STORIES FROM HOME

2016
2017
"A STUNNING DESTINATION FOR CULTURAL PERFORMANCES AND A HUB FOR EVERYDAY LOCAL ACTIVITY." RICS

"HOME IS A HIGHLIGHT. IT FEELS LIKE A MOVIEDROME, WHERE PEOPLE CARE ABOUT CINEMA. THERE'S A BUZZ ABOUT THE PLACE. I LOVED SHOWING MY FILM 'I AM BELFAST' THERE." MARK COUSINS, DIRECTOR

"IF I COULD DESCRIBE MY TIME HERE IN ONE WORD IT WOULD BE 'INCLUSIVE'. IT MAKES EVERYONE FEEL INVOLVED." AYAH, HOME VOLUNTEER

"HOME AND MANCHESTER ARE SYNONYMOUS. THERE IS AN EXCITEMENT ABOUT ALL MOVING TOGETHER TO CREATE AN ARTISTIC AND CULTURAL PROGRAMME IN THE CITY SO THAT THERE REALLY IS SOMETHING FOR EVERYONE – IT FEELS LIKE A COLLECTIVE MOVEMENT AND IS REFRESHINGLY INCLUSIVE." TARA ROBINSON, THE CONKER GROUP

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"THIS BUILDING DELIVERS A HUGE CULTURAL ASSET FOR THE CITY AND REGION AND IS AN EXCELLENT EXAMPLE OF HOW SOMETHING SO COMPLEX CAN BE MADE TO LOOK EFFORTLESS." RIBA
JONTY CLAYPOLE, Chair of HOME’s trustees, reviews the impact of HOME’s work in a year dominated by global change and political upheaval.

Since opening our doors in spring 2015, HOME has been making its mark locally, nationally – and globally too. So, of all the stories we have to tell of the last year, perhaps the most dominant is that of a world-class arts organisation, rooted in local voices and talent, working with others in the city and beyond to shift the axis of cultural influence somewhere north of the capital.

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**GROUNDBREAKING**

We have seen this evolution through a string of groundbreaking shows and events which have begun at HOME, or with our talent, and travelled onwards. A handful of highlights: Walter Meierjohann’s The Emperor, which opened to terrific reviews at the Young Vic in London; Bryony Kimmings’ The Pacific’s Guide to the War on Cancer with the National Theatre; on S9 Productions’ City of Glass with the Lyric, Hammersmith.

In our visual arts programme, Rachel Maclean’s ‘Wot u :-) about?’ was commissioned by HOME but showed also at Tate Britain. Crime: Hong Kong Style, our thrilling film season, toured nationwide to great success. (And, as a resident of Tower Hamlets in London, it is with no small degree of pride that when I now visit my local arts centre, RichMix, it is to see films programmed by our team at HOME.)

It’s not just about our national footprint.

We are equally proud of those ‘catch it here or miss it forever’ moments: Niamh MacLear’s adaptation of Ibsen’s Ghosts, Polly Findlay’s adaptation of Ibsen’s Ghosts, and Cusack’s spellbinding performance in Polly Findlay’s adaptation of Ibsen’s Ghosts; or On Corporation Street, which led audiences through the back corridors of our building to tell the story of the IRA attack on Manchester in 1996; or the string of film directors, including Barry Jenkins, Gurindar Chada, Danny Boyle and Ken Loach, that came to HOME to share their work.

**ART OF TOMORROW**

Two of the most significant developments have been the launch of our second theatre space and Made at HOME, our talent development programme enabling theatre makers and artists to experiment free from the pressure of public performance. This provision of both space and expertise has served to support emerging talents like Eggs Collective, Liz Richardson and Tara Robson, A Mighty Heart Theatre and Yusra Warsama and to showcase the live arts’ experiences associated with the Edinburgh Fringe or Battersea Arts Centre, in particular via our Orbit and Push Festivals. Such work generates both the theatre and theatre-makers of tomorrow, and Manchester has long needed more venues to support it.

But, of course, the last year has also been extraordinary for reasons beyond the activity inside our walls. As old certainties are swept away and the future feels more up-for-grabs than it has in a generation, the role of an arts centre in a city like Manchester takes on a new importance.

Arts centres are safe civic spaces where society can be shared and tested. As we head into our third year, we take this civic responsibility seriously. HOME will be proudly global in outlook, a nexus where different cultures and voices interact and understand one another, and where we can redefine our own role in the world. We will be unapologetically political, but looking beyond the day-to-day business and spats of party politics to the core question of what makes a just society – and to what extent that is mirrored by the one we live in. And as the benefactors of public spending in a city that has an unrivalled history for leading social and political change, the potential is enormous.

**BEYOND BOUNDARIES**

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For artists and audiences alike, HOME will not just be a place to see great work, but a laboratory for new experiences in the arts. In August, we are handing over the building to a collective of artists aged 18 to 25 who will present This Is Human, a distinctive and ambitious series of installations and events that will challenge your expectations of HOME. In the words of collective member Joshua Woods, This is Human is for everyone, and it will challenge the way we view art and how it is presented. We’re also thrilled to announce that award-winning satirical cabaret stars Bourgeois & Maurice are the recipients of HOME’s T1 Commission 2019, a pilot two-year residency, leading to the commission of a full-length piece of work for our Theatre 1 stage.

On behalf of the Board of Trustees, I would like to thank our patrons and supporters, our artistic partners and performers, and most of all our audiences, for their continued commitment to HOME’s work – allowing us to continue to take risks, to open borders, to share experiences and to explore what it means to be human today. HOME is a place for discovery, diversity and discussion. There’s nowhere else quite like it, and there’s nowhere else we’d rather be.

