipangura is a Shona song that speaks about returning a religious object to a home country to appease the spirits of the land.

Playlist

Hidden Histories
Black in Manchester

Miriam Makeba – Malaika (1969)

DIANE WATT

Sangub – Midab Gumaysi Diida (1971)

ILHAM ALI

Linton Kwesi Johnson – Reggae Fi Peach (1980)

REMI JOSEPH-SALISBURY

Sounds of Blackness – Optimistic (1991)

PARISE CARMICHAEL-MURPHY

Mos Def – Habitat (1999)

AIR ADAM

Nas – I Can (2002)

ERICA MCINNIS

Luciano – Sweet Mama Africa (2006)

LINFORD SWEENEY

Chronixx – Black is Beautiful (2017)

JACKIE BAILEY

Tobe Nwigwe – Shine (2019)

DONALD WILSON II

Kalu – Bluebird (2022)

PETE KALU

Jah Prayzah – Gonan'ombe (2023)

NJABULO CHIPANGURA

Next Steps

Hidden Histories: Black in Manchester reminds us to build spaces that can generate, hold and respond to multiple meanings. We need more stories about Black lives so that we can gain a fuller picture of the significance of past and present events and experiences for Black people in this city and beyond. This can open up space for creation, imagination, development, documentation, recovery and reparation as next steps. As much as this booklet is about Black histories, it is also about Black futures. Hidden Histories: Black in Manchester reminds us to tell stories as acts of celebration, remembrance, expression, activism and spiritual work.

Much of this work can begin by engaging with national, local and digital archives so that we can develop new stories that give old narratives more context. Creativity and imagination will be important skills for exploring the context in which something has been developed, disseminated or displayed. For this, we might put words together to make new meanings, put stories onto paper so that people can learn, and record performances so that people can reinterpret them. Developing new meanings are important so that people can build connections over shared experiences.

MANCHESTER LINKS

On the next page, is a list of links to groups, services and organisations that are working across Manchester to recover and readdress Black history in Manchester, improve circumstances and outcomes for Black people in Manchester, develop creative skills, and support people to connect across the city, country and world.

Links

African and Caribbean Mental Health Service

Culturally appropriate services for African and African Caribbean communities and other minority groups.

Ahmed Iqbal Ullah Education Trust

Archiving life stories for past, present and future generations.

Arawak Walton Housing Association

Independent Back and Minority Ethnic housing association.

Archives+

Partnership of archive and local history organisations.

Black History Month Magazine

Information about the nationwide celebration of Black History, Arts and Culture throughout the UK each year.

Black United Representation Network (BURN)

Challenging racial inequality in Greater Manchester.

Caribbean & African Health Network

Eradicating health inequalities for Caribbean & African people by building a social movement.

Cariocca Enterprises

Helping the inner-city residents of Manchester to succeed in business.

Centre on the Dynamics of Ethnicity (CoDE)

Centre for interdisciplinary research into ethnic, racial and religious inequalities.

First Cut Media

Media opportunities to develop expressive, creative and technical skills.

Kids of Colour

Platform for young people of colour to explore race, identity and culture and challenge institutionalised racism.

Louise Da-Cocodia Education Trust

Addressing disparities in education, training or employment for people of African and Caribbean heritage.

Manchester City Council: Black History

Information on African and African-Caribbean history, as well as early Black presence in Manchester.

Manchester Digital Music Archive

Online community archive established to celebrate Greater Manchester music and its social history.

Manchester Historian

Student magazine that broadens readers' historical knowledge and interest.

National Black Arts Alliance

Challenging perceptions of Black culture and celebrating Black heritage across art forms.

No More Exclusions

Black-led anti-racist organisation building an abolitionist grassroots movement in education.

Northern Police Monitoring Project

Build community resistance against police violence, harassment and racism.

People's History Museum

National museum of democracy in Britain with community exhibitions and preservation of campaign material.

R3: Race, Roots & Resistance

Beginning an open and honest dialogue with higher education institutions to shift the narrative for Black students.

Rekindle School

Supplementary school led by young people, set up to embrace those who feel disenfranchised by the educational system.

Talking About My Generation

Older people's-led news team creating and covering news, views and nostalgia from across Greater Manchester.

The African Pot (TAP) Project

Promoting social inclusion for the public benefit by working with people of African origin and African Diaspora in Manchester.

The Christmas Dinner

National project to provide dinner for young adult care leavers on Christmas Day.

The Zimbabwe Women's Organisation (ZIWO)

Offering education and employment support to Zimbabwean women and children settling in the UK.

Warm Hut UK

Supporting African people to gain better insight into their experiences of living abroad beyond immigration issues in Greater Manchester.

With Insight Education

Mentoring that empowers black-heritage pupils across high school and further education to apply to top-ranked universities.

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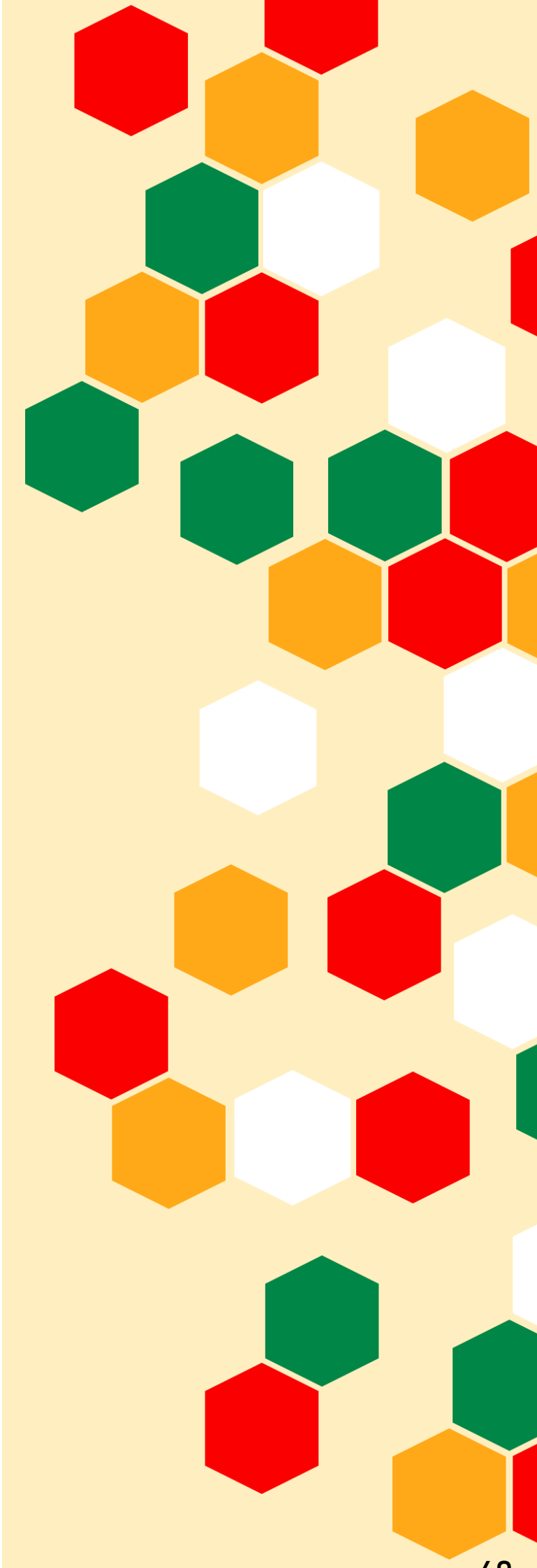

Hidden Histories
Black in Manchester

MANCHESTER
1824
The University of Manchester