

Creative HOUSE

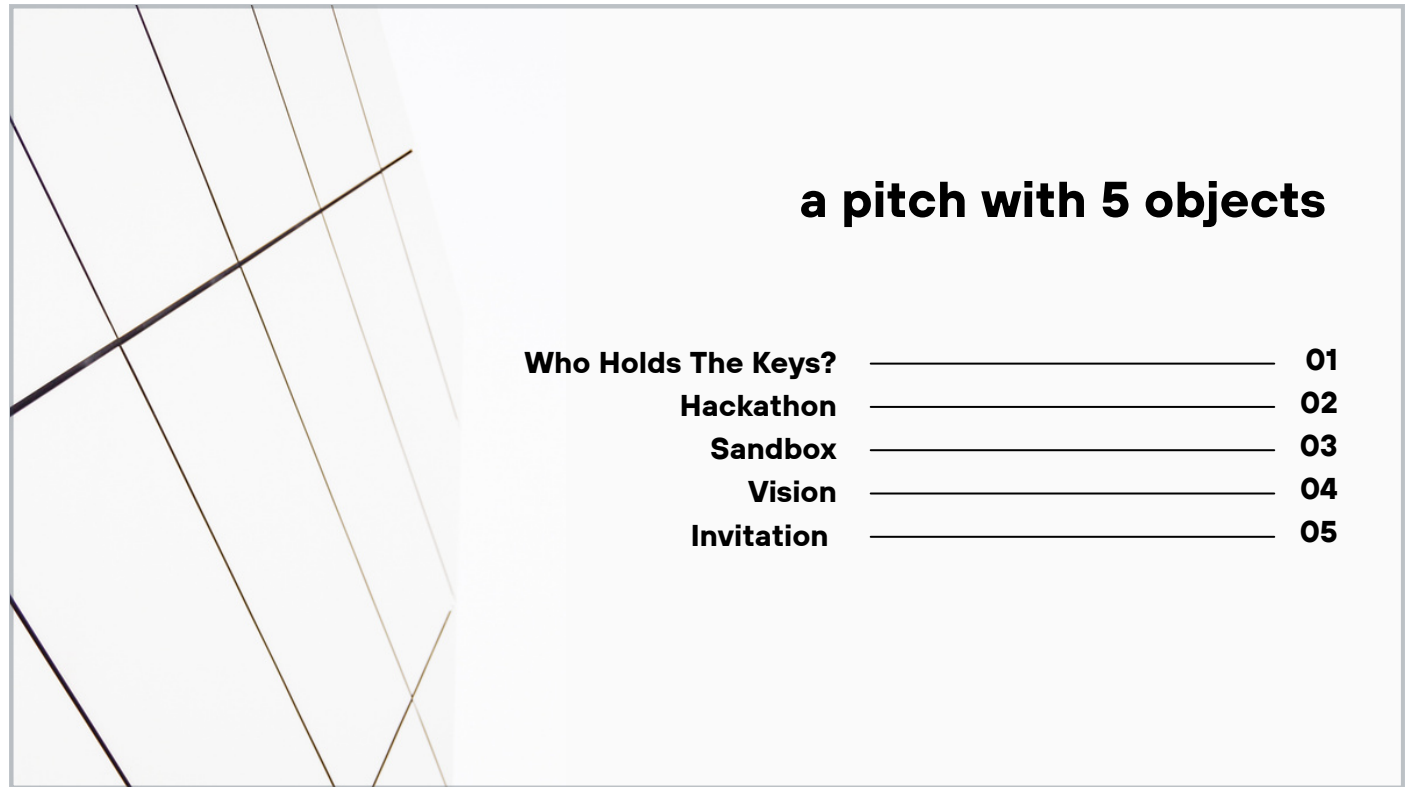
A BUSINESS CASE FOR LOVE

Name & audio intro

I am here to present a pitch for Creative House.

In front of me is a gift in the shape of a black box.

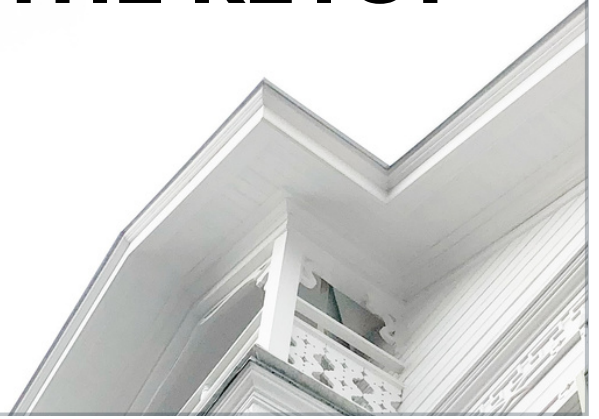
This gift represents the gift of time and resources that ADF Think Tank Agents of Change gave me, as well as a cohort of fellow researchers who went on a journey with me to ponder deeply into a question.