JONTY CLAYPOLE, Chair of HOME’s trustees, reviews the impact of HOME’s work in a year dominated by global change and political upheaval.

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Reflecting, challenging, resonating. These are words that echo across every conversation I have with every theatre artist, company and collective I meet who has worked at HOME. And they are words that ring true every time I step into HOME as a Producer, as a company and as an audience member.

Over the course of 2016-2017, HOME continued to carve a unique, vital and necessary space within the Manchester and UK theatre ecology – welcoming a breadth of artists through commissioning, developing and presenting a programme of ground-breaking, contemporary local, national and international work.

Through a dynamic and eclectic programme, ranging from UK and international plays, adaptations and new translations to independent ‘made’ theatre pushing at form and developing audiences experience of the contemporary performance landscape – HOME’s theatre programme succeeded in being brilliantly inclusive, whilst reflecting upon, challenging, and resonating with the communities and the world we now live in.

JO CROWLEY, Producer of the groundbreaking 1927 theatre company, shares her perspective on a year of theatre at HOME.

**January’s Push Festival provided opportunities for local artists and creatives to meet industry professionals, share ideas and develop skills across a broad range of topics alongside a brilliant programme of theatre by locally-based artists including Square Peg Theatre, Yuza Warsama, People Zoo and Louise Wallwein.**

Manchester-based Eggs Collective, whose show Late Night Love was presented in June 2016, reflected on how HOME gives us visibility, endorsement and commitment... they are always on our side, that ‘the team goes out of its way to ensure programming is local. You see them out and about in Manchester and elsewhere – they are as much a part of the audience in Manchester as they are programmes’... it makes you trust and part of a community...part of a peer community... HOME is the Manchester scene.

**Talent Development**

During 2016-2017, HOME not only pursued its commitment to nurturing and developing emerging and mid-career talent, but it raised the bar. Talent Development was placed at the very heart of the organisation’s artistic programme, setting an important example that truly supports and empowers artists, develops the sector and enriches the offer for participants and audiences. The ways in which it achieved this included:

Investing in talented artists transitioning from being actors to theatre makers, providing guidance, resource, support and opportunities. Liz Richardson and Tara Robinson, creators of Gutted (developed in partnership with HOME), reflected upon the ‘honesty, integrity, trust and leap of faith’ that they pay the bar’.

During the year HOME continued to blaze a trail of recognition for independent artists and companies, taking risks and pushing at boundaries to create innovative contemporary theatre and performance. The inaugural Orbit Festival, which ran in early Autumn, featured work by some of the UK’s most exciting artists and theatre companies including Jamal Harwood, RashDash, Jamie Wood, SHT Theatre, Sleepwalk Collective, Pajama Men, Rhum and Clay and Walrus Theatre. The programming of these Fringe Festival Award winners, sold out and acclaimed shows ensured Manchester audiences saw some of the UK’s most visionary artists and cutting edge contemporary work, whilst a programme of workshops from leading theatre makers offered insight and skills development to support contemporary practitioners and the next generation to flourish.

**Home Really is a Home from Home.**

Liz Richardson, Creator of Gutted

Liz Richardson in Gutted

In 2016-2017 HOME continued to take a lead in addressing key sector needs, demonstrating its commitment to ensuring a flourishing future performance landscape. Throughout the year, HOME supported artists by providing commissions, co-production resource and fees. In speaking with artists who presented work in HOME during the year it was refreshing to hear them reflect that HOME ‘have raised the bar, because they pay the bar’, to have been invested in my practice and position as North West based artist and maker and ‘it is the first time I have made a living as an artist’. At a time of increased competition for funds, where the transfer of risk has moved to independent companies and artists, HOME’s commitment to properly paying, resourcing and supporting theatre artists should be celebrated, as it is vital to a future inclusive ecology where anyone from any background can participate, create, facilitate and experience theatre.

In the same year that the Arts Council analysis of theatre in England was published and identified a challenge in mid-scale touring, it was a breath of fresh air to see HOME address the barriers many established and mid-career artists creating contemporary work face. Reimaging the use of the Theatre 1, by seating the audience on stage right next to the action to watch work such as Emma Frankland’s Don Quixote, to the launch of the T1 Commission, a two-year supported residency.

HOME has actively taken a lead in kickstarting a proactive programme of support, mentoring, development, training, R&D and vitally commissioning for a generation of mid-career artists and companies who have not yet had access to UK mid-scale and mid-scale stages. This will enable them to develop new, larger scale work; to maximise reach; and ultimately to ensure groundbreaking, contemporary artists, companies, challenges and resonates with the world we live in, can continue to be created.
So, how did you all get involved with HOME?

Allan: I applied when the volunteer programme first opened. I didn’t get on at first because it was oversubscribed and was then approached to come along later, and I’ve been here ever since. I’m retired and it keeps me involved rather than just hanging around doing nothing, as well as feeling connected to the arts.

Abz: I finished university, and I was volunteering at Reform Radio and then Rosie and Kate from HOME came along to talk to us. I was a bit apprehensive about coming to HOME at first – I thought the building was too big for me, and not really a place for me – but then I thought ‘yeah I’ll just give it a go’, and as soon as you get inside then you do feel at home.

Dominic: I was at Venture Arts first (an organisation that supports people who have a learning disability to play a valued role within the contemporary arts world). This was my first time here, and I said ‘wow this is awesome’, and I’ve got lots of friends here now.

Ayah: I was volunteering at the Museum of Science & Industry at first, and then I thought ‘well, I like going to HOME; let’s see if they have a volunteering programme’. As long as you show your enthusiasm they’ll be happy to take you on board. I don’t have any friends who are into the same kind of things as me, so it was like ‘why don’t I try to branch out and make friends who have the same sorts of interests as me: that like-mindedness?’ You get really interesting people here constantly and it’s just good to engage with them.

What do you do during your time here? How do you find it?

Allan: I work mainly on theatre. Most of it is helping front of house, selling programmes, helping people who are new to the building to find their way around, as well as special events.

Ayah: If I could describe my time here in one word it would be ‘inclusive’. It makes everyone feel involved.

Allan: It’s the atmosphere between management and paid staff and volunteers. There are no barriers: everybody’s equal. Everybody gets on.

Ella (HOME’s Volunteer and Work Based Learning Training Manager): That’s been one of the nice things: nobody really knew each other beforehand. But everyone’s really bonded haven’t they? People come from different backgrounds, work in different disciplines, have different tastes… everybody really complements each other.

Abz: Just seeing all our (Project X) ideas come together now: it looks sick. It feels amazing. My mum’s really happy about it because being involved has improved my confidence like so much. I honestly wish every young person could come here and do this.

Dominic: I’ve been making a video game for Project X. All the characters have different disabilities, and they’re all superheroes.

Rosie (HOME’s Young People’s Programme Producer): Dom’s working alongside other artists from Venture Arts to develop a narrative for the game, which will then be developed by a professional gaming company.

Are you all hoping that these efforts will ultimately lead to a career in the arts, or are you doing it for different reasons?

Ayah: My background’s in science, and obviously a lab is a different environment, so for me it’s more of a creative outlet. I’m happy doing it, but at the moment I’m also happy where I am.

Allan: I’m interested in more volunteering. I have a meeting with Manchester International Festival and I would expect after that to be volunteering at the Manchester Jazz Festival.

Abz: It would be great to get a related job because previously I worked with The Prince’s Trust. I love engaging with the community. I love meeting new people and interacting with them, and this is all part of that.

Dominic: I want to be a filmmaker, an actor and a wrestler: I like being here. And what have been the most positive parts of the experience?

Abz: I’ve done things like go to Liverpool Biennial and other places as part of the project. And it’s really helped me to deal with my anxiety. The team are really great with supporting me; I normally walk out of projects, if I’m not feeling it. But this one I’ve stayed for.

Allan: The diversity of some of the spin-off stuff you can be involved in can be really interesting. For example, recently I ended up dancing on stage as part of the ¡Viva! Festival. It was great fun, and certainly not something I’d normally do.

Are there any changes or improvements that anyone would like to see as part of the volunteer programmes?

Abz: When I first came to HOME, I took part in the Inspire scheme where tickets were £1, and that was really key for me. That one thing was probably the main key to me feeling able to come here, and as part of my outreach work I’m telling other young people about that, I’d like to see more of that.

Allan: They do seem here to be very much involved with the community and good at pulling in groups from the community.

Ayah: One nice thing is that we have feedback sessions and we openly give our opinions, and we’ve been helping to develop a new volunteer role, all about welcoming people who come to HOME as part of the Inspire Ticket scheme. (HOME’s scheme to share £1 theatre tickets with local communities, funded by the Oglesby Charitable Trust.)

Ella: One thing that’s happening now is that new volunteers will be supported and welcomed by existing volunteers, so they’ll now be involved in the recruitment process.

There’s a palpable sense of pride and enthusiasm when our volunteers and Project X creatives talk about their experiences with HOME, and in turn we’re both proud and grateful for what people can achieve through their work with us. We are firmly committed to keeping both our volunteer programme and creative projects as vibrant, flexible and life enhancing as they are now. Now, bring on Project X!

A HOME FOR EVERYONE IN 2016-2017

201 VOLUNTEERS ENGAGED, CONTRIBUTING: 9,828 volunteer hours

187 community groups engaged

1,142 Inspire tickets used

HOME SCHOOLS & COLLEGES PROGRAMME:

4,633 pupils engaged from 127 schools and colleges

235 Audio Described, 7 Caption Subtitled theatre performances

HOME bought over our building in August 2017. Written by SUZY PRINCE.
Bringing Work to Its Audience

The year in visual arts at HOME has been a veritable call and response across time, geography and artistic discipline, always honing in on questions of what, where and who are we? It is, after all, the job of a contemporary gallery to bring work to its audiences in which they may witness themselves and the world they inhabit from keen new angles, revealing something previously overlooked, unimagined or under-explored.

Sarah Perks, Artist Director of Visual Art, delights in this role and the challenges it brings, neatly summarising the scope of curation at HOME: "Our challenge is to cultivate an international, interdisciplinary, leading contemporary visual art programme, outside of a capital city or biennial contemporary visual art programme, reaching outwards to further understand our reality – writer and creative GREG THORPE.

Investing in Artists

Al-Maria’s ongoing relationship with HOME attests to another key strand of the Visual Arts programme – investment in artists. Says Al-Maria of her work with HOME: "I was happy to be included in the vital work done in the limitation of Life exhibition and its accompanying publication, Fear Eats the Soul. My career as an artist was essentially launched at Cornerhouse, which gave me a platform and a voice when I had no recourse to either. My relationship with the curatorial team at HOME, an institution that offers such opportunities for artists, remains strong and I hope will continue."