As I lift the cover of the gift, I find a model of a stage containing 5 objects for my pitch for Creative House.

With this gift of time, I wanted to explore how artists of the global majority be trained to be Artistic Directors and CEOs, in a reimagined way.

01. WHO HOLDS THE KEYS?



The first object is a key, to represent the question I have been exploring: Who holds the keys?

What if global majority Artistic Directors and CEOs, were entrusted with the keys to a building;

A hypothetical building, in Manchester located at the intersection of where people live, work, play and study;

How would they run a building with three purposes:

1. For artists to joyfully make artistically ambitious work;
2. To produce and promote the work of artists in Manchester and touring beyond;
3. To run an arts centre as a communal space for persons of all backgrounds



02. HACKATHON

— Convening a problem-solving
learning approach to train
cultural leaders

First, I convened a focus group discussion in the format of a Hackathon, an event where people come together to learn and solve problems.

I invited 15 intersectional artists to hack solutions to the question: 'who holds the keys?'



Anna Nguyen
Producer, Theatre Maker



Amy Hailwood
AD, Ordinary Glory



Bethanie Ng
Maker, WorkofOurHands



Enyo Agada
Singer/Songwriter



Gian Luca
Dancer



Genevieve Tan
Performer



Janet Downs
Visual Artist



Jonathan Ogden
Singer/Songwriter, Producer

Hackers

All 15 are diverse, 10 of whom are of the global majority and work across a range of artistic practices, whose skill sets and lived experiences as leaders will only add value and enrich the cultural landscape in the UK, and who all have a good news story to tell.



Justina Aina
Playwright, Producer



Owen Chan
Musician



Paul Eaton
Worship Leader



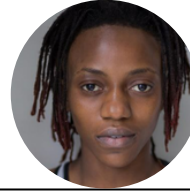
Paige David
Film Editor



Philip Shibata
Producer, Musician, Creator



Samuel Tsui
Doctor, Photographer, Tour Mgr



Yandass Ndlovu
Performer, Movement Director

Hackers

All 15 were asked

- to think through practically and strategically, on how to run a common space for all of us as human beings (for whom access to culture is a basic human right)
- regardless of the traumas, wounds, gender, beliefs, race, age, class, privilege that we find ourselves in



Speakers



Deborah Tesfaye
Owner, Love Community Cafe



Alan Taylor
Coach, Mentor, Pastor



Keisha Thompson
Artistic Director & CEO, Contact



Alan Lane
Artistic Director, Slung Low

Secondly, I invited four speakers to share their experiences of running buildings/spaces at the Hackathon.

The second object is a bag of coffee beans, which were the real highlight of learning that day for me.

Deborah brought her Ethiopian coffee beans and shared her story of resilience and journey from Ethiopia to Salford.

For her, an invitation to a coffee ceremony meant honouring others regardless of race, language or religion.

Keisha Thompson

Artistic Director & CEO, Contact

First and youngest black woman to run Contact

said that it is Patience that will hold negotiated relationships - with staff and Board - together.

Alan Lane shared Slung Low's financial model based on radical generosity called Pay what you can, an artist's way of finding a solution to sustaining livelihoods.