Bren O’Callaghan, Visual Art Programme Manager, expands on this commitment to artistic development: "Rachel Maclean, who will represent Scotland at the 2017 Venice Biennale, was an artist we followed and hugely admired, and everything came into alignment for us to be able to offer her a first major UK solo show featuring new work."

Selecting solo artists is a conversation that engages both quality of work and the development of individual artists themselves, as Bres explains: "We focus on emerging or mid-career artists, and we want to both support and challenge them to do something new. With Rachel Maclean we were able to produce brand new film material – Rachel’s film work is already extremely collectible – but we also commissioned her to produce new sculptural work, something the artist had never done before."

The Maclean show, What’s up? about? launched in October and saw the creation of an immersive and unsettling multi-media experience in which the surreality met the hyperreal and the innocent merged with the sinister to exaggerate/deconstruct the relatable contemporary experience of mass internet consumption. It became a huge talking point across the city.

Cross Disciplines

The long gestation of the Maclean show, the opportunity given to the artist for experimentation, and the ability of HOME to act as a supportive production house – including off-shoots such as the co-publication of the first monograph focusing on Maclean’s work, and the later relocation of her sculptural work to the Walker Art Gallery – exemplifies the unique ways a solo show at HOME might significantly build an artist’s legacy.

Bren gives further context to this cross-disciplinary production house approach: "Our move to HOME has really brought into focus the ‘multi-disciplinary’, what it means to be truly multi-platform, and how to break down those silos of individual practice – theatre, film, art – and that has really come to the fore in the work we commission now."

Sarah Perks expands on this.

"Often the curatorial role might feel like being a supporting one, when it’s actually more like the conductor of a large orchestra. It’s also something that can break beyond the gallery walls, into debate, publications and legacy."

The forerunner for this approach was undoubtedly Cornerhouse Artist Film, now flourishing as HOME Artist Film, as Perks explains: "HOME Artist Film has built an international reputation over time as an holistic project across production, distribution, exhibition, training, and academia. We’ve garnered particular attention for Feature Expanded, which is co-directed with Lo schermo dell’arte in Florence. It’s the first training programme for visual artists who are making feature films intended for the cinema."

The first Feature Expanded productions are nearing completion and the programme is seeing record numbers of new applicants. One of the current group of supported artists, Stefanos Tsivopoulos – whose work Kindness has been selected for the prestigious annual ART/FILM selection at the International Film Festival Rotterdam – describes how the programme has impacted his work: "Feature Expanded has introduced me to the multiplicity and complexity of the different stages of film development, production, distribution and sales. Everything from pitching an idea in 10 minutes to the numerous possibilities of international co-production."

I’ve been able to work closely with dedicated and established film professionals. The programme has great scope and vision for artists and filmmakers who want to utilise new methods of filmmaking. It’s a creative and intense programme that pushes you to make the most of your talents and expand the horizons of your filmmaking."

Freeing Expectations

Elsewhere at HOME, the two Granada Foundation Galleries have housed the ongoing HOME Projects, six to eight exhibitions a year focusing largely on work from the North West of England. The spaces have offered huge audience footfalls for work that might never normally be seen in a gallery setting – design, works in progress, video and photography, a discipline with no dedicated space in the city. The open unmediated nature of the Galleries has also freed audiences from the conscious or unconscious expectations of a regular gallery experience, and encourages the buying of affordable art too.

Looking at her overview of the year in art, Sarah Perks states: "For me, it is a hugely important job to curate using research and extensive networks on issues of importance and relevance to us here in Manchester, but issues that are universal too, and to find accessible ways to counter the toxic narratives of our times."

As HOME moves into a new year of programming, a big survey of current and future projects is in effect – not in its breadth, including current exhibition La Movida; bridging post-Franco Spain and our own contemporary political crises with funereal imagination and work from artists living, dead and fictive; international developments supporting the collaborations of New Atahan Merz and Brad Beer; and new and varied peer-to-peer arts learning opportunities; new productive interactions between art and science; a blooming of participatory/audience-activated artworks; new ways to an art-buying public and explore the production/value of the creative act... the list goes on, the future is complex and colourful. Well see you there.
FROM 1 APRIL 2016 TO 31 MARCH 2017

789,602 Total visits
- 53,993 visits to our exhibitions
- 222,038 tickets sold

75% of ticket buyers and gallery visitors from Greater Manchester
14% from the wider North West
11% from the rest of the UK and abroad

5,958 theatre tickets for £10 or less (21% of all theatre tickets)
17,237 £5 student tickets issued
4,207 children’s tickets sold

1,721,013 visits to the HOME website (+44%)
37,121 Twitter followers (+27%)
401,215 views for HOME trailers, behind the scenes films, and online Q&As

167 film events, intros, Q&As and panels with writers, directors, producers and actors
11 theatre premieres
9 Manchester School of Theatre performances featuring 145 students, presented in HOME's Theatre 2 space

23.5% Manchester City Council
22.3% Arts Council England
50.1% Box Office, Earned Income and Fundraising
2.4% AGMA
1.7% BFI

£6m total income
Where does our income come from?

£30.4m GVA
Between 1 Jan & 31 Dec 2015, HOME was the third most visited attraction in Greater Manchester
Source: Marketing Manchester Intelligence Factsheet: Tourism – its value to the local economy

£30.4m
generated for the Greater Manchester economy, supporting the equivalent of 183 full-time jobs in the region
194 jobs created for technicians, directors, actors and writers, 345 work experience attendances, 1 apprentice and 2 paid interns

£2.4m
worth of free rehearsal space provided to 138 theatre creatives, worth over £72,000 at commercial hire rates

53
NEW commissions across theatre, visual art, music and film

623 FILMS from 52 different countries

53,993
where does our income come from?

145
local creatives showcased

1,444 HOURS
GOING FOR GREEN: OUR SUSTAINABLE HOME

Renewable energy, environmental awareness and green awards, it’s been a great two years of sustainable action at HOME. Environmental and Sustainability Administrator ALISON CRIDDLE looks at the successes so far, and the buzz in the air for what’s still to come.

CARBON LITERACY

HOME is an active member of MAST (Manchester Arts Sustainability Team) – a group of over 30 arts organisations who meet to share best practice and develop new joint initiatives. This year we led the way in Carbon Literacy training. MAST Chair Simon Curtis (Royal Exchange) explains further: “HOME and MAST successfully partnered with Manchester Metropolitan University and Cooler Projects to develop cultural sector-specific carbon literacy training. HOME’s pilot delivery of this across the organisation has provided the cultural sector of the city with great learning. HOME’s continued commitment to MAST and reducing its environmental impact is key to our city’s ambitions to reduce its impact on climate change.”

The actions pledged by staff in their training will help to shape our future Climate Change Action Plan, and each of us plays a key role in sharing knowledge with one another, our volunteers, visitors and stakeholders.

THE BEE TOUR

In April 2017 a group of staff undertook a sponsored walk visiting bee-related sites and hives all across Manchester, successfully raising and matching funds to install honeybee hives on the roof of our building. Plans are well underway for habitat creation, and we have two staff members who have been trained by Manchester Beekeepers’ Association and who are eager to don their suits as our resident beekeepers.

LOW CARBON TRAVEL

We’ve continued to advocate sustainable travel practices, and HOME has been awarded Gold in Transport for Greater Manchester’s (TFGM) inaugural Travel Choices Accreditation Awards.

STAFF ACTIONS

• Environment and Sustainability Group meet bi-monthly to share ideas and develop initiatives.
• Our office uses ‘Follow-you’ black and white double-sided printing as standard.
• Box Office use digital banking – 890 pages saved in the first two months of change.
• Lunchtime walks every Monday for staff health and wellbeing.

For more information on HOME’s sustainability projects visit: homemcr.org/policies/sustainability

THEME ARE ONE OF TFGM TRAVEL CHOICE’S MOST VALUED CLIENTS AND PARTNERS. THEY’VE NOT ONLY PROVIDED EXTENSIVE SUSTAINABLE TRAVEL SUPPORT FOR THEIR OWN STAFF BUT SERVED AS HOST FOR THE 2017 WALKING FESTIVAL AND NATIONAL CLEAN AIR DAY. FROM LUNCHTIME CYCLE RIDES TO PERSONALISED TRAVEL PLANNING, HOME CONTINUE TO WORK HARD TO ENSURE THAT THEIR STAFF ARE HEALTHY BY MAKING IT EASY FOR THEIR EMPLOYEES TO TRAVEL SUSTAINABLY.” CHRIS TAYLOR, TFGM BUSINESS TRAVEL ADVISOR

“I’M REALLY PROUD OF HOW THE WHOLE TEAM AT HOME HAS PULLED TOGETHER WITH ALL OF THE GREEN AGENDAS THAT WE’VE SET OUT TO ACHIEVE OVER THE LAST TWO YEARS.” DEBBIE BELL, HOME BUILDING MANAGER

LOW CARBON TRAVEL

- Cycle2work scheme successfully launched
- Cycle stands, lockers and showers for staff commuting by bike or on foot
- Pool bikes allow staff to cycle across the city on work-related travel
- Bike maintenance workshops, cycle training and security marking sessions to increase skills and grow confidence
- 89% of visits made by bike or public transport

4 IN-HOUSE TRAINERS

100% STAFF TRAINED IN CARBON LITERACY

15 WORKSHOPS HELD

600+ ACTIONS PLEDGED

“HOME USES A 100% RENEWABLE ENERGY PROVIDER

Our Building Management System (BMS) monitors usage to prevent waste

Energy efficient Combined Heat and Power (CHP) plant

Zero-to-landfill waste policy

HOME staff take part in carbon literacy workshop

OUR SUSTAINABLE BUILDING

Emulating our environmental success at Cornerhouse, we’ve settled into our new building at HOME and continued to build on our efforts to further establishing our green culture. This year we achieved Platinum in Groundwork’s Environmental Business Pledge, an award that recognises our commitment to best sustainable practice in our workplace and beyond – from supply chains and purchasing, to energy and waste monitoring, as well as staff training and engagement.