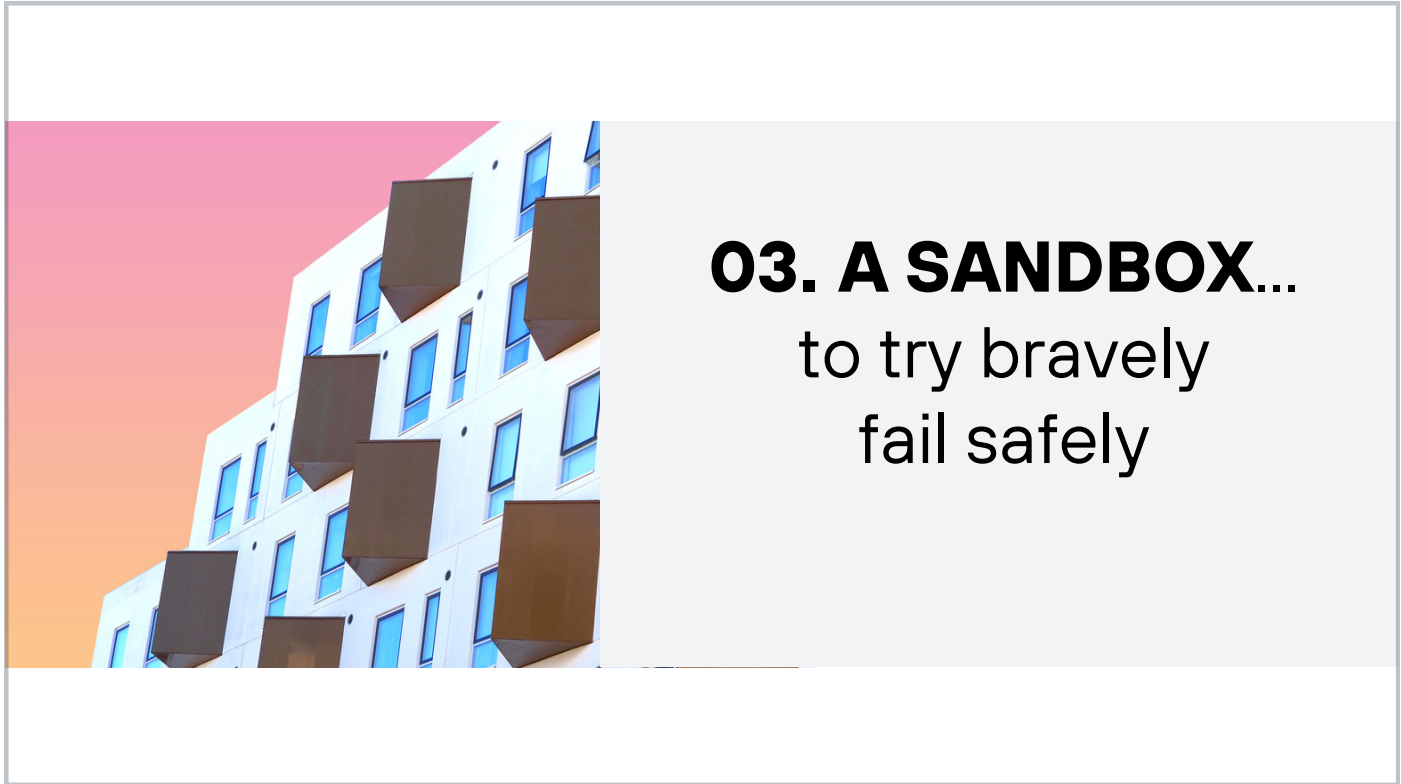


patience generosity & honour

Descriptions of Love

Finally, with their wise words of patience, generosity, and honour all describing love still resonating in our minds,

We started hacking a vision for an arts centre that is run with the values of love.



Out of the hackathon arose a commitment to hold a dwelling space for artists and persons in Manchester.

The third object is a child on a swing, and the slide reads “a sandbox, to try bravely, and fail safely.

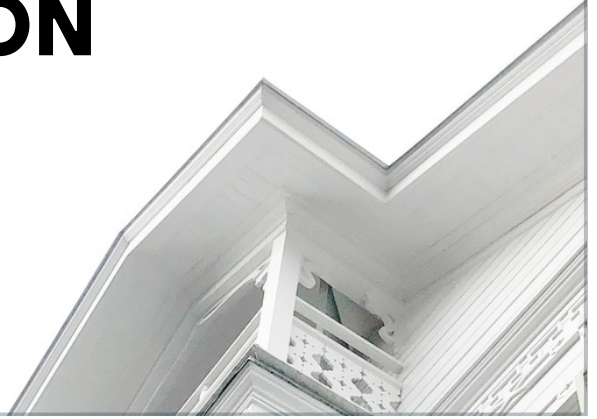
[A DWELLING SPACE FOR ARTISTS]

Given the time, space, resources to be in a community of artists making ambitious work in Manchester and touring beyond. Like the child on the swing, the artist can swing as high as they need, and even if they fell, there is sand to cushion to fall.

[A DWELLING SPACE FOR PERSONS]

Like the child in a sandbox for play, it will be an arts centre, gathering and co-working space for persons of all backgrounds to connect, share and exchange experiences.