HOME STAFF TRAINED IN CARBON LITERACY

600+ ACTIONS PLEDGED

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2016–2017 PROGRAMME HIGHLIGHTS

APR 16
FILM
Prevues/ Love and Friendship + Q&A with Whit Stillman

FILM
Season/ Pilot Light TV Festival

FILM
Season/ Postfoot

FILM
Season/ Sexuality Summer School: Love and its Others

HOME YOUNG CREATIVES
CROSS ARTFORM/ FESTIVAL
[Live Festival 2016] including staged reading of Chameleon by Abel González Melo

DANCE
ZooNation and Sadler’s Wells into the Hooda: Ramsied

FILM
I Am Belfast + Q&A with Mark Cousins

TALENT DEVELOPMENT
ANU 100 Testimonies

TALENT DEVELOPMENT
Launch: Mothers who Make

THEATRE
Pawing Tom
32 The Standenbranden

THEATRE
Analogue: Stowaway

THEATRE
Filter Theatre: Twelfth Night

THEATRE
Comber Group & HOME: Gutted

THEATRE
Eggs Collective: Late Night Live

JUN 16
FILM
Season/ Whit Weekender

FILM
Versus: Kan Leach in Conversation

WHERE
Where to Invade Next? + Satellite Q&A with Michael Moore

FILM
The Neon Demon + Q&A with Nicolas Winding Refn presents

FILM
Season/ Nicolas Winding Refn presents

FILM
Season/ Scultping Time: Andrei Tarkovsky

FILM
Season/ Shakespeare on Screen

FILM
Call and Response: Susan Pui San Lok

JUL 16
CREATIVES
Bofta Boy Masterclass

EVENT
Tony Garnett in Conversation

FILM
Season/ Jazz on Film

FILM
Season/ Brazilian Weekender

FILM
Season/ Science Fiction

FILM
Club Des Femmes Presents: Bringing Greenham Home

HOME YOUNG CREATIVES
Random Acts Residential

THEATRE
Bootwosetheatre: Now Listen To Me Very Carefully

THEATRE
Alexander Zelkin and Company: Beyond Caring

THEATRE
Bootwosetheatre: The Many Doors Of Frank Paswell

VISUAL ART
Home Projects: Inrogate Arts Present Ambition & Identity

VISUAL ART/TALENT DEVELOPMENT
HOME and La schermo daffara: Film Festival Features Expanded

AUG 16
FILM
Season/ Studio Ghidii: And Ever And Ever...

FILM
Season/ Roald Dahl on Film

CREATIVES
Bato Masterclass

EVENT
Gary Numun in Conversation

FILM
Soundtrack

FILM
Last Highway + Q&A with Barry Adamson

FILM
Season/ Postfoot

FILM
Season/ African Hope, Beasts And Dreams

FILM
The Black Atlantic Cinema

FILM
Beyond the Scharshed Earth Of Counter-Cinema

FILM
Season/ Almodovar

FILM
Season/ Hard Time Bus + Q&A with Dean Charles, Nicola Gregory & Neil Reidman

THEATRE
Bootwosetheatre: Highlights from the Women Amateurs Filmmakers in Britain Collection

VISUAL ART
Project X talent development project

HOME YOUNG CREATIVES
Summer workshops

SEP 16
FILM
Season/ Frunk At 40 Years

FILM
Highsmith

FILM
Gary Numun: Android in La Loanda + Q&A

FILM
Season/ Chinese Film Forum UK Presents: China Now: Independent Visions

TALENT DEVELOPMENT
Launch of HOME Theatre Talent Development programme

TALENT DEVELOPMENT
Stage Directions Course – intensive training for early career directors

THEATRE
HOME: The Emperor

NOV 2016
FILM
Season/ Quuer Media Festival

FILM
Season/ 20th UK International Jewish Film Festival

FILM
French Film Festival

FILM
Homeless Film Festival

FILM
Manchester Animation Festival

FILM
Season/ The London Korean Film Festival 2016

FILM
Season/ The Irish Film Institute Presents George Best: Football as Never Before + Accompaniment

HOME YOUNG CREATIVES
Community Arts North West partnership theatre project

TALENT DEVELOPMENT
Made at HOME: Nine Segal

VISUAL ART
HOME Projects: Victoria Lucas: Lay Of The Land

MAR 17
ARTIST FILM
HOME Artist Film presents at CPF DoC

CROSS ARTFORM/FESTIVAL
[Live Festival 2017] La Transición

EVENT
Paul Auster In Conversation

EVENT
Community Arts North West Learning Lab

FILM
Season/ Paul Auster: Man Of Cinema

FILM
Season/ Forgotten Television Drama

FILM
Wonder Women/ Rebel Dykes (Work in Progress Cut)

TALENT DEVELOPMENT
T1 Commission awarded to Bourgeois & Maurice

TALENT DEVELOPMENT
JMK Residency: Working with Actors

THEATRE
59 Productions, HOME & Lyric Hammersmith: Paul Auster's City Of Glass

JAN 17
FILM
Free Fire + Q&A with Ben Wheatley

FILM
Asunder + Q&A with Esther Johnson

MUSIC
Manchester Camerata: Utopiola – The Next Generation

HOME YOUNG CREATIVES
Creative Careers Week for 15-18 year olds

TALENT DEVELOPMENT
Made at HOME: Quarantine, Take Back Theatre

VISUAL ART/MUSIC
John Hyatt: Rock Art + Club Big
Our Place in the World

A key philosophy of HOME from its inception is that it is not only of Manchester but also of the world. Two years into our lifespan and this central tenet is of even greater import considering the increasingly uncertain and hostile social and political climate in which we find ourselves. The politics of the Far Right are gaining traction across Europe; the UK voted to exit the European Union and the US elected Donald Trump as its President. Artistic Director: Film, JASON WOOD reviews how HOME’s programme has reflected these world events and headlines and provides a space for debate, discourse and, where necessary, opposition.

Empowering Audiences

A number of our film seasons in 2016-2017 were committed to the above in both a contemporary and historical sense. Equally, we continue to forge new relationships with like-minded organisations. Human Rights Watch, one of the world’s leading independent organisations dedicated to defending and protecting human rights is just one example. Collaborating with their Human Rights Watch Film Festival, we bear witness to human rights violations and create a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. What I wish to concentrate on here, however, are a select number of new release titles (and partnership initiatives) to which we have given extended exposure in 2016-2017. These titles, from all corners of the globe and from multiple disparate filmmaking voices, bear witness to world events and offer evidence of how filmmakers and audiences can connect in order to better understand and, where necessary, question the environment which we co-exist and the challenges we face as universal citizens.

Heart, Passion, Honesty

Since HOME first opened to the public in May 2015 a number of the first-run features we have screened have met with huge critical and commercial success. Not just here of course, but at other cinemas across the country. However, I speak on behalf of the entire film team when I outline our pride at the fact that Ken Loach’s I, Daniel Blake has not only been the longest running title but also the film that has achieved the highest domestic gross at our venue. Loach’s second Palme d’Or winner is a coruscating portrait of a contemporary Britain in which the working class continue to suffer deprivation and the indignity of a Tory government that treats them as scrounging criminals worthy of mistrust and contempt. Focusing on an aged, ailing handyman’s battle to survive after being denied his government health allowance and the relationship he strikes up with a young single mother also being shoved around by the vagaries of the benefits system, I, Daniel Blake is a film of heart, passion and brutal honesty. It’s a savage indictment of Britain that Loach, working with regular scriptwriter Paul Laverty, was forced to come out of retirement to make. The film drew an emotive response from Manchester audiences, many of whom had suffered first-hand similar circumstances to those Loach depicts. On a number of occasions, cinema staff provided comfort to those overcome by the memories and emotions the film stirred. Word of this reached Loach and his long-term producer Rebecca O’Brien, who personally thanked us for our support and the consideration of our staff and volunteers.

Part of the Debate

If Loach’s I, Daniel Blake contributed to the debate around economic diversity, two stand out titles shed new light on issues of racial and sexual multiplicity and the need for this to be authentically replicated on screen. It isn’t just the stories that are told, but who gets to tell them. It’s a bold claim, but it’s already hard to envision a more potent film in recent times than Moonlight, the second feature from writer-director Barry Jenkins (Medication for Melancholy). The film follows a young black male from childhood to adulthood as he navigates the dangers of drugs and violence in his economically depressed Florida neighbourhood. All the while he is forced to suppress his physical attraction toward his male best friend. An impeccably crafted study that offers a new perspective on African-American masculinity, Moonlight establishes Jenkins as a vital creative voice in contemporary cinema. A film that helped us re-map how we respond to and process stories relating to the lived black experience, it went on to gain numerous prestigious festival awards and was even recognised by the American Academy. No small feat given their poor track record of honouring black filmmaking talent. Barry Jenkins visited HOME to talk about the film and, in an instant, became one of our most popular and respected guests with his graciousness and humility.

Distinctive Voices

Working in partnership with the BFI and other cinemas in the Film Audience Network, HOME played an active part in bringing Certain Women, the latest work from Kelly Reichardt to UK audiences. An extraordinary director of actors, Reichardt is at the vanguard of female directors at work today, and with a filmmography including Wendy and Lucy and Meek’s Cutoff tells female-centric stories that are admired for their authenticity and their minimalist visual aesthetic. Based on short stories from Maile Meloy’s collection Both Ways is the Only Way I Want It, Certain Women is a tripartite portrait of striving, independent women (Laura Dern, Kristen Stewart, Michelle Williams, Lily Gladstone) whose lives intersect in suggestive and powerful ways. Eschewing narrative closure, Reichardt connects her characters less through plot than through place and various illustrations of one of the film’s main themes: deferred desire. Shot against the stunning backdrop of Montana’s mountains and pastoral, big-skied landscapes in ravishing 35mm and using an archive soundtrack, Reichardt’s latest is an elegant and moving work. HOME presented the film as part of an ongoing collaboration with Birds Eye View, an agency for change that seeks to agitate, elevate and celebrate films by and about women to all audiences. Their aim, as is ours, is to effect real change for women in film and to highlight distinctive female voices.

As reported earlier by Alison, sustainability runs through the core of HOME. Having worked with the UK Green Film Festival we feel it is important to also give a platform to An Inconvenient Sequel: Truth to Power. A decade after An Inconvenient Truth brought climate change into the heart of popular culture comes a riveting follow-up that shows just how close we are to a real energy revolution. Al Gore continues his tireless fight, travelling around the world training an army of climate champions and influencing international climate policy. Cameras follow him behind the scenes in moments both private and public; funny and poignant – as he pursues the inspirational idea that while the stakes have never been higher, the peril of climate change can be overcome with human ingenuity and passion. Having screened Gianfranco Rosi’s striking Fire at Sea documentary in 16/17 as part of our wider Refugee Week activities, we continue to look at the pressing and increasingly vital subject of asylum and immigration with the presentation of Finnish auteur Aki Kaurismäki’s The Other Side of Hope. The dual tale of Khaled, a Syrian refugee-seeking asylum in Helsinki and Wiktóra, a former shirt salesman, poker player and restaurateur, the pair find their paths crossing through unexpected circumstances and with unforeseen results. Funny, tender and astute in its ability to tackle major political issues without didactism, the film also has grace and subtlety. The second in the director’s port trilogy, with the first having been an instant cult classic, The Other Side of Hope is a powerful, deeply humanist work that demonstrates that the world could, and should, be a better place.
AWARDS 2016–2017