04. VISION



The 4th object is a key ring with the word “Manchester” inscribed on it, and attach it to the 1st object, the key.

Why?

Renovation

- Theatre & Gallery
- Rehearsal spaces
- Office spaces
- Event spaces
- Community café

Impact

- Leadership development
- Dwelling space
- Confidence to act
- Ability to get ahead
- Situating Practices
- Sense of Belonging



Why? This hypothetical building that was mentioned earlier, is not hypothetical but is a real building called Corner House, and was a cultural institution in Manchester for 30 years until it closed in 2015, located at the intersection of where people live, play, work and study and is need of renovation and regeneration into a purpose built arts centre.

And if global majority artists were trained and entrusted the keys to run this building, the resulting impact would be leadership development in action;

leaders who in turn hold a dwelling place, nurturing artists to have the confidence to act;

producing their work to give artists the ability to get ahead, and catalysing community engagement that results in a sense of belonging.



ENVISIONING

Creative House

IMAGINE

IT'S 2025

The building is completely renovated and fully operational. **What will you find?**

Lend me your imagination. It's 2 years on, it's 2025, the building is completely renovated and fully operational.

What will you find?



Greeting you, the fragrance of coffee and taste of food from British and a multitude of refugee, asylum seeking and migrant cultures.



The sight of persons experiencing the trauma of homelessness, making art together with artists, feeling connected to others, to express themselves, and managing mental health.



The electrifying sound of art and creativity by thriving and talented artists from across music, dance, theatre, visual arts, crafts, digital and film.



The atmosphere of rest and peace in a dwelling space where persons of all shapes and sizes are found doing amazing cultural life together.



Creative **HOUSE**

A BUSINESS CASE FOR LOVE

And so out of that day of hackathon arose
Creative House: A Business Case for Love

A business plan built on the foundation of love.
What is this love you ask?
Defining it as an emotion feels inadequate.

I think Love is a verb, Love is seen with action and in truth

Love is the intelligent willingness to do what is best for your neighbour.

This love

“will save our world and our civilization, love even for enemies.” - Martin Luther King Jr

“It is a radical love”

“Not a love for the faint hearted. It is saying:

**“I’m going to love you, and engage with
you whoever you are.**

**This love drives the dream of a world
where Black lives matter.**

And therefore Asian lives matter, Muslim lives matter, Gay lives matter,
disabled lives matter, poor lives matter, and old lives matter.”

It is a world in which we value the woman in a hijab, and the man in a kippah, and the atheist.” - Rev Jacqui Lewis

The Way of Love puts love as greatest, even above faith and hope.

Where the most talented artist who can speak in the tongues of men and of angels, but has not love...

... is basically a noise pollutant.

**So, imagine this same love driving the
commitment to holding a common
space for all of us.**

**Artists and Persons alike, as human
beings to dwell, rest and be.**

Regardless of our traumas, wounds, gender,
beliefs, race, age, class, and privilege.

**To access culture as a
basic human right.**

**Where love in practice does not
dishonour others.**

Is **radical generosity** that honours
everyone just as you are.

Where everything is within reach.

**from the show tickets to space hire to
the coffee & tea.**

Where everyone can do
amazing cultural life together
at the intersection of where we
live, play, work and study.

When Love is patient and kind.

**In practice is time, space and
resources for the artist to...**

Make work **ambitiously**

Experiment **bravely**

Fail **safely**

Ultimately has the confidence to act.

When Love does not envy or boast.

**In practice celebrates the progression
and promotion of the artist**

and enables the artist to tour artistically
ambitious work.

Ultimately has the ability to get ahead.

**When Love is not self-seeking,
irritable or resentful.**

**In practice is relentlessly searching for
artistic expressions to raise awareness**

of social injustice, racism and
marginalisation, and tell the stories of
those experiencing loneliness and
homelessness.

**Ultimately has a sense of belonging
and artistic practices rooted
in their communities.**

**A space where creativity draws people together to
commune, work, study, and break bread.**

Operated from a business case built on the

foundation of love

**will be a space in which
anyone and everyone who enters
will exclaim:**

I love this dwelling place!

I am asking for your support –

I am seeking your partnership –

- finance, advocacy & relationships

**for a business plan built on the
foundation of love.**

05. INVITATION

Who's going to join me?



The fifth and final object is the QR code to download a detailed and costed business plan for Creative House.

Would you like one? Thank you for listening/watching.