Manchester Theatre Awards Best New Play: The Emperor
Manchester Theatre Awards Best Newcomer: Norah Lopez Holden in Ghosts
2017 Civic Trust Selwyn Goldsmith Award for Universal Design: Winner
2017 Civic Trust Awards: Winner
Royal Institute of British Architects (RIBA) 2016 North West Award: Winner
RIBA 2016 National Award: Winner
RIBA 2016 Regional Special Award: Client of the Year: Winner
2016 RICS Awards, North West Tourism & Leisure category: Winner

“HOME IS A MAGNIFICENT EXAMPLE OF A CITY-CENTRE CULTURAL AND RECREATIONAL HUB. THE CITY NOW HAS AN EXEMPLARY VENUE FOR LIVE PERFORMING ARTS, WHICH REPRESENTS ALL THAT IS MEANT BY ‘UNIVERSAL DESIGN’ IN ITS CONCEPTS AND REALISATION.” BECKY GOLDSMITH, SELWYN GOLDSMITH AWARD PANEL MEMBER

SPOTLIGHT ON OUR SUPPORTERS

VIRGIN MEDIA BUSINESS: SUPPORTING OUR DIGITAL STRATEGY

When HOME opened in May 2015, we set out to create a highly functioning technical space. We had an opportunity to use technology to push the boundaries of the way we create and present art. With the help of Virgin Media Business as our technology partner, we have been able to present HOME Digital – a new channel for audiences to experience a deeper engagement with our programme. HOME Digital offers an online space to share, engage and inspire. With the help and support of Virgin Media Business, we’ve created engaging podcasts, videos and blogs and created a legacy for our work that reaches far beyond the walls of our building.

virginiamediabusiness.co.uk
homemcr.org/digital-channel

MEG AND PETER COOPER: PART OF THE HOME FAMILY

Meg and Peter were moved to become involved with HOME after seeing the inaugural HOME Theatre Production Romeo & Juliet at Victoria Baths in 2014, directed by HOME Artistic Director: Theatre, Walter Meierjohann. Since then, they have supported HOME financially by becoming Founding Patrons and also became volunteers, helping us to create a friendly and welcoming atmosphere for our visitors. In particular, Meg and Peter have been particularly impressed with HOME’s accessibility, as Peter is a wheelchair user.

homemcr.org/support

RICHARD SMITH BESPOKE: A CORPORATE MEMBER WITH A DIFFERENCE

Bespoke tailor Richard Smith clearly understands the value of a perfect fit – and joined HOME as a Corporate Member in 2015. Since then, he and his clients have enjoyed many HOME theatre productions and special events. Richard has used HOME as a location for a photoshoot for the company. Thanks to Richard, we also have the best-dressed Front of House team in the country, as they joined the ranks of his illustrious clients when he made bespoke suits for them earlier this year.

richardsmithbespoke.co.uk
homemcr.org/support/corporate-sponsorship

B&M RETAIL LTD: SUPPORTING OUR FILM PROGRAMME

In June 2017, we will be presenting a weekend of cinematic representations and responses to mark the 70th anniversary of the Partition of India and the creation of Pakistan, and later Bangladesh.

With support of B&M Retail, we are delighted to dedicate a whole weekend to a range of activities to enhance the understanding of Partition, its momentous impact and legacy on the world we live in today.

Simon and Shalni Arora are a key part of helping HOME tell this story.

Partition takes place at HOME 9-11 Jun 2017.
homemcr.org/partition
bandmretail.com

“THIS FESTIVAL AT HOME IS IMPORTANT AS IT PROVIDES THE CONTEXT OF THE ISSUES SURROUNDING PARTITION IN 1947, ITS LEGACY ON THE WORLD TODAY AND A REMINDER THAT WE HAVE THE OPPORTUNITY TO LEARN FROM HISTORY. THANK YOU TO HOME FOR HELPING US TELL THIS VERY IMPORTANT STORY AND REMINDING US OF THE HUMAN STORIES ABOVE THE POLITICS.” SIMON ARORA

MEG AND PETER COOPER

“WE ARE VERY IMPRESSED WITH THE GREAT CARE AND CONCERN SHOWN BY HOME STAFF WHO MAKE SURE WE HAVE A TROUBLE-FREE VISIT. IT MAKES VISITS AN EVEN GREATER PLEASURE.” MEG & PETER COOPER

Norah Lopez Holden in Ghosts
Photo by Jonathan Keenan

Kathryn Hunter in The Emperor
Photo by Simon Annand

HOME Photo by Paul Karalius

“We are very impressed with the great care and concern shown by HOME staff who make sure we have a trouble-free visit. It makes visits an even greater pleasure.” Meg & Peter Cooper
WITH THANKS TO OUR SUPPORTERS

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PUNNINSIDE MANCHESTER
“THERE’S ALWAYS SOMETHING HERE FOR EVERYONE.

I’M ALWAYS TWEETING AND SNAPCHATTTING ABOUT EVERYTHING HERE, THEATRE, CINEMA, ART OR PROJECTS AND PEOPLE ASK ME, ‘WHY ARE YOU ALWAYS AT HOME’ AND I SAY, ‘YOU SHOULD COME, HOME CARES ABOUT PEOPLE – THE STAFF ARE FRIENDLY AND THEY SAY HI WHEN THEY RECOGNISE YOU’. HOME IS WAY MORE DIVERSE THAN OTHER PLACES. I THINK THAT HELPS UNITE PEOPLE.”

ABZ, YOUNG CREATIVE AND HOME PROJECT X ARTIST